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112 PAGES

NEW BREED OF BROADCASTERS

**Show Biz and All Other N.Y. Industry
Cheer \$250,000,000 Strike Finale**

Settlement of the 114-day-old New York newspaper strike Sunday (31) noon, when the photoengravers union reversed itself with a 6:34 notification of the 643,000 paid-off, saw Sunday night editions of the building editions. They queued up in Times Sq. newsstands like it was the Music Hall. Ed Sullivan finished the News and Mirror buildings on camera. The standard nine Times and Trib weren't on the streets until about a half hour after the Sullivan CBS'er had gone off the air. All the Monday edition treated the strike as its top story.

The glacial headlines were posted in some of the ads. Lead & Taylor's fullpage in the N. Y. Times merely heralded "everybody's happy to be together again." The Merril Lynch etc. Wall St. house issued a "love letter" to the press. Newsweek did a similar institutional ad, ditto N. W. Ayer. The news stories accented "oh what a beautiful morning," "no April Fool," etc.

The Times, with characteristic depth, broke down the cost of the strike, estimated to be around \$250,000,000 to all concerned when some 600,000,000 daily and Sunday N. Y. newspapers remained unprinted because of the union battle.

When the photoengravers finally shaped the new pact—it was the last holdout union—a call went out for the crafts to return from two-to-four hours ahead of normal work schedules, particularly machineists, pressmen et al.

All hands saluted New York's (Continued on page 110)

**Star Cavalcade
To Mark Equity
Golden Jubilee**

A cavalcade of American theater stars of the last half-century will be the basis of a special show to be presented May 3 at an undesignated Broadway theatre in commemoration of the 50th anniversary of Actors Equity. Jean Dalmayre, director of the N. Y. City Center Light Opera Co., is producing.

Equity will reach the 50-year mark May 26 and an after-theatre celebration hall will be held May 25 in the Ballroom of the Actor Hotel, N. Y. The show being produced by Miss Dalmayre will be presented as a benefit for the Museum of the City of N. Y., which will also participate in Equity's Golden anniversary celebration by offering a special theatre exhibit starting May 3. Another theatrical display will be on view at the N. Y. Public Library.

**PRO OPERATORS
VIDEO KINGPINS**

By GEORGE ROSEN

Chicago, April 2.

A new breed of professional tv station operators has moved into front center at the annual convention of the National Assn. of Broadcasters, in session at the Congress Hilton Hotel here.

In a new broadcast era that is witnessing an ever-widening demarcation between "invisible" tv ownership and visible management, it is the station and station group executive who constitutes televi-

(Continued on page 101)

**Uncle Sam Easing 'Expense Account'
Spending; Beaucoup Boniface Beefs**

Washington, April 2.

In a significant retreat, Internal Revenue Service issued its proposed substantive regulations for expense account deduction which offer lots of leeway to businessmen and cause for hope to nitpickers.

The new regulations, by stressing the need for a business cause for entertainment and dining deductions, do put a slight crimp on expense accounting. But the general reaction here is that they could have been a great deal tighter. In the wake of the earlier and still "record keep" regulations and the subsequent howls from nitpickers and enteries, the reaction to the substantive rules will probably be mild in comparison.

Any comments on the new rules are required within 30 days. IRS Commissioner Mortimer Caplin said public hearings will probably follow within five or six weeks. After studying the written and spoken opinions, IRS will issue its final rules, Caplin added.

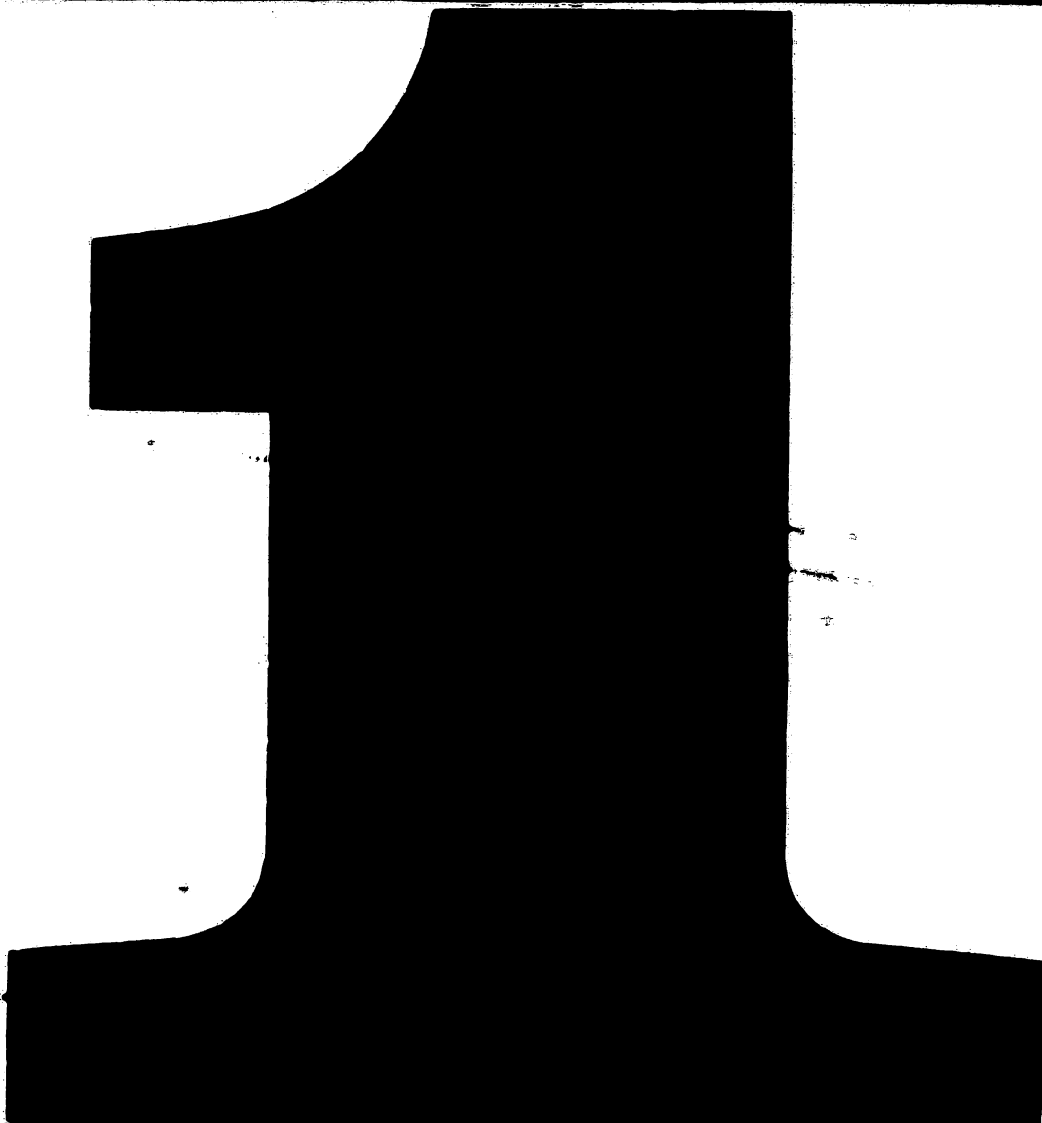
Contrary to prediction, there is no dollar limitation on entertainment. Neither is there a written (Continued on page 110)

**TO HEAR RUBINSTEIN
GERMANS PASS BORDER**

Munich, Holland, April 2.

U. S. pianist Artur Schnabel who has never set foot on German soil since the Nazis came to power and does not intend to do so, will give a concert on April 20 here in Munich exclusively for a German audience.

Tickets will be handled through a Frankfurt concert agency.



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**Col Deal Putting
Complete O'Neill
Works in Groove**

By MIKE GROSS

The possibilities of record companies moving in on the Broadway drama field as financial investors were brought to the fore late last week via a tie wrapped up between Columbia Records and the Eugene O'Neill estate. In the past, disk company angelling in legit has been centered on musical shows.

Although the deal between Col and the O'Neill estate does not call for any specific financial backing, industryites see the move as a spearhead that will hype diskery interest in the recording of dramatic shows. This season, especially, has spotlighted the diskers' move towards drama with the recordings of "The School for Scandal" by Command Records, "The Hollow Crown" by the London label, and "Brecht On Brecht" and "Who's Afraid of Virginia Woolf?" by Columbia. A diskery scramble for dramatic properties is a la le-

**WHAT IS A
BUNNY MOTHER?**

See Page 107

Cronkite Cites Need for Clear-Cut Info Policy on News Management

Washington, April 2. CBS commentator Walter Cronkite called for a "clear-cut" news management and information policy for future crises.

In one of the first broadcaster comments on the hot news management issue, Cronkite said, "Government policy in regard to news management and the release of information should be clearly delineated in advance to avoid any confusion and misunderstanding on the part of the population."

He noted the Government has an information policy in case of nuclear attack and advocated similar guidelines when the President "proclaims a crisis emergency."

A crisis information policy, he told the National Civil Service League, would let the people know the "unavoidable handicaps" facing the press during an emergency.

The information policy also would assure relaxation of management when the crisis ended, Cronkite continued.

The Administration's denial of news management charges is "halfhearted," Cronkite asserted.

"A clear and present danger" faces freedom of the press, he said, but it doesn't come from the Kennedy administration.

Instead, he continued, the danger is "inherent in the thermoclear age . . . in which secrets must be kept from the enemy."

While attacking censorship and the Administration's failure to repudiate the principle of lying, Cronkite also said publishers must share some of the blame for manipulated news.

BBC-TV Satirical Show Ribs Corp.'s Censorship, Reverses Ban on Ballad

London, April 2. The BBC hierarchy did a remarkable somersault last week. 25 over a disk it had banned from the air. The reversal came right after 11:00 p.m. Saturday night. It satirized "That Was The Week That Was" had done the decision. And the manner in which the disk was reinstated was astounding.

The Corporation the previous week had banned Don Charles' disk "Angel of Love" on the grounds that it might give religious offense. On Saturday night the "TW TW TW" cast donned robes and costume wings and went through the harrowing lyrics to audience howls of laughter.

On the Monday morning, quizzed by pressmen about allowing one of its own programs to take the rise out of the governing executive, the BBC issued its incredible statement of public self-criticism.

"It was a mistake to have put this record on the restricted list," said the statement sticking to the (Continued on page 111)

Stok's Israeli Encore; Daughter Charlene's Pic

Tel Aviv, April 2. Famous Viennese composer Robert Stok's daughter, Charlene, who has been more active in London lately, has the femme lead in the locally produced "Bob El Wad" (Valley of Death), being shot here by El Or Film Co. of Israel, starring Israeli leading man, Joseph Yadin. Later played the Russian in "Four On A Jeep," Swiss-made tale of the quartered city (Berlin). Wolfgang Gluck, Austrian film ("Dunya") and TV director, is directing.

Incidentally, Stok's clerk last January with his 10 concerts of "A Night In Vienna" which established a "second" (Marlene Dietrich was the first) by having some of the Viennese waltzes sung in German, has been invited back by the Israel Philharmonic. (Until Miss Dietrich and Stok both Aryans) noted for their vigorous anti-Nazi stand, German lyrics were taboo here.) As result, the octogenarian "lost of the Viennese waltz kings" will have six concerts from June 8-17, this time titled "From Johann Strauss to Robert Stok." Five of these will be at the Frederic Mann Auditorium, in Tel-Aviv, the sixth in Jerusalem.

THAT'S SHOW BUSINESS

Symington Still Mashed—VJP D.C. 'No' for Erika Kild

Washington, April 2. Columnist Drew Pearson gave a party for vocalist Erika Kild, and the VJP crowd which gathered in Old Georgetown discovered a new specialty songwriting team.

The duo is Mr. and Mrs. James Symington, a New Frontier couple of social and political prominence. He is administrative assistant to Attorney General Robert F. Kennedy and is the son of Sen. and Mrs. Stuart Symington.

His mother, Eve Symington, is the daughter of a former U. S. Senator (N. Y. Republican James Wadsworth) and is part of the (Continued on page 111)

STEIN'S (NOT GERT) A CLARK IS A CLARK

Comedian Jackie Clark is having name trouble. His tag is okay with AGVA but it's been mixed for his entry into AVTRA. Later union says he's got to change his name because it already has a John Clark, a disk jockey, and a Jack Clark, announcer, on its books.

The nitery comedian doesn't want to change his name for TV because one of the key routines in his act centers on the change of his moniker from Stein to Clark for show biz purposes.



PAUL ANKA

The National Association of Broadcasters is now in annual convention at Chicago.

I warmly salute the nation's leading commentators and acknowledge with thanks the many opportunities the industry has afforded me.

Rome Cinemas In 1-Day Shutdown

Rome, March 26.

All Rome film houses will close Monday (1) in a one-day protest move against high admission taxes and "unfair" competition from Italian tele. Shutdown, which will be followed by that of Rome province pic houses, was voted at an emergency meeting of the 110 members of the Rome area exhibitors association. Another meeting will be held next week to decide on the time and duration of the next shutdown.

Previously reported beef over RAI-TV telecasts during prime weekend time of interesting features, coupled with reportedly high distrib conditions to exhibs, and the desire to get a fair share, tax-wise, from the government, are the main reasons given here for the sudden decision. Original plan was for shutdowns and other demonstrative moves to take place later in year, but at least one source indicates the pending April elections here as a reason for anticipating the move in the hope that political considerations will speed a favorable decision.

Expected that exhibs in other Italian areas will follow the local example. Three-day weekly shutdowns are already in force in Trieste.

Italy Film Crit Select Naples, 'Gullone' For Best '62 Pic Laurels

Rome, April 2. The Italian Film Critics Silver Ribbon award for best feature film of 1962 for the first time has gone to two films. Equal votes went to "Four Days of Naples" (Titanus-Metro) directed by Nanny Loy and Vides Films' "Salvatore Gullone" directed by Francesco Rosi. "Four Days" is Italy's entry in the foreign pic Oscar race. Gina Lollobrigida won the acting prize for "Imperial Venus" (Roya Films) while Vittorio Gassman capped the male sheep award for "Il Serpente" (Cinecitt).

Other prizes went to the following: Alfredo Lombardo, best producer for his 1962 film; Elio Petri and Tonino Guerra for "Days Are Numbered" (Titanus-Metro), best (Continued on page 101)

Agencies Would Save Cafe Industry By Luring Names Via Fewer Shows

ACLU Blasts Moves On Film Classification

American Civil Liberties Union comes out with a strong blast this week against film classification measures which have been launched recently in New York, Missouri and New Jersey. Parents, rather than official government agencies, says the ACLU, should decide what films their children may see.

A "consistently wise policy" on film classification is virtually impossible, according to the Union. ACLU also thinks that film classification would result in "close decisions" always being decided in favor of "adults only" tags and would tend to inhibit the production of mature pictures.

There is also the problem of finding qualified people to do the classifying. The advice of expert educators, clergymen, psychologists, etc., may well be needed in determining what children may see, but there should always be the stipulation that the parent may heed the advice or disregard it as he sees fit.

MCA SUI VS. TY HARDIN

Another Instance of Post-Agency Complication

Cowboy lawyer Ty Hardin has been named in the second of a series of suits by MCA against former clients who have failed to pay commissions on jobs secured for them by MCA before the company dropped its talent agency last July. Company filed a claim with Screen Actors Guild last week to get the commission at claims is due them by Hardin.

In most fields, the unions and talent guilds involved, have ruled (Continued on page 101)

MERRICK TAKES BLASTS VS. CRITICS ON THE ROAD

Milwaukee, April 2. David Merrick, brought his road company of "Stop the World—I Want to Get Off" to Milwaukee for its premiere, launched another attack at New York's drama critics while here inspecting his show.

"They are better read than heard," he said of the New York reviewers who read their reviews on television or radio during the newspaper strike.

According to him, "one critic sounded like a blithering idiot." Merrick told a Milwaukee Journal reporter, "He will have lost all of his influence by the time the strike is over." Naming another top critic he said he "was so mad that he took himself off the air."

Merrick conceded that the strike had hurt legit badly, saying that only shows established before the strike had done well.

Talent agencies are mulling drastic steps to save the notory industry. It's become increasingly clear to them that they have to reduce act prices to permit the business to pass on savings to the clientele, and thus broaden the base of the cafe attendance. However, they have to give the headliners some incentive to play only dates at a reduced figure.

Therefore the agencies are probing the possibility of having the bulk of the notory reduce their shows to one nightly with two on weekends so top names will be lured back to nightclubs, along with customers.

The current situation in the cafes, according to the perceptors, is the most desperate in years. The true depths of the biz recession, they say, cannot be plumbed until the Lenten season is over on April 14. Moreover, the New York newspaper strike will then be history. At that time they feel the damage done by the new Internal Revenue Service regulations cannot expense accounts can also be assessed.

It's argued that the industry has shrunk because of many reasons, one of which is the high price structure. This has prevented attendance by many wage earners. Except for weekends, many tables throughout the U.S. have trouble getting a sizeable audience for the second show, and in most instances, the first show isn't filled either.

Thus, the agencies contend, one good house will reduce expenses considerably. Operators will require a smaller service staff, tax and mound, big is off 10-to-20%. George Frank, manager of the Kingsley Inn, said "We've had to cut down the number of days our people work, to avoid layoffs. Everyone seems to be watching spending on both food and drink. And, everyone wants a receipt."

Back at Al Seigel's Elwood Casino, manager Keen Rosson said: "February was the best month we've had in six years. The mix of 'The Valiant Years,' vidix series.

Lo Vira International Productions is now reportedly negotiating (Continued on page 111)

Deal Set for Pic Based On Churchill's Memoirs Of Second World War

London, April 2. A theatrical feature film based on the six volumes of Sir Winston Churchill's memoirs of World War II is to be produced in Britain. A deal was closed in London last week by Jack de Vries and the former British Prime Minister. This will be de Vries's second contract with Sir Winston, the first having resulted in the production (Continued on page 111)

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JFK ASKS \$9-MIL. CUT IN USA'S '64 BUDGET

Washington, April 2. President Kennedy Monday (1) asked Congress to cut the Media Guarantee Fund by \$1,000,000. In asking for the slice from \$9,000,000 to \$8,000,000, the President proposed U.S. Information Agency eliminate guaranty programs in the Near East and Far East. He also said increased revenue coming from sales of foreign currencies owned by the fund was another reason for the proposed budget cut. Kennedy requested an overall slash of \$8,004,000 in USA's 1964 budget.

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ABUL GREEN, Editor

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SLOW PAY EXHIBS SPEED TV

FILM BILLING MADNESS

As previously editorialized here, one growing practice in Hollywood, that of making everybody or nearly everybody in the cast a "featured" player, threatens to destroy the careful and important, trade distinctions based on artistic status and box-office, both. Instances of billing carried to the rim of lunacy have occurred in recent years and were cited in the earlier editorial.

There are those who shrug and say it doesn't matter. This trade paper disagrees. It weakens the prestige of true stars when inferior degrees of stardom are trumped up, for vanity's sake, by agents and producers. But the "also starring" gimmick may occasionally have some justification in meeting a delicate conflict of respective box-office heft. It's the "featured" thing which has gone stark mad.

Now Rome, the Hollywood-on-the-Tiber and one of the great centres of world film showmanship, has succumbed to the folly of "everybody featured." Whether this is the flattery of imitation of American practices, or the growing influence in Rome of Hollywood-trained American talent agents, need not be argued. Sufficient unto the moral is the instance of one new Italian feature. It has six stars, which is reasonable. But it then bestows "featured" billings on 30 actors. There are in no sense stars playing "cameo" roles, a different situation entirely.

When everybody is featured, nobody is featured.

Big Coin Ballyhoo For Fellini's '8 1/2'

Federico Fellini's "8 1/2" will have its U.S. debut in New York the latter part of June. Figuring this picture as the potentially hottest property it will be handling this year, Embassy Pictures, which has the distribution rights to "8 1/2" in the U.S. and Canada, plans laying out around \$200,000 in national ad-pub-exploitation coin to launch and perpetuate the film.

Of this coin, \$125,000-\$150,000 will be spent in developing the film in New York. Included in this expenditure will be the transporting of the Italian director and some others to the States for promotional activities on the pic's behalf. Fellini is slated to arrive in Gotham June 1, with the film not due to bow until at least June 15.

Exhibition pattern for "8 1/2" is still to be definitely worked out. For one thing, a possibility looms that, when the pic has its day-date east side-west side debut, it may be shown in a house owned by Embassy prez Joseph E. Levine. This possibility develops because the distrib, who is up from exhibition and still has some holdings in that area, has been dickering for the ownership of two Gotham houses. Both are in construction stages but one could be ready for the June preem.

The actual deals for the theatres haven't been set yet and so the actual slotting and opening date is being held up awaiting the outcome of negotiations, believed to be close to settlement. After the June bow of "8 1/2" in Gotham, the pic will then be slated in 15-20 key cities throughout the summer.

The film is currently being sold and Embassy exec v.p. Lenny Lightstone is predicting "the highest guarantee ever paid for a foreign film." He also says that bids have been already coming in, despite the fact that the film hasn't even been screened here as yet, and that Embassy is offering the film on a strictly competitive basis, seeking as much front money as possible.

Metro to Co. Killian: 'Here, Take Your Cavel Back, You're Chairman'

George L. Killian has been elected board chairman of Metro in a move which comes as a surprise to no one. The vet MGM director had been chairman and relinquished this post to Joseph R. Vogel when the latter was deposed as president early this year.

Vogel held the title for about a month, and then it was taken away from him in February. The post went unoccupied until last week when Killian was reappointed.

Simonelli on Half-Shell

Charles F. Simonelli, v.p. of Entertainment Corp. of America, has been elected to the board of the Waldorf System Inc., which is listed on the New York Stock Exchange and operates 22 restaurants and food shops in the eastern section of the United States.

Simonelli also will serve as a member of the board's finance committee and chairman of its public relations and marketing committee.

Eased Break-Even Point Built Into Mirisch Pitch

Hollywood, April 2.

Mirisch Co. is embarking upon a new form of participation deal with talent based on a specific break-even point, in an expansion of company's pitch to attract top filmmakers.

One such deal, according to veepee Marvin Mirisch, has already been made with an undisclosed producer-director, under which an "artificial" break-even point of 2.6 times the negative cost of pic was set as basis for the agreement.

In addition to this figure, Mirisch Co., adds interest and "a cer-

(Continued on page 18)

DISTRIBS VEXED BY RECEIVABLES

Slow-to-stalling payment of rental percentages by film theatre operators is again in the foreground of distributor grievance. This impedes the flow of cash as essential in the present fiscal stringencies. Once upon a time a primary appeal of the film business to Wall Street in general and bankers in particular was the fast transaction in cash. Indeed the business is conducted entirely on that basis. The bottleneck is the holdback of monies by the retailers.

"We have enough aggravation keeping ourselves active in the production of future product without the exhibitors who constantly complain of product shortage adding this new hardship" is typical of distributor comment.

It is believed that accounts receivable have of late been way out of proportion. It is not that distributors grant easier terms. Rather theatres just don't come through.

Whereas payoffs used to start within the first week of play at a particular location or on a particular circuit, with the maximum credit time extended to 30 days, delinquency has reached point where distributors must sometimes wait as long as six months before receiving any sizeable return on their product.

This bulging accounts receivable plight has sorely effected production, some distributors claim, because the cash just isn't there for new pic. It's charged that the worst culprits are those who holler loudest about trade conditions. If the returns would roll in faster instead of swelling accounts receivable, distributors argue that they would have more working capital in a flow they could count on and would, therefore, be able to increase production.

TV Staff

Distributors also declare that this situation is having a considerable effect on their policies as regards the sale to TV of features. Because of the increased economic burden being placed on them by exhibitor payoff policies, distributors say that they are being forced to go to market with the features earlier than

(Continued on page 14)

Columbia's Regular Divvy

Columbia board declared the regular quarterly dividend of \$1.00% on the \$4.25 cumulative stock.

It's payable May 15 to stockholders of record on May 1.

'It's Distribs, Not Creative End Of Film Trade, Who Won't Gamble,' In Opinion of Sidney Lumet

By EDSON KALMAN

Start Puerto Rican Pix

San Juan, April 2.

Shooting of the feature "Harbor Lights" began (March 18) outside the Hotel La Concha in the Condado area. Motorists were backed up for a quarter of a mile along Ashford Ave as the cameras turned for the first scene. Producer-director Maury Dexter said 12 days of shooting were scheduled with Kent Taylor, Miriam Colon and Jeff Morrow in top roles. The production is being filmed by Dexter's Associated Producers and the local Cooperative Artes de Cinematografia. The film will be released by 20th Century-Fox, he stated.

Following the shooting of "Harbor Lights," the same co-production group has another 12-day shooting schedule for "Call of the Island." Both are modest-budget productions, both titles are tentative.

Paramount Set For 4th Feature From Joe Levine

Joseph K. Levine and Paramount Pictures have been getting more and more cozy as the months pass. Having concluded three coproduction deals with Par in the past five months, the distrib-producer has set a fourth this past week; bringing the combined coproduction budget on the pic being leased by the two to \$14,500,000.

Latest deal involves the coproduction and distribution of "Zulu," an adventure film which began filming in South Africa last Thursday (28) on a \$3,000,000 budget. Under terms of the agreement, Par will undertake major financing of the film, possibly underwriting the whole thing. Embassy Pictures, of which Levine is prez, will distribute the pic in the U.S. and Canada and Par will handle it in the rest of the world.

Also participating in the production is Diamond Films, whose boss,

(Continued on page 18)

Picturemaking today is a gamble, according to producer-director Sidney Lumet, but not everyone is sharing the risks and this imbalance will soon cause a change in Hollywood distribution patterns. "Creative people are all willing to gamble but distributors aren't," he contends, and this situation will eventually have to change.

"Distributors take a 25% mark-up," he charges. "A picture must gross over twice its negative cost before it goes into the black and it is the distributors who are causing this unrealistic situation. They take a substantial guarantee and a percentage over it. Unfortunately, however, the film market can no longer stand guarantees for the distributor since there is no longer a guaranteed audience," Lumet feels.

"The audience has changed. Filmmakers today are a more selective group and there are no longer any guarantees on who or how many will see what. There have been many examples of pictures that were expected to do big business but which fell on their faces and films that burned out as hits that weren't expected to. There is a changing pattern in Hollywood and with it must come a changing distribution pattern," he avers.

"The first distributor to come along with a 20% deal (as opposed to the present 35%) will have 'em flocking to him," Lumet feels. "Some distribbs already feel that they're going to have to step into

(Continued on page 12)

See Poe As Exec Chairman Also

Arnold M. Grant, who has been a member of the 20th-Fox board as well as chairman of its executive committee since late last summer, resigned those posts at a special meeting of the board in the New York home-office yesterday (Tues.). Grant, who was 20th prexy Darryl F. Zanuck's personal attorney and helped engineer Zanuck's takeover of the 20th presidency last July, assumed his board posts at the time Zanuck succeeded Spyros P. Skouras, who is now chairman.

While no successor to Grant as chairman of the exec committee, was named yesterday, it is believed that executive veep Seymour Poe will probably assume the job. Poe is the kingpin of the new management team which Zanuck brought into 20th. He came into the company as global sales veep, but was upped to exec v.p. six weeks ago.

In a formal statement, Grant declined the board's offer to re-name him because of the demands of his law practice, personal interests and his assumption recently of directorships in two other companies. Zanuck, in an answering letter, regretted Grant's decision and praised him for his aid in the crucial months just after Zanuck became prexy.

Judith Crist Replaces Beckley As Film Critic

Paul V. Beckley is out as film critic of the NY Herald Tribune. No explanation is given. His successor is Judith Crist, recently arts editor and mostly identified with legit criticism. She is rated "tough."

Change came with first issue of resumed publication Herbert Kupferberg succeeds Mrs. Crist as arts editor. Joseph Carter is new Sunday editor.

20th-Fox Stock at \$29 From Earlier \$15 On Strength of Unreleased Pic, 'Cleo'

Twentieth-Fox stock was up to \$29 per share on the New York Stock Exchange at last week's (28) closing, on trading for the week of \$5.50 shares, and therein lies a success story about a picture that hasn't been released as yet.

The quotations have been going up and up since last mid-year when the price was \$15 and when Darryl F. Zanuck succeeded Spyros P. Skouras as president of the film corporation. The key factor behind the stock interpretations has been, of course, "Cleopatra," and along with this one of the greatest shows of industry enthusiasm concerning a single production in the history of the picture business.

The Stock Market pros have been particularly impressed with the fact that "Cleo," even before release, ranks among the 10 best of the champion grossing (rental) pictures of alltime. This is on the basis of now-well-over \$10,000,000 either advanced or guaranteed in the domestic market alone.

The pundits around the Wall

Street area, in many cases, are astounded with the new wrinkle in show business enterprise wherein a film company exec, such as Seymour Poe, along with his brain trust, can successfully, turn a sight-unseen commodity into cash in the bank. It has never been done before to such an extent.

Said one analyst: "It's fantastic. Imagine: Having the customers paying in the neighborhood of \$10,000,000 and not even seeing what they're buying."

The downtowners are impressed also with Zanuck's "Longest Day," and while some of them are not especially overboard with the fiscalitis, that is, cost versus extraordinary entertainment values, the fact remains that the public continues to shell out the hardticket prices. Further, the pro investors with kids know full well that the latter are militarily minded, what with their latter-day penchant for bazookas, et al., rather than the Buck Rogers space apparatus, and are besieging Mom & Dad to buy the tickets. An Oscar for "Longest Day" also is conceivable and this, too, is a meaningful consideration.

Add, too, of course, the get-with-it attitude displayed by Zanuck and company in other theatrical production areas. Zanuck, Poe, et al., have made it clear—if their announcements can be taken at face value—that this is a film enterprise with, stel, film enterprise, and the horrible mistakes of the past are going to be rectified.

But most things revolve around "Cleo," so far as the wisecracks of Wall St. are concerned. And they're taking their cues from the trade itself, noting particularly that such as the Goldenisons (Leonard Goldenison, prez of American Broadcasting-Paramount Theatres) and the St. Pabians are anteing up such klondike stakes to sustain themselves in exhibition, they're showing an abundance of confidence in "Cleo."

And so it is that the money men are backing 20th, to the extent that they've sent up the stock almost 100% in value. Also to be itemized is the fact that the \$80,000,000 break-even figure (gross) for "Cleo" had tended to deflate the per share price. But this is no longer so terrifying.

Brazilian Quest-for-Quality Pix; Show Biz B.O. in General Looks Up; Rio Less Bossa Nova Than Gotham

By VINCENT CANBY

Rio de Janeiro, April 2. Neither political unrest nor inflation have dented the vitality of this beautiful South American city, now preparing for its big winter season which gets underway officially with Easter (14). It's been a long hot summer in Rio, but the peak hotels along the Copacabana have been full ever since Carnival and "Minha Querida Lady" (the Portuguese version of "My Fair Lady") is in its seventh capacity month at the electric fan - conditioned Teatro Carlos Gomes.

At the moment, the film theatres are loaded with Hollywood releases (apparently the local distributors have never heard of orderly release—the new product being held back until the cooler weather sets in. While the future here is as uncertain as it is anywhere in South America, the American distributors can look with satisfaction on the past year: their gross film rentals in Brazil increased so rapidly that they more than offset the 80% depreciation in the cruzeiro. Higher admission prices, more admissions and the opening of some 300 new theatres are given credit.

Quest For Quality

Brazilian film industry centered here and in Sao Paulo, however, is having its problems, paradoxically because of concerted efforts by producers to make better films. The annual production rate, which used to run as high as 60, half of which were schlock, or slapstick, has now been cut to about 15, with only one or two schlock included.

According to Mario Dias Costa, chief of the Culture Department in the Foreign Affairs Ministry, the masses, which used to patron-

(Continued on page 10)

Cannes Bid to Minnelli

Mar Del Plata, April 2.

U.S. film director Vincente Minnelli, one of the key members of the north American delegation at the recent Mar Del Plata film festival, has been invited to be on the jury at the upcoming Cannes fest. The invitation reached Minnelli here last week and indications are that he will accept.

San Sebastian Sees Status Salubrious

Madrid, April 2.

The triumvirate of directors now guiding the destiny of San Sebastian's International Film Festival laid many cards on the table last week at a press conference in the Basque resort city. They stated that the recent demolition of their fest from Class A ranks would help, not hinder, their June 6-15 gathering by giving selectors greater liberty in inviting previously released, as well as unreleased entries, to compete for the Golden Shell. It was pointed out that all the top festivals were incapable of programming unexposed films, and the triumvirate cited Venice as a case in point where fest authorities could not count on Fellini's "Eclisse" and Visconti's "The Leopard" because both would be in release in countries other than the one of origin prior to festival time.

The fest directors want San Sebastian to be a national film fete and stressed that this could be

(Continued on page 10)

Publicist Lynn Farnel, A Victim of Nephritis, Dies in New York at 63

Lynn Farnel, vet show biz and industrial public relations man whose long associations with Samuel Goldwyn, United Artists, Radio City Music Hall, Rockefeller Center, the Playwrights Co., Paramount, Donahue & Coe advertising agency, et al., both as direct employee and/or as consultant, set a high standard within the industry that has had lasting impact, died at Mount Sinai Hospital of N.Y. Medical Center early Saturday (30) morning. He had gone back into the hospital a week ago Friday and had been in and out of it two or three times since last July. While he had suffered a heart attack last fall, and had only recently emerged, Farnel was a longtime victim of chronic nephritis. He actually died of kidney failure and medical men agreed that "under these circumstances it has been remarkable that he lived to such a relatively old age." He was 63.

Head of his own Lynn Farnel Group since 1950, which his longtime partner, Alice Repensburg, will continue, his industrial clients were as diversified as his amusement industry clients. Among them were the Cigar Institute of America, White Horse (scotch), Scotch Farms (food), Lavin (perfumes), Cypress Gardens of Charleston, S.C., the New York Hilton Hotel at Rockefeller Center, National Shoe Institute, Farberware, Bedjet Rent-a-Car Corp. of America, the Wayside Inn for the Ford Foundation, Public Educational Ass., the City Symphony, along with such show biz staples as P.R. consultant to Rodgers & Hammerstein, ASCAP, Rockefeller Center Inc., Cleorama, the Authors League of America, Bethlehem Shipbuilding, etc. He always maintained liaison with longtime friend and employer Samuel Goldwyn.

Born in Merion, Pa., and a grad of the U. of Penn., Farnel started as p.a. with the old Orpheum Circuit, later with Arthur Hopkins, George C. Tyler and the Playwrights Co. (all legit) until his association from 1938 on with Goldwyn in New York, Hollywood and London. He also wrote for the drama section of the N. Y. Times and when he joined the Donahue & Coe agency he handled the Music Hall, U.A., Goldwyn, Rockefeller and Lavin accounts. He later shifted to U.A. During the war he rose from captain in the 8th Flight Command in England and France to Colonel and was a Lt. Colonel in the Air Force Reserve.

His honors included the Bronze Star and an LLD from Florida Southern College. In recent years he also conducted classes on public relations at Columbia Univ.

Mrs. Farnel, the former Nell Hustonson Cochran of Kansas City and Austin, Texas, requested no flowers and named the N. Y. Heart Ass. for those who might be interested. Services were held Monday (1) at St. Thomas, 3th Ave. and 8th St., New York.

U.S. to Europe

Sybil Burton
Connie Francis
Ken Gorman
Charles Houston
Joe Kenny
Ralph Levy
Alan W. Livingston
CHN Stone
Barry Sullivan
Red Taylor

N.Y. to L.A.

Jack Brodsky
Jerry Engel
Peter Falk
Vincente Minnelli
Dale Wasserman

Will There Be Music?

Twentieth-Fox's annual meeting of stockholders, usually held in the screening room at the New York home office, will be shifted this year to Town Hall, the current site Date is May 21.

Company's annual report, which is due out April 20, is expected to confirm the predicted loss for the 1962 year. There are reports, still unconfirmed, however, that there will be a profit for the first 1963 quarter.

Peppercorn's Summer Packaging: Reduced Percentage, Flat Fee For Grouped Action Pictures

Tunnel of Loos

Columbus, O., April 2.

Peppercorn at Loew's Ohio, RKO Grand and patrons of legit Hartman on State St. may get virtual "curb service" to proposed underground parking garage at the State House across the street. Underground Parking Commission said if funds are available there will be pedestrian tunnels built under State St. and under High St. and E. Broad St. Later is within a block of RKO Palace.

Construction of \$4,500,000 structure scheduled to start July 8. Garage should be open by early 1964.

Boatel Adjunct To Marina Drive-In

Philadelphia, April 2.

Plans for a unique drive-in motion picture centre and amusement complex, a major step in the development of the Philadelphia Marina Corp., were disclosed with the signing of a long term lease between William Goldman, president of the Goldman Theatre chain, and Philip Klein, president of the Marina.

The Marina Drive-In will be different from any other in the world. The outdoor theatre area will cover approximately 14 acres of the 50-acre Marina development and will have a ramp capacity of 1,000 cars capable of accommodating an audience of 5,000. The drive-in project includes a picnic ground for pre-showtime family outdoor dining with hot take-out food available at the air-conditioned cafeteria-restaurant. For children there will be a miniature railway, wading pool, playground, pony track and a professional Punch & Judy show to keep youngsters occupied during the twilight hours.

The operation will be on a year-round basis with in-car heating provided during cold weather. Sixteen electric mobile snack carts will supplement the restaurant with in-car service to patrons.

The Marina site fronting on the Delaware River is adjacent to the new Delaware Expressway and within three minutes of the Industrial Highway making it easily accessible to the area's 4,000,000 inhabitants. The Marina will have complete facilities for 600 pleasure craft, party and charter fishing boats, outdoor launching ramps, ships store and boat sales and repair shops.

Other features include a 100-room Boatel-Motel with a minimum of 120 units, a yacht club complete with swimming pool and cabana club, snack bar, diningroom and parking lot for 4,000 cars.

Philadelphia Marina Inc., a non-profit organization, is to build the basin and determine the organizations who construct and operate all land concessions. Entire cost of these projects will be borne by the houses and the development with all improvements becomes the property of the City of Philadelphia in 30 years.

L.A. to N.Y.

Paul Anka
Bill Asher
Barry Ashton
Robert Banning
Paul Burke
Sydney Chaplin
Tony Charmoli
Martin Davis
Jim Francis
Lorne Greene
Olivia de Havilland
Fred Henry
Joe Landis
Red Lauren
Joseph M. Monkewitz
Ken Murray
J. Carroll Nash
Dan O'Meara
John Sturgis
Dwight Taylor
Frank Tolford

Taking heed to exhibitor cries of "product shortage" and laying special emphasis on the upcoming summer drive-in biz, Embassy Pictures has designed a special summer package of features which is being offered at reduced percentage and flat fees, created by sales chief Carl Peppercorn as an inducement for exhibitors to buy in volume and payoff quickly.

Package includes at least a dozen pix, mostly of the action-adventure variety. Embassy is attempting to sell the features in a package deal whereby an exhibitor buys the lot for an advance and is then serviced with the individual films on demand, using as many of the set as he can or wants. The distrib is not laying out any stipulation as to how the pix are used and is selling them individually as well as in the lump deal.

Special pricing has been designed by Peppercorn for the array, ranging from reduced flat rates to shared percentages. Whereas a film normally goes for 35%, the Embassy deal offers almost two for that percentage and so forth. Flat fees also range close to the two-for-the price-of-one standard when the pix are brought as a package. This gives the exhibitor incentive to buy, Peppercorn feels, and he is emphasizing cash in front on the deal.

Feeling is that many small drive-ins and hardtops don't need first-run pix all the time and also have a need for suitable second feature items. The package has been designed to serve these requirements at a price that gives the exhibitor a chance to make out with what he buys. It also gives Embassy the chance to circulate the pix for guaranteed payoff and lotsa playdates.

Involved in the package are three pix which Embassy had leased to Metro and now has regained the rights, the titles of which are "Wonders of Aladdin," "Morgan the Pirate" and "Thief of Baghdad." The distrib has also picked up two new pix from indie sources, "Fury at Smugglers Bay" and "Hellfire Club." It's own "Nerolite," "Attilla," "Fabiola," "O.K. Nore" and "Walk Into Hell" are also featured, along with the never-before-issued, "Aphrodite Goddess of Love." There will also be some other regular Embassy product put on the line. Most are in color and fall into the action-adventure category.

TYPE-CASTING LOGIC

Fritz Lang will be joining the ranks of directors who have stepped from behind the camera to become actors. He's been typecast in the part of a film director in the filmation of Alberto Moravia's tome "Ghost of Noon."


Carlo Ponti-Joseph E. Levine co-production will be directed by Jean-Luc Godard who also did the screen adaptation. Shooting is scheduled to begin in about a month in Rome and Capri. Budgeted at \$2,000,000, "Ghost" will be shot in wide screen and color in English and also stars Jack Palance and Brigitte Bardot. Embassy Pictures will release the film outside Italy.

Lang, director of several silent "classics," headed such Hollywood suspense epics as "M," "Western Union," "Clock and Danger," "Clash By Night," "Man Hunt" and others.


Europe to U. S.

Adele Addison
Alexander H. Cohen
Robert S. Ferguson
James Forsyth
Mike J. Frankovich
Adele Franz
Mike Niderl
Robert H. O'Brien
Mildred Parks
Manny Reiner
Me Rothman
Annette Segal
Red Silverstein
Irving Strauss

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SEX IS HERE TO STAY, BUT—

LeRoy: Trend Is Away From Trends'

Former Conventional Categories Grow Meaningless—He's Directing His 62d Feature

Hollywood, April 2. Production of films per dictates of "cycles" or "trends" with film-makers playing follow-the-leader in periods when musicals, comedies, westerns or costume epics are considered "hot," was relegated to Hollywood history by Merwyn LeRoy. "The only trends from here on in," says he, "are towards entertainment."

At halfway mark on filming of "Mary, Mary" at Warner Bros., his 62d pic, producer-director ascribes no "trend" to the fact that film utilizes services of only five thespians or that budget is pegged at the \$1,700,000 mark, both of which would combine in some circles to tag it a "little picture."

Smarts LeRoy, "There are no 'little pictures'—only 'little stories'—adding that it's not budget, cost or size of the screen which correctly mirror a film's merit. Citing the three-year Broadway run of Jean Kerr's play and corresponding audience satisfaction, he believes "Mary, Mary" to be just as deserving of "epic" tag as the \$15,000,000 offering with its huge cast and hoards of extras.

LeRoy argues with popular contention that audiences of today are more sophisticated than they were 20 years ago. "They want entertainment now just the same as they did then," he avers. It was the love story, the comedy, the musical which carried the industry to its heights, he asserts, maintaining audiences still prefer the "glamour, beauty and excitement" of yesterday to the "filth" which he maintains is gaining increased screen time today.

Spicing hope in recent reports of studios fattening their content player rosters he views situation at Universal where six thespians currently reside under thespian as especially encouraging. He warns, however, that new talent is usually "found" rather than "developed."

More fuss than need be has been made over star salaries asserts LeRoy though opining that no one is worth \$1,000,000 off the top. On Kirk Douglas' reported turn down of \$1,300,000 for "Fall of the Roman Empire" he notes that "Nero didn't get that much."

He chides general industry feeling that a combo of deferred salary and a piece of the profits is equitable all around; that if pic clicks then star will pocket that which he deserves.

Forcing a Catchphrase: It's The Birds Is Here' A Big Can Bally Bust

Well, "the birds is here," like the man says. And getting it here has involved a formidable ad-pub campaign by Universal Pictures. In the New York area alone, the company has earmarked upwards of \$100,000 on its campaign for the Alfred Hitchcock picture which opened last Thursday (20) at the Palace and Sutton Theatres in Gotham.

In addition to the usual mass of leasers and theatre trailers, "The Birds" came heralded by eight different TV spots and 10 radio bits, not to mention the blaring palaver coming from the Palace all day long. These transcriptions were spoken by Hitchcock himself. Universal went into 18 national publications with a total readership of 45,000,000 for the picture and prepared any number of posters, bus and subway cards and the like, not to mention a cross-country pigeon race and other avian antics.

The whole idea was to make "the birds is coming" a household slogan and also to capitalize on the personal magnetism of Hitchcock and his new discovery Tippi Hedren who accompanied him on personal appearances in several cities and figured in some of the adver-

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Writers Plot Their 15th

Hollywood, April 2. Tony Curtis, Edie Adams, Marilyn Erskine, James Garner, Mary McCarthy and Jack Weston have been set for toplining roles in the Writers' 15th annual screen awards dinner to be held May 7 at the Beverly Hilton hotel.

They will appear in skits and musical numbers. Altogether 30 players will take part in the show.

Skid Row Morals No Longer B.O.?

Call it Crime-Doo-Not-Pay or a return to right differentiated from wrong. Alan Pakula, legit and film producer, whose latest in Universal's "To Kill a Mockingbird," offers the theory that amoral characters have had it, cycle-wise.

Character and story association are particularly meaningful today from standpoint of morality and sociology; the folks buying the tickets in a large sense have reversed "Victorian," Pakula says.

There's no overwhelming straightlaced attitude about the familiar sex stuff, whether for fun or just so much romance, but so long as there's no glamorizing of the filth, the Skid Row character can't win at the boxoffice anymore. As Pakula opines, the public won't buy fictional characters on screen with whom they would not want to associate themselves.

His highly successful "Mockingbird" is a prime example, so producer Pakula. It's been a click so far in Dixie, as well as in the North, although dealing with the delicate (in the south) subject of

(Continued on page 20)

MEXICAN-ARGENTINA SWAP OF PRODUCT

Mar Del Plata, April 2. Before the end of the recent film festival here, reps of Mexico and Argentina signed preliminary letters of intention on two new film pacts. One would provide for increased coproduction between the two countries, and the other provides for the exchange of pic.

Under the latter pact, Argentina will send Mexico 20 features, from which the Mexican government-backed distrib, Polmar, will select a minimum of 15 for release in Mexico. In exchange, Argentina will allow Mexico to send in 20 pic here free, for distribution by the local Polmar organization.

Three-cornered talks here among Argentina, Mexico and Spain concerning the establishment of a "common market" for Spanish-speaking film, apparently got nowhere. According to one of the Argentine participants, none of the conferees had any advance idea of what such a common market should be, nor any conception of the steps that would have to be taken to put the three different film industry's on a comparable basis.

For the time being, the three major Spanish-speaking countries will continue to do biz on bilateral bases.

Bob Enders' Own Shingle

Hollywood, April 2. Robert J. Enders, a Metro producer for past three years, has set up his own indie outfit and taken quarters at Samuel Goldwyn studios. He took with him vet writer Flemer Griffin now scripting "The Price of Salt," novel by Claire Morgan, next on his production shed.

While at Metro Enders produced "A Thunder of Drums" and tele-series "Best of the Post."

KICKS GO TAME IN ALL MEDIA

By ROBERT J. LANDRY

A caption in last week's VARIETY is the effect that even the FBI couldn't "detect" a film trend today is inexact in one particular: within the past 18 months the previous sex psycho kick film cycle has dimmed and faded from its onetime prominence. To that extent there is a "trend" away from morals court and private sanatoria case-histories.

Meanwhile this season's legitimate theatre has seen the spectacular boxoffice troubles of such script dramas as "The Milk Train Doesn't Stop Here Anymore" by Tennessee Williams, "Natural Affections" by William Inge and "My Father, My Mother and Me" by Lillian Hellman.

It would naturally be risky to draw over-extreme entertainment morals from an apparent slump in the popularity of amorality. Sex is here to stay, but—The but probably lurks in the monotony of thrill-seeking for its own sake, a danger which seems to be showing in the fourth volume of that "sensational success" of deluxe magazine publishing, the \$10-per-copy, hardcover, fancily-printed "Eros," published and edited by the onetime articles editor of Esquire, Ralph Ginsberg.

Research could probably turn up plenty of evidence that nothing so taxes the ingenuity of producers as discovering "new" (because always old) jolts for the jaded and/or education for the new generation. Even in the old days of radio soap operas where certain of the author-producers, notably Irma Phillips, were obviously deriving plot situations from morbid police psychiatry the diminishing returns hazard was recognized. There remains, of course, a steady market in smutty diaries, undercounter books and Skid Row fun-in-the-audio-camp quickie films.

"Eros" has in a year's time accumulated 150,000 subscribers and two large baskets of Federal indictments in Philadelphia. Its market impact is followed by the problems of defense when the promoter's motives—for this will be the underlying charge—come to trial. Indeed it is now possible to imagine that the trial could be more dramatic than the text.

Films and television, the country's two major entertainment media, have a natural concern with censorship. Frequently defeated, this foe is never vanquished. But, of course, both are essentially respectful of folkways and community standards. The daring implicit in "Eros" is another matter, a case of borderline leer-lost literature which draws particular notice because it is so well produced and so aggressively merchandised by modern direct mail methods. Actually it is this direct mail pitch which has stirred much of the denunciation. Mailing lists do not discriminate and "Eros" come-on has found its way into such improbable markets as nunneries.

"Motives" always play a part in censorship and persecution. At the height of the sex psycho cycle some years ago even successful producers felt the sting of the "fast buck" charge. Few showmen are indifferent to public opinion. All like prestige and dislike disparagement. The exresses of the abnormally cycle created sufficient trouble to act as a check-rein. That, and the enough-for-now reaction of the paying public.

As to volume four of "Eros" it's planned sensation for this quarter is a "photographic tone poem to interracial love." They'll be rapping it, and bootlegging it, in Dixie. This trade-paper mind couldn't help being reminded of the old human statue turns that used to travel with Barnum & Bailey in the summer and play Loew's in the winter. There is an elaborately illustrated "Eros" visit to the Jewel Box Revue, a thriving enterprise since 1932 when founded by Danny Brown and Doc Benner. The article

(Continued on page 10)

Argentinos Call Fest Postmortem On 'Bad Managem't' at Mar del Plata; Hear Hairdresser Came as Delegate

Buenos Aires, April 2.

Despite the fact that the American film industry, which contributes almost half of the films seen in this country every year, did not see fit to officially recognize this year's Mar Del Plata film festival, the Argentine producers' highest beef on the festival seems not to be with the Yanks neglect but with the way in which the fest was organized and managed. A post mortem will be held here shortly with reps of the associations of producers, directors and actors and of the government-sponsored Film Institute participating.

According to several Argentine producers, it should be a stormy affair. Cited by one producer as the kind of bad management (if not actual mismanagement) was the presence at Mar Del Plata, as an official member of one of the 12 delegations, of a male secretary-hairdresser to one of the ladies in that delegation. His expenses to and from Argentina, plus, of course, all his expenses while in the country were apparently paid by the fest. Considering Argentina's currently desperate economic situation, such largesse is not deemed apropos.

Neither of Mar Del Plata's two major aims—the presentation of artistically stimulating films from all over the world, and promotion of Argentine films with Latin American and other foreign distributors—met with particular success this year. Most of the competing pic were strictly so-so and there were no important distributors representing other than Spanish-speaking markets. In an effort to correct this situation, proposals will be advanced at the fest post mortem to the effect that a continuing fest head be appointed and that a greater effort be made to bring in producers and distributors from outside the latine sphere to next year's fest.

One of Mar Del Plata's annual complaints — that foreign producers hold back their best features for showing later in the year at Cannes, Berlin and Venice fests—came back to haunt the Mar Del Plata authorities this year. When the fest first called for the submission of candidates for the official Argentine entry in January, no product was brought forward. "Las Ratitas," the picture which was finally selected, reportedly was the only one submitted. A number of much more interesting Argentine pic, however, just happened to be available for showing to foreign visitors outside of competition during the fest.

Newcomer, Westfield Of Gotham, Lining Up 4 Productions During '63

Westfield Productions, a production-distribution company, has been formed in New York. With John Alexander as prez sales manager, Doris Wishman as production v.p. and C. Fichman as secretary-treasurer and ad-pub head, the company is planning the release of three to four pictures a year. Reports four features lined up for completion in 1963.

The kickoff item has been announced and is slated for June release. Titled "Women Be Nasty," the film was shot in the U.S. and overseas in color and widescreen. With a script due April 15, Westfield has skedged "The Doctor Is Willing" for production start of June 15. Also on the drawing boards are "The Naked and the Unashamed," with script expected by June 15 and filming by August 15 and "Colon Pickin' Gal" skedged for production this fall.

Cardon Market Swami

Fort Worth, April 2.

Charles E. Cardon, manager of the Palace here for the past 12 years, has quit. He will devote fulltime to a stock market analysis service he has developed. He has been with the Interstate Circuit for the past 34 years.

He was previously manager of the Hollywood Theatre and was city publicity director here for the circuit.

Mike Havas Heads Metro in Britain

Michael Havas, heretofore Continental sales manager for Warners, has been named chairman and managing director of MGM International Pictures Ltd., succeeding Morris Davis, who exited the distribution post last week. Robert H. O'Brien, president of the MGM parent, and Maurice (Red) Silverstein, head of Metro International, set the stage for Havas' employment during a quickie visit to London last week. Deal was formally wrapped up yesterday (Tues.) by Silverstein via a trans-Atlantic call.

Havas moves to London's Metro House April 22. He's a vet exec in overseas film sales, having worked throughout Europe, Latin America and the Far East. He went to WM in 1959 after many years with RKO. He also was associated with MGM in the years ago.

32 Years With Metro

Morris Davis, chairman-managing director of MGM Pictures Ltd. in England since 1961, exit came entirely over what insiders say was a difference of opinion as to policy between himself and parent company boss Robert H. O'Brien and international prez Maurice (Red) Silverstein.

Alleged rhubarb centered around distribution activities, sale province of Morris, he having little to do with production.

Davis joined Metro 32 years ago and since that time served in numerous distribution and theatre capacities, including manager in South Africa (1936), then top distribution man in 1961.

JOHN WARE DECAPS 20TH'S LONDON TOUTING

John Ware, ad-pub director for 20th-Fox in Britain, is resigning his post, according to word reaching New York from London. No successor has been chosen, but it is understood several people are under consideration.

Actually Ware's title had become somewhat hollow since 20th's worldwide ad-pub activities were realigned last year under three separate global ad, publicity and exploitation directors. Under the new setup, Fred Hift was named ad-pub director for Europe, Britain and the Near East.

Pleskow, Katz to S.A.

Eric Pleskow, United Artists veep in charge of foreign distribution, and Alfred Katz, foreign sales veep, leave New York Friday (5) for a tour of the company's offices in Central and South America.

Pair will also spark U.A.'s international sales drive and the upcoming U.A. Weeks Drive, June 30-July 13. Their itinerary includes Mexico, Panama, Colombia, Peru, Chile, Argentina, Uruguay, Brazil, Trinidad, Venezuela and Puerto Rico.

The Man From The Mirror Club

Danny Kaye in *The Man From The Mirror Club*. Okay he's funny, although absence of color may limit over-all potential.

Hollywood, March 3. Columbia Pictures release of *The Man From The Mirror Club*, starring Danny Kaye, directed by Frank Tashlin. Screenplay by Tashlin and Kaye. Produced by Tashlin. Running time, 95 mins.

The Man From The Mirror Club is a comedy that may meet with the approval of advocates of wild visual comedy but is apt to disappoint those who prefer the composition of their humor the other way around. Considering the essentially topical nature of the story premise, and the pragmatic possibilities inherent in a subject that lends itself to ready-to-hand subtextual and preventive treatment, this decision to pursue a frivolously farcical concept may strike some as tantamount to letting a frail tail wag a robust dog. Yet, thanks to the fine comedic abilities of Danny Kaye, who manages to wade through a hackneyed plot and usually over-extended sight situations, there are sporadic bursts of merriment in the Bill Mison production that even an occasional sophisticate may find irresistible.

Being a handy item for moppet audiences, the Kaye enterprise would appear to be constructed on a firm commercial foundation. But, because most of the star's devout fans actually are not in the moppet realm, it may take the added impetus of attendance by Kaye's confirmed adult admirers to push the Columbia release into a respectable money-making category. An extra plus factor could be the stimulus of ad-pub gimmickry and promotion, an imaginative campaign geared to institutional films to number of *Mirror Club* clients get hefty plugs in the film.

Bill Mison's scenario, from a rather shopworn story he concocted in creative partnership with John Panton Murray, casts Kaye as a nervous, brooding employee of the *Mirror Club* empire whose job it is to approve desirable applicants who wish to be card-carriers. Early scenes, the best in the film, depict his inability to endure or cope with the complex machinery of the modern business world. His laments with the computers and filing systems that dominate his office provide some comic opportunities for Kaye to exploit his great gifts as a nimble, versatile and expressive clown, as the little man in an impersonal bullying world.

When Kaye puts his nose on the application of a financially ruined mobster (Telly Savalas) not on bail pending trial for tax evasion, the plot thickens, implicating the hero in a diabolical scheme whereby Savalas intends to hijack it out of the country after cremating Kaye from the ashes up so that his corpse will be mistaken for that of the mobster. The reason for this bizarre plot and the choice of Kaye as victim is simple: both men have left feet in inch longer than their right feet. The plan, needless to say, backfires in the course of a wild climactic sequence during which Savalas utilizes his B.C. card to exaggerated advantage.

The picture is liberally stuffed with situations of the night gag variety, some of them recurrently exploited by Kaye and director Frank Tashlin. On a number of occasions, however, notably in a rubbing table passage, they have exceeded the limits within which a gag remains effective. Savalas, an actor of enormous range and vivid presence, is outstanding in his comic enactment of the dastardly racketeer. Cara Williams has her moments as the mobster's hippling moll and Everett Sloane

contributes some fine bits of nonsense as Kaye's superior, but of which is his outrage when he discovers Kaye in a restaurant about to commit the unspeakable act of paying for his check with cash. The startled Kaye responds by impulsively leaping up the money and flashing his card.

Martin Roper dispatches the colorful role of Kaye's patient spouse, Howard Caine gamely takes a lot of punishment in that overextended and unimpaired scene on the rubbing table. Support is generally generous, with Kay Stevens, George Kennedy, Jay Novello and Ann Morgan Guilford in prominent assignments.

A basically efficient level of production performance is attained by such accomplished craftsmen as cameraman Hal Mohr, editor William A. Lyon, art director Don Amund, soundman Lambert Day and composer Ben Phillips. But the absence of the traditionally glamorous color production surrounding Kaye will stifle his fun and may be reflected by something of a slump in world-wide boxoffice returns. There is an adequate this week, worked slightly over the credits by Steve Lawrence. Last but not least a nod to special effects man Dick Atkins, whose cleverly-devised props and convincing manipulation of them generally realize the comedy's potential and heighten its impact.

Not Nubate at Laurel

(From *Laurel and Hardy*)
(ITALIAN-COLOR)

Rome, March 24. Cinema release of a Cinecittà film, *Laurel and Hardy: Not Nubate at Laurel*, directed by Luciano Emmer. Screenplay by Luciano Emmer. Produced by Luciano Emmer. Running time, 95 mins.

Yrall but sometimes charming little item made with a naïveté which tips the fact that this is director Luciano Emmer's first feature film effort after a warmup stint as one of Italy's foremost documentarists. Has elements for an okay payoff in depth, especially for Germany and north European areas for which it seems perhaps unconsciously keyed. Over-seen chapters are limited, but pic has some general appeal.

Two Milan youths go off to the North Italian lakes looking for weekend adventures. There they meet a chaperoned Dutch girl, fall for her, and follow her around. She briefly falls for one of the two, but Monday morning sees them back at work in the big city.

Marianne holds makes a striking object for their attentions while German Meyer and Sandra Pannocci art properly naive as her suitors. Mida Barry turns in a colorful performance as the chaperone.

Color lensing, especially of countryside exteriors, is excellent. Other credits are standard. Strong contribution comes from Angelo Lavagnino's score.

Paradise Drift Zone

(From *Paradise Drift Zone*)
(ITALIAN-COLOR)

Rome, March 24. Dina DeLaurentis release of a Cinecittà film, *Paradise Drift Zone*, directed by Luciano Emmer. Screenplay by Luciano Emmer. Produced by Luciano Emmer. Running time, 95 mins.

Dina DeLaurentis has himself a fine, generally exploitable property in this modern travelogue of Japan. Visual curio, and entertainment values make this a likely export item for most areas.

"Paradise" follows the general pattern of many recent Italian travel documents, but is cut more notches above the norm. True, it has its purely sensational angles, such as the detailed look at operations designed to give oriental eyes a "western" slant, and the usual fillet of near-nude females. But beyond this, it manages some intriguing footage showing the male's continued dominance of Japanese society, etc.

Major assist for director Luciano Emmer comes from striking Technicolor hues assembled by two Japanese and on Italian cameramen, and from Piero Umiliani's apt musical background. Other technical credits are equally top-flight.

"B 1/2"

(ITALIAN)

Rome, March 24.

Cinema release of a Cinecittà production, *"B 1/2"*, directed by Luciano Emmer. Screenplay by Luciano Emmer. Produced by Luciano Emmer. Running time, 95 mins.

"B 1/2" is a comedy that may meet with the approval of advocates of wild visual comedy but is apt to disappoint those who prefer the composition of their humor the other way around. Considering the essentially topical nature of the story premise, and the pragmatic possibilities inherent in a subject that lends itself to ready-to-hand subtextual and preventive treatment, this decision to pursue a frivolously farcical concept may strike some as tantamount to letting a frail tail wag a robust dog. Yet, thanks to the fine comedic abilities of Danny Kaye, who manages to wade through a hackneyed plot and usually over-extended sight situations, there are sporadic bursts of merriment in the Bill Mison production that even an occasional sophisticate may find irresistible.

Being a handy item for moppet audiences, the Kaye enterprise would appear to be constructed on a firm commercial foundation. But, because most of the star's devout fans actually are not in the moppet realm, it may take the added impetus of attendance by Kaye's confirmed adult admirers to push the Columbia release into a respectable money-making category. An extra plus factor could be the stimulus of ad-pub gimmickry and promotion, an imaginative campaign geared to institutional films to number of *Mirror Club* clients get hefty plugs in the film.

Bill Mison's scenario, from a rather shopworn story he concocted in creative partnership with John Panton Murray, casts Kaye as a nervous, brooding employee of the *Mirror Club* empire whose job it is to approve desirable applicants who wish to be card-carriers. Early scenes, the best in the film, depict his inability to endure or cope with the complex machinery of the modern business world. His laments with the computers and filing systems that dominate his office provide some comic opportunities for Kaye to exploit his great gifts as a nimble, versatile and expressive clown, as the little man in an impersonal bullying world.

When Kaye puts his nose on the application of a financially ruined mobster (Telly Savalas) not on bail pending trial for tax evasion, the plot thickens, implicating the hero in a diabolical scheme whereby Savalas intends to hijack it out of the country after cremating Kaye from the ashes up so that his corpse will be mistaken for that of the mobster. The reason for this bizarre plot and the choice of Kaye as victim is simple: both men have left feet in inch longer than their right feet. The plan, needless to say, backfires in the course of a wild climactic sequence during which Savalas utilizes his B.C. card to exaggerated advantage.

The picture is liberally stuffed with situations of the night gag variety, some of them recurrently exploited by Kaye and director Frank Tashlin. On a number of occasions, however, notably in a rubbing table passage, they have exceeded the limits within which a gag remains effective. Savalas, an actor of enormous range and vivid presence, is outstanding in his comic enactment of the dastardly racketeer. Cara Williams has her moments as the mobster's hippling moll and Everett Sloane

contributes some fine bits of nonsense as Kaye's superior, but of which is his outrage when he discovers Kaye in a restaurant about to commit the unspeakable act of paying for his check with cash. The startled Kaye responds by impulsively leaping up the money and flashing his card.

Martin Roper dispatches the colorful role of Kaye's patient spouse, Howard Caine gamely takes a lot of punishment in that overextended and unimpaired scene on the rubbing table. Support is generally generous, with Kay Stevens, George Kennedy, Jay Novello and Ann Morgan Guilford in prominent assignments.

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while building up a significant, believable picture of crisis in a creative man.

Once again, Fellini gets top assistance from his large and colorful cast. Marcello Mastroianni is excellent as the middle-aged director, often deliberately bearing an uncanny resemblance to Fellini himself (as the film itself shapes as Fellini's most autobiographical work to date). Sandra Milo and Anna Almer fight it out for second honors, respectively as mistress and wife of the director, in two diametrically opposed but equally fine definitions.

Claudio Cardinale makes several strikingly effective appearances as Mastroianni's symbol of pure creation, while Barbara Steele, Maddalena Lazzari, Guido Alberti, Giulietta Masina, Renata Valt, Annalisa Minelli, Corinne Marchesi, and many many others help fill out one of the most colorful cast rosters ever put together. In *La Dolce Vita*, as a magician, and *La Dolce Vita*, as a childhood apparition, are probably the most memorable in this supporting cast.

A final nod must go to Tullio Pinelli, Bruno Finzi, and Brunello Rondi, whose assistance on the script has served Fellini well, as well as to Piero Chiarelli whose sets and costumes are again in the prime-winning class, and to Nina Fata, who has penned a haunting score for the picture.

Further praise goes for Gianni di Venanzo whose highly functional lighting camerawork is also the best over in a Fellini film. Assistant director Guiseppe Guidi deserves a further nod for his help in helping assemble so colorful a list of players.

14-18

(FRENCH)

Paris, March 24.

Book release of a Cinecittà production, *14-18*, directed by Jean Aurel. Screenplay by Jean Aurel. Produced by Jean Aurel. Running time, 95 mins.

With the First World War getting another big round via books and public interest, an enterprising filmmaker now takes a look at it via a well-selected and compiled mounting of old newsreel footage on it from all over the world. The little seen scenes, the fine composing and simple commentary slant this for arty chances abroad, but needing the hard sell. It seems a natural for tv airing.

The essence of the conflict are neatly sketched in as the German Kaiser's muscle-flexing and the intricate alliances in Europe allow the escalation of the Archduke Ferdinand of Austria swell into a war.

It seemed the last of the romantic wars as people rallied and marched off joyously. The German march through Belgium is well depicted and the feeling that it would soon be over. But then comes the slowing down at the Marne, the Somme and Verdun and the deterioration into the slogging, useless trench warfare that drags on for four hapless years.

The home battle is contrasted to the growing waste and horror of the war as men begin to lose sight of why they are fighting. The Russian Revolution that turns German troops West and the American entry that helps stop it, along with the Allies, bring the war to supposedly end wars to a close. It ends ironically on the Versailles treaty, the German putting down of home revolution and the German army's regrouping and admonition that they were betrayed with intimations of budding Nazism on its way.

Sagely orchestrated, this has some brilliant newsreel scenes almost worthy of noted fiction films such as mass meetings in Paris, trench charges, a Russian cavalry affair and the revolution. It makes its point about war's waste as well as giving a good picture of its causes and effects.

Jean Aurel reportedly viewed miles of film from all over the world and was helped by the pointed commentary of Cecil Saint Laurent as well as the expert editing of Anne-Marie Collet. Sometimes there is repetition in that, as was the warfare of the time, and many things, lacking images, have to be inserted via talk. There have been a lot of these sort of films recently but this has the depth and finish that could make it a specialized fadder ahead. It has been well received critically here. Film is in quite good shape.

Critic's Choice

(PANAVISION-COLOR)

Hollywood, March 24.

Warner Bros. release of *Critic's Choice*, directed by Frank P. Roseberry. Screenplay by Frank P. Roseberry. Produced by Frank P. Roseberry. Running time, 95 mins.

Critic's Choice is a comedy that may meet with the approval of advocates of wild visual comedy but is apt to disappoint those who prefer the composition of their humor the other way around. Considering the essentially topical nature of the story premise, and the pragmatic possibilities inherent in a subject that lends itself to ready-to-hand subtextual and preventive treatment, this decision to pursue a frivolously farcical concept may strike some as tantamount to letting a frail tail wag a robust dog. Yet, thanks to the fine comedic abilities of Danny Kaye, who manages to wade through a hackneyed plot and usually over-extended sight situations, there are sporadic bursts of merriment in the Bill Mison production that even an occasional sophisticate may find irresistible.

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The picture is liberally stuffed with situations of the night gag variety, some of them recurrently exploited by Kaye and director Frank Tashlin. On a number of occasions, however, notably in a rubbing table passage, they have exceeded the limits within which a gag remains effective. Savalas, an actor of enormous range and vivid presence, is outstanding in his comic enactment of the dastardly racketeer. Cara Williams has her moments as the mobster's hippling moll and Everett Sloane

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Martin Roper dispatches the colorful role of Kaye's patient spouse, Howard Caine gamely takes a lot of punishment in that overextended and unimpaired scene on the rubbing table. Support is generally generous, with Kay Stevens, George Kennedy, Jay Novello and Ann Morgan Guilford in prominent assignments.

A basically efficient level of production performance is attained by such accomplished craftsmen as cameraman Hal Mohr, editor William A. Lyon, art director Don Amund, soundman Lambert Day and composer Ben Phillips. But the absence of the traditionally glamorous color production surrounding Kaye will stifle his fun and may be reflected by something of a slump in world-wide boxoffice returns. There is an adequate this week, worked slightly over the credits by Steve Lawrence. Last but not least a nod to special effects man Dick Atkins, whose cleverly-devised props and convincing manipulation of them generally realize the comedy's potential and heighten its impact.

Films At Mar Del Plata

Land of Angels (An Angel's Folly) (HUNGARIAN)

Mar del Plata, March 26.
Hungary's production, directed by György Pálfi, based on a novel by Lajos Kassák, named, "Land of Angels." Released at Mar del Plata Film Fest. Running time, 95 mins.

This story of a Budapest tenement named "Land of Angels" and inhabited by workers of nearby factories takes place in 1913. It is based on a Lajos Kassák novel written in 1903. There is no straight story line, but a cleverly interwoven view of different characters and incidents, each of which contributes to the general picture. It won the "best picture" award at the festival here.

Director György Pálfi works in a manner far removed from the flat realism so often found in Russian pictures of lower class life. He has deep feeling and understanding for his characters and the film reaches moments of considerable poetic intensity.

Incidents showing everyday life are punctuated by stronger events, such as murder, a strike, a railway accident and the struggle against an unscrupulous landlord. These also form the background to the love story of a young couple and the basic theme of the workers' solidarity and the birth of social consciousness in their midst.

Acting reaches a high all-round level. Ferenc Szecseny's beautiful black and white photography is another plus.

Subject matter was considered controversial in some circles at this festival, but it is worth noting that, 50 years later, conditions in many Latin American slums are by no means better than those of the Hungarian tenement.

This pic deserves to find a spot in the arries.
Chill.

Class X Tomorrow's Strife (The Voice from Beyond) (POLISH)

Mar del Plata, March 26.
ZDF production, directed by Andrzej Wajda, based on a novel by Stanislaw Lem, named, "Class X Tomorrow's Strife." Released at Mar del Plata Film Fest. Running time, 95 mins.

Four or five victims of a quack and a medium move in and out of this story of people who, finding life on this planet unsatisfactory in one way or another, try to find consolation in patent medicines or the voices from another world, kindly provided by the medium.

This Polish film boasts some good acting, but the different stories are not knit together tightly enough. Inter-cutting lacks sharpness and the pic does not have a sufficiently strong center of gravity. Basic idea appears to be that while people lack a clearly defined attitude towards life, they will easily become victims of practices like those of "Ducier" Aleksandrowicz (Kazimierz Rudzki) and his medium (Wanda Łuczyńska).

Best performance, in the top bracket by any standard, belonged to Tatiana Chachowska as an old widow. Unfortunately the film did not show enough of her.

Film's chances on the international market are very limited.
Chill.

El Perseguidor (The Pursuer) (ARGENTINE)

Mar del Plata, April 2.
Oscar Vilanova production, directed by Oscar Vilanova, based on a novel by Oscar Vilanova, named, "El Perseguidor." Released at Mar del Plata Film Fest. Running time, 75 mins.

This is an odd and ambitious film, based on the life of the late, great U.S. Negro jazzman Charlie Parker, told completely in white Argentine terms. It is also the first feature by young (28) Argentine director Oscar Vilanova, who shows signs of a markedly original talent.

The picture flows forward and backward in time with sometimes confusing results. However, this artfully contrived juxtaposition of past and future manages to sug-

gest a good deal of the chaos that exists in a mind teetering between ecstasy and madness. Its jazzman hero, intensely played by Sergio Renán, is by reason of his talent, a man holding on to the tail of a tiger. When he lets go he dies. Tale is told with a lot of music and, perhaps, just a few too many moody closeups of the agonized saxophonist. There is also a minimum of dialog, which is all to the good to judge from the sampling of what is heard ("What is life?", "I am empty inside?").

These are minor reservations, however, for a film of such real pictorial style. It could have an overseas interest for very specialized houses and film societies interested in seeing what's new from Argentina.
Anby.

Los Ritos (The Rites) (ARGENTINE)

Mar del Plata, April 2.
Argentine film production, directed by Luis Sastre, based on a novel by Luis Sastre, named, "Los Ritos." Released at Mar del Plata Film Fest. Running time, 95 mins.

Competent performances by the principals and a technically superior physical production cannot obscure the fact that this is old-fashioned soap opera. And it's not lamed up one bit by the fact that its central theme of adultery is supplemented by a suggestion of a young boy's homosexual attachment for his older half-brother. It's still corn.

The story, told in flashback, traces the reasons for the supposed suicide of a promising young Argentine research scientist, the experiments with the rats of the title. Revealed in the course of the plodding drama is the fact that the researcher, Alfredo Alcon, had been carrying on an affair with his step-mother, Aurora Batista. When the liaison is discovered by the researcher's teenage brother, a musical prodigy, the kid, for reasons never too clearly defined, pours poison into his brother's milkshake and resolves never to play the piano again.

Despite the fact that it's all as silly as it sounds, picture was chosen as the official Argentine entry at the Mar del Plata film fest. Expectations outside the Spanish-speaking markets are nil.
Anby.

Collegues (RUSSIAN)

Mar del Plata, March 26.
Soviet production, directed by Vladimir Lyudskanov, based on a novel by Vladimir Lyudskanov, named, "Collegues." Released at Mar del Plata Film Fest. Running time, 100 mins.

Thesis, thesis burning bright, in the middle of the night!

This Russian pic shows three medical school graduates at the beginning of their professional life. One is simply an amusing character, another a rebel. The third is a young man full of civic spirit and sense of responsibility who, unflinchingly, accepts a post at a hospital so far away from Leningrad that his name is nearly unpronounceable.

The basic idea, that one must do what is best for society as a whole rather than egotistically pursue one's own private advantage, is certainly not one to quarrel with. But the script fails because it constantly tries to turn curves into straight lines. The rebel against society is regenerated, sidestepping the causes (social and psychological) that have made him into what he is and the naive love story of young man No. 3 torn between two girls also avoids depth of feeling and inner conflict, remaining well within the realm of cliché. The film also has one of the most ridiculous heaves seen for quite a time. The disc are loaded to get the message over plain and clear. But quite unnecessarily human voracity is sacrificed in the process.

Acting is good and there is some
(Continued on page 10)

The Ugly American

Successful, in part, loose translation of a hit novel, with fine work by Marlon Brando, et al. But perhaps a problem in getting audience to warm up to cold war.

Universal release of George Englund production, directed by Englund, stars Marlon Brando, featuring Eiji Okada, Pat Hingle, Arthur Hill, Jessica Brando, Judith Frenkel, Robert Frenkel, Judson Pratt, screenplay by Stewart Stern, from novel by William J. Lederer and Eugene Burdick, camera, Clifford Stiles, editor, Ted J. Kent, music, Frank Skinner. Released in Hollywood, April 26, '63. Running time, 100 mins.

Marlon Brando ... Eiji Okada
Pat Hingle ... Arthur Hill
Jessica Brando ... Judith Frenkel
Robert Frenkel ... Judson Pratt
Stewart Stern ... Stewart Stern
Clifford Stiles ... Clifford Stiles
Ted J. Kent ... Ted J. Kent
Frank Skinner ... Frank Skinner

Some of the ambiguities, hypocrisies and perplexities of cold war politics are observed, dramatized and, to a degree, analyzed in "The Ugly American." It is a thought-provoking but uneven screen translation taken from, but not in a literal sense based upon the popular novel by William J. Lederer and Eugene Burdick. Producer-director George Englund and scenarist Stewart Stern merit at least an E for effort, but the results of their difficult, earnest and well-intentioned endeavor are only partially successful, at best.

It is certainly not an attraction for that happy-go-lucky breed of filmmaker who ordinarily visits the cinema to escape from, not confront, the pressures and almost unfathomable political mysteries of the modern world around him. Outside of the presence of Marlon Brando stop the cast, and possible word-of-mouth about his fine performance, there is really little of bonafide allure in "The Ugly American."

Focal figure of the story is an American ambassador (Brando) in a southeast Asian nation who, after jumping to conclusions in the course of dealing with an uprising of the natives of that country against the existing regime and what they interpret as Yankee imperialism comes to understand that there is more to modern political revolution than meets the casual or jaundiced bystander's eye. As a result of his experience, he senses that Americans "can't hope to win the cold war unless we remember what we're for as well as what we're against," ends up by condemning his U.S. countrymen for their complacency and indifference to the serious political issues of the day.

As an ironical footnote, the picture concludes with the scolding, implying Brando being flicked off in the middle of a key remark in a television address by an unconcerned viewer who has been scanning a TV log.

Although skillfully and often explosively directed by Englund and well played by Brando and others in the cast, the film tends to be overly talkative and lethargic in certain areas, vague and confusing in others. Probably the most jarring single flaw is the failure to clarify the exact nature of events during the ultimate upheaval. The better-better balance of power that accompanies this political transition is fuzzy defined. Heartening as it is to see American interests prevail, it is not at all clear why the Communists, who seem to have won the day, suddenly fall by the wayside in the struggle for control.

Brando's performance is a towering one; restrained, intelligent and always masculine. Japanese actor Eiji Okada as "Hiroshima, Mon Amour" renews, makes a strong impression in his U.S. film how as Brando's old wartime buddy now popular (and seemingly Communist-motivated) leader of the strife-torn country in which Brando has been dispatched as American emissary. Sandra Church, in her screen debut, is competent as Jessica Brando, effective as a pair of anything-but-ugly Americans and Arthur Hill seems most authentic in support as Brando's chief aide. Balance of supporting work is reliable.

Mass riot scene near the outset of the picture is frighteningly realistic; a chilling demonstration of mob fury masterfully mounted and directed by Englund. Clifford

Stiles' employment of the lens is dexterous and observant. Ted J. Kent's editing is dramatically taut and progressive. Art direction by Alexander Golitzen and Alfred Sweeney is outstanding. They have constructed a convincing replica of a southeast Asian village on the Universal backlot. An unobtrusive but mood-enhancing score by Frank Skinner is another asset to the production.
Tube.

Come Fly With Me (PANAVISION-COLOR)

Frank craft kept aloft by Pamela Tiffin's sparkling performance. Not h.s. possibilities.

Hollywood, March 15.
Metro release of Anatole de Gruenwald production, stars Dolores Hart, Hugh O'Brian, Karl Boehm, Pamela Tiffin, Karl Malden, Lois Nettleton. Directed by Henry Levin. Screenplay and story, William Roberts, from Bernard Glomer's "Girl On a Wing," camera (Metrocolor), Oswald Morris, editor, Frank Clarke, music, Lyn Murray, assistant director, Henry Hammer. Released at Piccadilly Theatre, March 15, '63. Running time, 100 mins.

Dolores Hart ... Hugh O'Brian
Karl Boehm ... Karl Boehm
Pamela Tiffin ... Karl Malden
Lois Nettleton ... Lois Nettleton
Bernard Glomer ... Bernard Glomer
Oswald Morris ... Oswald Morris
Frank Clarke ... Frank Clarke
Lyn Murray ... Lyn Murray
Henry Hammer ... Henry Hammer

Sometimes one performance can save a picture, and in "Come Fly With Me" it's an engaging and infectious one by Pamela Tiffin that helps spell the all-important difference between bonafide razz or crash. The Anatole de Gruenwald production has other things going for it like an attractive cast, slick pictorial values and smart, stylish direction by Henry Levin, but at the base of all this sheer sheen lies a frail, frivolous and featherweight storyline that, in trying to take itself too seriously, flies into dramatic air pockets and cross-currents that threaten to send the entire aircraft into a tailspin.

Fortunately for the Metro release, Miss Tiffin is around to bail it out almost every time the going gets too bumpy for passenger comfort. It's a performance that will generate word of mouth, particularly among teenage girls always on the prowl for screen stars to emulate. And therein lies the difference between moneymaking mediocrity and a respectable commercial click.

Airline hostesses and their romantic pursuits provide the peg upon which William Roberts has constructed his ultra-modern but erratic screenplay from a screen story he concocted out of Bernard Glomer's "Girl On a Wing." The affairs of three hostesses are described.

One (Dolores Hart) is looking for a wealthy husband and thinks she's found the fellow in a young Continental harem (Karl Boehm) until she discovers that he's been using her as a dupe to smuggle gems through customs. Another (Lois Nettleton) is a "nice girl" type, the exact opposite of her gold digger colleague, who succeeds in winning the heart and hand of yon multi-millionaire Texas businessman (Karl Malden) without really trying. The third (Miss Tiffin), after a series of cockpits and hotelroominations, decides that flying so high with some guy in the sky is her idea of something to do. The "some guy" is first flight officer Hugh O'Brian.

Misses Hart and Nettleton, Boehm and Malden have the misfortune to be implicated in affairs one and two, which are utterly absurd. The four characters are all stereotypes. O'Brian has the good fortune to be bouncing his characterization off Miss Tiffin, and gets by. Richard Watkin stands out in support. Dawn Addams appears in several scenes in stylish gowns by Pierre Balmain, which make the other girls look positively shabby by contrast.

Much of the film was shot in Paris and Vienna, allowing it a scenic extravagance richly exploited by Oswald Morris' lenses. Other assets to the production are Frank Clarke's editing, William Kellner's art direction and Lyn Murray's score. In addition to the title song by Sammy Cahn and James Van Heusen, which is an already established ditty borrowed for the occasion and warbled over the titles by Frankie Avalon, there's a catchy Gallic tune, "La Chansonnette," which is utilized to advantage.
Tube.

Sparrows Can't Sing (BRITISH)

Lively, though undisciplined comedy film. First big effort by the controversial theatre director, Joan Littlewood. May bewilder U.S. audiences but its cheeky exuberance should whip up curiosity trade.

London, March 26.
Warner Pathe release of Caribean (Donald Taylor) production presented by Mirex Distributors. Features James Booth, Barbara Windsor, Barbara Ferris, Roy Kinnear, Avis Mannage, George Sewell, Murray Melvin, Stephen Lewis. Directed by Joan Littlewood. Screenplay by Miss Littlewood and Lewis, based on his play, camera, Max Greene, Desmond Dickinson, editor, Oswald Morris, music, Stanley Black, title song, Lionel Hart, sung by Miss Windsor. Released at London, March 26, '63. Running time, 94 mins.

James Booth ... Barbara Windsor
Barbara Ferris ... Roy Kinnear
Avis Mannage ... George Sewell
Murray Melvin ... Stephen Lewis
Stanley Black ... Stanley Black
Lionel Hart ... Stanley Black
Miss Windsor ... Miss Windsor
Max Greene ... Max Greene
Desmond Dickinson ... Desmond Dickinson
Oswald Morris ... Oswald Morris
Frank Clarke ... Frank Clarke
Lyn Murray ... Lyn Murray
Henry Hammer ... Henry Hammer

Joan Littlewood, who at the Theatre Workshop in London's East End, thumbed her nose coolly at most legit convention and brought a breath of fresh air into the general stuffiness, has now tackled her first film. Her lack of experience stands out like Jimmy Durante's schnoz. At times it irritates. But "Sparrows Can't Sing" also gains by the sheer exuberance of Miss Littlewood's "don't give a heck" attitude, at least in certain scenes. For her first essay in film, Miss Littlewood has played fairly safe. The film is based on a play that she staged at the Theatre Workshop. She and the author of the play (Stephen Lewis) collaborated on the loose screenplay and Miss Littlewood has surrounded herself with most of the Workshop cast. She also operated almost entirely on location in the East End that she knows and clearly loves so well.

So the dir was cast in her favor. But still a film had to be made. Though the result may cause some furrowed brows in the States, it has a cheeky impudence that could well break down possible resistance.

The storyline is disarmingly slight. James Booth plays a bear-away merchant seaman who comes back to his East End home after two years absent to find that his home had been torn down during replanning and his wife (Barbara Windsor) has found herself another nest with a local bus driver. His arrival strikes uneasiness in the hearts of the locals, who know his uncertain temper. But Booth sets out to find his wife and collect his conjugal rights. He wants her back, even when he realizes that there is some doubt as to the parenthood of her new baby. There's eventually a showdown and a bonanza rough and tumble at a local saloon Booth and Miss Windsor eventually patch things up, but the film ends with the thought that there will be another voyage, another affair and eventually another black night in the East End.

This could have been played for drama or even tragedy. The screenplay writers and Miss Littlewood's direction beckon to the brighter and breezier slant and, though there is a sober side to the film, this is mostly played for yucks. Much of the dialog, which is rather salty, appears to have been made up off the cuff of the players. This shows up dangerously in the intimate scenes, but gives gusto to others, notably the tavern sequence. Booth is a striking newish personality, a punchy blend of toughness, potential evil and irresistible charm. Miss Ferris (who also chants the Lionel Hart credit title song) is a cute young blonde who lectures delightfully through her role, on stiletto heels and with a devastating sense of logic. As, for instance, when she explains to the man with whom she's living that her husband treated her very well "apart from the booze and the birds."

A longish cast also chips in with some gay assistance. Roy Kinnear, Arthur Mullard, Wally Patch, Murray Melvin, Avis Mannage, George Sewell, Barbara Ferris, Victor Spinetti and Stephen Lewis.
(Continued on page 10)

L.A. Lagging; 'Condition' Sad \$21,000, '5 Miles' Slow 12G; West' Whopping \$30,500, 'Arabia' Capacity 30G, 15th

Los Angeles, April 2. First-run trade here this season are generally down, only a few hold-overs showing any promise. "Papa's Delicate Condition" leads the operators with a light \$21,000 in eight for five theatres while "Five Miles to Midnight" looks soft \$12,000 in two houses. Released "Music Man" and "Baby Jane" shapes slim \$14,000 in four locations.

"How West Was Won" is now \$20,500 in sixth season at Warner Hollywood. "Diamond Head" income trim \$12,000 in seventh at Hollywood Par. "Courtship of Eddie's Father" shapes slow in second round in three sites.

"To Kill a Mockingbird" is rated firm \$10,500 in 10th week at Fox Wilshire. Among hardholders, "Lawrence of Arabia" should do a capacity \$30,500 in 15th staging at Warner Beverly while "Mutiny on Bounty" looks about \$15,700 in 10th Egyptian week.

Estimates for This Week
Metro (Metropolitan-Prim) (2,000; 700; \$1-01-00) — "Five Miles to Midnight" (UA) and "Unstoppable Man" (UA). Soft \$12,000. Last week, Mate with Iris, Village, El Rey, Loyola, "Girl Named Tamiko" (Par), "Strategic Air Command" (Par) (reissue) (1st wk), \$10,000. Fox, "Butterfield 8" (MGM), "Place in Sun" (Par) (reissue) \$2,000.

Millstreet, Wilshire, Iris, Village, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 855; 1,335; 1,300; \$1-01-00) — "Papa's Delicate Condition" (Par) and "Girl Named Tamiko" (Par) (1st wk, Millstreet, Wilshire). (Continued on page 10)

West' Great \$17,000 in Cincy, Bull Fair \$8,000, 'Lila' Not 6G, 2 Spots

Cincinnati, April 2. Light gains shaping for several first-run here, but not enough to change a moderate big trend here currently. "How West Was Won" continues standard in bid for a third-week gain and sock total. "Love Is a Ball" rates fairish in opener at Albee as does "Five Miles to Midnight" at Palace. Release of "War and Peace" looks like at Grand. "David and Lisa" shapes strong day-after the Equinox and Hyde Park arters. Early spring warmth is springboard for "Two Far Scream" and "Young Doctors" at the Twin mooner. "Son of Flubber" remains good in third round at Ken's.

Estimates for This Week
Albee (RKO) (2,100; \$1-01-00) — "Love Is a Ball" (UA). Fairish \$8,000. Last week, "Courtship of Eddie's Father" (MGM) (2d wk), \$7,500.

Capitol (SW-Teatras) (1,340; \$1-25-02 75) — "How West Was Won" (MGM) (3d wk). Great \$17,500, boosted by first extra juve show. Last week, \$17,000.

Equinox Art (Cin-T-Co) (200; \$1-25) — "David and Lisa" (Cont). Socks \$2,000. Last week, "Billy Budd" (AA) (10th wk), \$1,000.

Grand (RKO) (1,300; \$1-01-25) — "War and Peace" (Par) (reissue). Pioneering \$5,500. Last week, "Sweet Bird of Youth" (MGM) and "Lila" (MGM) (reissues), \$4,500.

Gold (Vance) (500; \$1-25) — "Candide" (Indie) (2d wk). Looks mild \$1,000 in edge 2000 precm.

Hyde Park Art (Cin-T-Co) (200; \$1-25) — "David and Lisa" (Cont). Day-after with Equinox Art. Huffy \$3,000 or near. Last week, "Director, Italian Style" (Embassy) (suburban) (2d wk), \$1,000.

Ken's (Cin-T-Co) (1,500; \$1-25) — "Son of Flubber" (BV) (2d wk). Good \$4,500 after \$7,500 for second.

Palace (RKO) (2,000; \$1-01-25) — "Five Miles to Midnight" (UA). Fair \$8,500. Last week, "Papa's Delicate Condition" (Par), \$7,000.

Twin Drive-In (Cin-T-Co) (200; 200; \$1-25) — "Two Far Scream" (UA) and "Young Doctors" (UA) (suburban). Sock \$4,000. Last week, "Adam and Genevieve" (20th) and "Five Weeks in Balboa" (20th) (suburban), \$2,500.

Village (Cin-T-Co) (1,275; \$1-25-00 50) — "Mutiny on Bounty" (MGM) (10th wk). Light \$3,000. Last week, \$3,000.

Loy City Grosses

Estimated Total Gross
This Week \$2,000,000
(Based on 23 cities and 200 theatres).

Last Year \$2,000,000
(Based on 21 cities and 200 theatres, chiefly first runs including N.Y.)

West' Smash 19G, Denver, Boys' 12G

Denver, April 2. "Follow the Boys" is topping the newcomers here in this spotty week, with nice takings at the Paramount. But the real news is the capacity coin being registered by "How West Was Won" in fourth week at the Cooper, even topping third season's take. "Girl Named Tamiko" is rated dull in first stages at the Denver. "Days of Wine and Roses" is today in sixth Centre round.

Estimates for This Week
Aladdin (Fox) (800; \$1-25-02 30) — "Longest Day" (20th) (2d wk). Ended run last Sunday (31). Fine \$4,500. Last week, \$5,000. "Lawrence of Arabia" (Col) opens April 3 on hardticket and \$1-25-02 75 scale.

Centre (Fox) (1,270; \$1-25-01 45) — "Days of Wine and Roses" (WB) (10th wk). Hup \$7,500. Last week, \$8,500.

Cooper (Cooper) (814; \$1-05-02 50) — "How West Was Won" (MGM) (4th wk). Capacity \$10,000. Last week, \$10,100.

Bushman (Indie) (800; \$1-25-02 50) — "Mutiny on Bounty" (MGM) (15th wk). Okay \$4,000. Last week, \$5,000.

Denver (Fox) (2,432; \$1-25) — "Girl Named Tamiko" (Par) and "Strategic Air Command" (Par) (reissue). Bull \$8,000. Last week, "Son of Flubber" (BV) (6th wk), \$5,000.

Equinox (Fox) (600; \$1-25) — "Lady Doctor" (Indie). Slow \$1,500. Last week, "Next to No Time" (Indie), \$2,000.

Paramount (Waltberg) (2,100; \$1-01-25) — "Follow the Boys" (MGM) and "Password in Courage" (MGM). Trim \$12,000 or near. Last week, "Love Is a Ball" (UA) and "Make Way for Lila" (Indie), \$11,000.

Yocco (Indie) (600; \$1-25-01 45) — "Diamond Head" (Col) (6th wk). Fair \$3,000. Last week, \$3,500.

Yocco (Art Theatre Guild) (450; \$1-25) — "David and Lisa" (Cont) (10th wk). Big \$2,700. Last week, \$2,000.

'Caruso' - 'Boat' Fairish \$7,500, Prov.; Bull \$14G

Providence, April 2. Two releases, "Great Caruso" and "Show Boat," at Loew's State shape fair here in this slow week. Majestic's third of "Days of Wine and Roses" looks big. Fifteenth of "Longest Day" at Elmwood is good. Albee's "Billy Budd" is rated mild in first.

Estimates for This Week
Albee (RKO) (2,200; 75-90) — "Billy Budd" (AA) and "Rider on Dead Horse" (Indie). Mild \$5,500 or near. Last week, "To Kill a Mockingbird" (U) (10th wk), \$4,000.

Elmwood (Helders) (724; \$2-02 50) — "Longest Day" (20th) (15th wk). Good \$4,000. Last week, \$5,500.

Majestic (SW) (2,200; \$1-01-25) — "Days of Wine and Roses" (WB) (3d wk). Big \$5,000 expected. Second was \$6,000.

State (Loew) (1,200; 75-90) — "Great Caruso" (MGM) and "Show Boat" (MGM) (reissues). Fair \$7,500. Last week, "Courtship of Eddie's Father" (MGM) (2d wk), \$8,500.

Strand (National Realty) (2,200; 75-90) — "Strategic Air Command" (Par) and "Penny Poets" (Par) (reissues). Slow \$8,000. Last week, "Papa's Delicate Condition" (Par), \$8,000.

West' Sechuro \$40,000, France; 'Arabia' 20G, 10

San Francisco, April 2. First-run trade is very spotty here this round. However, "How West Was Won" shapes smash in 8th week at Orpheum while "Lawrence of Arabia" is rated buff in 10th stage at United Artists. "Giant," back on release, is headed for a big take in opening round at St. Francis. "To Kill a Mockingbird" shapes another in 20th week at the Alexandria. "Mutiny on Bounty" looks big in 10th session at Coronet.

Estimates for This Week
Alexandria (United Calif.) (1,200; \$2-02 50) — "To Kill a Mockingbird" (U) (10th wk). Sock \$12,000 or near. Last week, \$13,000.

Coronet (United Calif.) (1,200; \$1-05-02 50) — "Mutiny on Bounty" (MGM) (10th wk). Big \$8,500. Last week, \$9,000.

Equinox (No. Coast) (600; \$1-25-01 50) — "Love Is a Ball" (UA) (2d wk) and "Escape from Fort Bravo" (Indie) (reissue). Okay \$3,000. Last week, "Ball" and "Incident in an Alley" (UA), \$5,000.

Golden Gate (RKO) (2,000; \$1-25-02 50) — "Follow the Boys" (MGM) (2d wk). (Continued on page 10)

Bull Bright 9G, Mpls.; Night' 5G

Minneapolis, April 2. Two newcomers with some box-office importance, "Long Day's Journey into Night" and "Love Is a Ball," are doing well here currently, "Ball" being hefty at State. Former is rated fine.

There are a number of lesser fresh arrivals, but they're not pushing the numerous long-staying holdovers out of the drivers' seat. These long-stayers comprise "Mutiny on Bounty," "How West Was Won," "To Kill a Mockingbird," "Days of Wine and Roses" and "Diamond Head." Biggest coin is going to "West," still now in third Cooper round.

Estimates for This Week
Academy (Mann) (1,000; \$1-25-02 50) — "Mutiny on Bounty" (MGM) (15th wk). Dandy \$5,500. Last week, \$6,000.

Arden (Frank) (600; \$1-25-02 50) — "Fair-est Heiress" (Indie) and "Angel Baby" (AA) (reissue). One \$2,000. Last week, "Have Figure, Will Travel" (Panfare) and "Party Girl" (MGM) (reissue) (2d wk), \$1,200.

Compos (Mann) (800; \$1-25-02 50) — "Green Maze" (Zenith). Light \$1,100. Last week, "Cleo 3 to 7" (Zenith), \$1,000.

Century (Par) (1,200; \$1-25-01 50) — "Days of Wine and Roses" (WB) (10th wk). Smash \$9,000. Last week, \$10,000.

Cooper (CV) (600; \$1-25-02 50) — "How West Was Won" (MGM) (3d wk). Wow \$17,500. Last week, \$17,000.

El Lago (Cariach) (600; \$1-25-02 50) — "Flesh Is Weak" (Indie) and "Blonde in Bondage" (Indie) (reissues). Modest \$1,100. Last week, "Ritual of Love" (Indie) and "Mama Kent" (Indie), \$1,000.

Equinox (Bergner) (1,000; \$1-01-25) — "Calico" (MGM) and "Seven Seas to Calico" (MGM). Tepid \$2,300. Last week, "Invisible Petrified World" (Gov) and "Teenage Zombie" (Gov), \$3,500.

Loy (Par) (1,000; \$1-01-25) — "Black Gold" (WB). Slight \$3,000. Last week, "20 Years of Fun" (20th) and "House of Damned" (20th), \$4,500.

Mann (Mann) (1,000; \$1-25-01 50) — "To Kill a Mockingbird" (U) (10th wk). Splendid \$8,500. Last week, \$9,000.

Orpheum (Mann) (2,000; \$1-25-01 50) — "Operation Bikini" (All). Mild \$5,000. Last week, "Courtship of Eddie's Father" (MGM) (2d wk), \$5,000.

Par (Field) (1,000; \$1-50) — "Diamond Head" (Col) (7th wk). Healthy \$5,000. Last week, \$5,000.

State (Par) (2,200; \$1-01-25) — "Love Is a Ball" (UA). Huffy \$9,000. Last week, "Son of Flubber" (BV) (5th wk), \$4,500 at \$1-25-01 50.

Suburban World (Mann) (600; \$1-25) — "Love and Larceny" (Indie). Good \$3,000. Last week, "Maid for Murder" (James) (2d wk), \$1,500.

World (Mann) (600; \$1-25-01 50) — "Long Day's Journey into Night" (Embassy). Fast \$5,000. Last week, "War and Peace" (Par) (reissue), \$5,000.

Father' Fine \$11,000, Det.; Day' Okay 10G; West' Standout With Wow 24G

Estimated Total Gross
This Week \$630,000
(Based on 31 theatres)
Last Year \$654,700
(Based on 29 theatres)

'Arabia' Buff 18G, St. L.; Boys' 12G

St. Louis, April 2. Big news here this season is the smash trade being racked up by "Lawrence of Arabia" in first round at Ambassador. Also new, "Follow the Boys" is rated fine at the Equinox. These two showings plus some strong hold-overs are making exhibitors happy currently.

"To Kill a Mockingbird" shapes solid in second week at the Fox while "Brothers Grimm" looks trim in 12th session at the Martin Cinema. "Longest Day" looks tall in second week at the St. Louis. "David and Lisa" is heading for another nice take in seventh stages at the Shady Oak.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1-50-02 75) — "Lawrence of Arabia" (Col). Socks \$18,000. Last week, "Days of Wine and Roses" (WB) (4th wk), \$9,000.

Equinox Art (Grace) (700; \$1-01-25) — "Electra" (Lape). Okay \$1,500. Last week, "Lease of Gentlemen" (Indie) and "Two-Way Stretch" (Indie), same.

Equinox (Shubachart-Levin) (1,000; \$1-01-25) — "Follow Boys" (MGM). Fine \$12,000. Last week, "Mutiny on Bounty" (MGM) (10th wk), \$9,000.

Fox (Arthur) (5,000; \$1-01-25) — "To Kill a Mockingbird" (U) (2d wk). Nice \$20,000. Last week, \$27,000.

Loew's Mid City (Loew) (1,100; \$1-01-25) — "Son of Flubber" (BV) (6th wk). Nice \$4,000 or near. Last week, \$5,500.

State (Loew) (3,000; \$1-01-25) — "Courtship of Eddie's Father" (MGM) (2d wk). Fair \$10,000. Last week, \$13,000.

Martin Cinema (Martin) (913; \$1-25-02 50) — "Brothers Grimm" (MGM) (12th wk). Neat \$12,000. Last week, \$14,000.

Shady Oak (Arthur) (1,000; \$1-01-25) — "Taste of Honey" (Cont) and "La Belle Americaine" (Indie) (reissues). One \$2,500. Last week, "Trial and Error" (Indie), \$2,400.

St. Louis (Arthur) (3,000; \$1-25-01 50) — "Longest Day" (20th) (M.O.) (2d wk). Tall \$14,000. Last week, \$15,000.

Shady Oak (Arthur) (700; \$1-25-01 50) — "David and Lisa" (Cont) (7th wk). Fine \$2,000. Last week, \$2,000.

MONEY SLICK \$6,500, L'VILLE; 'Wine' Not 7G

Louisville, April 2. "It's Only Money" at the Ohio is the only new entry in a generally good week here. It's fairly good. Alternating spring-like day and heavy rains are having no apparent effect on the pace at first-run. "To Kill a Mockingbird" is big in second at the Kentucky. "Days of Wine and Roses" in third looks solid at the Mary Anderson. "Follow Boys" at United Artists in second shapes slow.

Estimates for This Week
Kentucky (Sullivan) (900; 75-91 25) — "To Kill a Mockingbird" (U) (2d wk). Big \$7,000. Last week, \$10,000.

Mary Anderson (People's) (1,100; 75-91 25) — "Days of Wine and Roses" (WB) (2d wk). Solid \$7,000 or near after \$8,000 in second.

Ohio (Stetter) (900; 75-91 25) — "It's Only Money" (Par) (reissue). Good \$6,500. Last week, "Son of Flubber" (BV) (6th wk), \$4,500.

Shills (Fourth Avenue) (1,100; \$1-25-02 50) — "Longest Day" (20th) (6th wk). Booncy \$8,500 after \$9,000 last week, basketball game making still competitive.

United Artists (Fourth Avenue) (3,000; 75-91 25) — "Follow the Boys" (MGM) (2d wk). Slow \$9,000 after first week's \$9,000.

Detroit, April 2.

Holdovers continue to stay sturdy to give first-run houses good gross prospects for this week. One newcomer is "Courtship of Eddie's Father" at Adams which looks good. "First SpaceShip on Venus" is barely fair at the Fox on opener. "Longest Day," which previously played the upturn Mercury, looks okay at United Artists.

"How West Was Won" continues to pace the city with a wow 20th week total at the Music Hall. "Lawrence of Arabia" shows whom in sixth round at Madison. "Diamond Head" is today in second week at the Michigan. "Days of Wine and Roses" looks great in sixth at the Palace. "Freud" is here in fifth round.

Estimates for This Week
Fox (Downtown Fox Cars) (5,041; \$1-25-01 00) — "First SpaceShip on Venus" (AA) and "Venus Unbelievable" (AA). Fair \$12,000. Last week, "It's Not in Paradise" (Indie) and "Defiant Daughters" (Indie), \$7,500.

Michigan (United Detroit) (4,000; \$1-25-01 00) — "Diamond Head" (Col) (2d wk). Sock \$10,000. Last week, \$10,000.

Palms (UD) (2,000; \$1-25-01 00) — "Days of Wine and Roses" (WB) (6th wk). Fine \$10,000. Last week, \$11,000.

Madison (UD) (1,400; \$1-50-02 50) — "Lawrence of Arabia" (Col) (6th wk). Wow \$22,000. Last week, \$22,000.

Grand Circus (UD) (1,400; \$1-25-01 00) — "War and Peace" (Par) (reissue) (2d wk). Slow \$5,000. Last week, \$5,000.

Adams (Belahan) (1,700; \$1-25-01 50) — "Courtship of Eddie's Father" (MGM). Good \$11,000. Last week, "Follow Boys" (MGM) (3d wk), \$8,000.

United Artists (UA) (1,000; \$1-25-01 50) — "Longest Day" (20th). Okay \$10,000. Last week, "Mutiny on Bounty" (MGM) (10th wk), \$5,500.

Mercury (United Motion Theatre Co.) (1,400; \$1-01-00) — "Two for Seesaw" (UA) (4th wk). Trim \$6,000. Last week, \$6,500.

Trans-Lux (Krim) (Trans-Lux) (800; \$1-05-01 00) — "Freud" (U) (5th wk). Fine \$7,000. Last week, \$8,000.

Music Hall (Beacon Enterprises) (1,213; \$1-25-02 00) — "How West Was Won" (MGM) (15th wk). Mighty \$24,000 or over after \$25,000 for fourth week.

West' Great \$27,000 in Bk; 'Blind' Brisk 10G, 'Mock' Big 12G, 7

Boston, April 2. Despite crazy weather, from cold to hot, biz is holding okay. "How West Was Won" is the big noise, with a smash gross opening week at the Boston. "Operation Bikini" is today at the Pilgrim, also first. "Show Boat" and "Great Caruso," combs of reissues, is fair at Orpheum.

"Love Is a Ball" is fancy in second at the Capri. "Love and Larceny" is nice at Exeter in third. "David and Lisa" is rated slick in sixth session at the Beacon Mill. "Courtship of Eddie's Father" looks okay in third round at Music Hall. "Days of Wine and Roses" is potent in fourth at Paramount. "To Kill a Mockingbird" continues buff in seventh stanza at Memorial.

Estimates for This Week
Astor (B&Q) (1,117; \$1-00-02 50) — "Longest Day" (20th) (20th wk). Good \$4,500. Last week, \$7,000.

Beacon Mill (B&Q) (900; \$1-01-00) — "David and Lisa" (Cont) (6th wk). Socks \$10,500. Last week, \$11,000.

Capri (Sack) (850; 975; \$1-00) — "Love Is a Ball" (UA) (2d wk). Perky \$6,500. Last week, \$6,500.

Beacon (Beacon Ent) (1,354; \$1-25-02 50) — "How West Was Won" (MGM). Smash \$27,000 or near.

Center (E. M. Loew) (1,250; \$1-25) — "Bird Man of Alcatraz" (UA) and "Miracle Worker" (UA) (suburban). Nice \$8,500. Last week, "Billy Budd" (AA) (suburban) and "Armored Command" (reissue), \$8,000.

Exeter (Indie) (1,270; \$1-01-00) — "Love and Larceny" (Major) (2d wk). (Continued on page 10)

'Stallions' Fat \$20,000, Chi; 'I Loves' Lush 18G, Wine 'Heady 27G, 'Arabia' Hotsy \$20,500, West' Socks 27G, 5th

Chicago, April 2. Holdover Oscar contenders are doing red-hot in an otherwise uneven first-run round here. Debut of "Miracle of White Stallions" is making a slick \$20,000 at the Boardwalk while preview of "My Six Loves" looks frosty \$10,000 at the Woods.

First frame of "The Moon" and "The Centurian" at the Loop shapes very good and Town preview of "Crooks Anonymous" looks nice.

Second round of "Long Day's Journey Into Night" is in at Carnegie while "Days of Wine and Roses" is pulling a loud third Chicago frame. "Courtship of Eddie's Father" looks tidy in third Oriental lap. "Billy Budd" is hardy in fourth Esquire stanza.

"To Kill a Mockingbird" is posting a terrific fifth United Artists round while sixth session of "Son of Flubber" is getting soft at State-Lake.

"How West Was Won" is grabbing a socks fifth hardticket onto at the McVickers. "Lawrence of Arabia" continues lusty in 11th Cinescape round. "Mutiny on the Bounty" is okay in its 19th Todd stanza.

Estimates for This Week
Carnegie (RKO) (400; \$1.25-\$1.50)—"Long Day's Journey Into Night" (Levine) (2d wk). Great \$10,000. Last week, \$11,000.

Chicago (R&K) (3,500; \$0-\$1.00)—"Days of Wine and Roses" (WB) (3d wk). Excellent \$27,000 or near. Last week, \$33,500.

Cinema (Stern) (500; \$1.50)—"David and Lisa" (Cont) (7th wk). Sizzling \$8,000. Last week, \$8,000.

Cineplex (Todd) (1,000; \$2.40-\$3.00)—"Lawrence of Arabia" (Col) (11th wk). Torrid \$20,500. Last week, \$20,000.

Esquire (H&E Mahan) (1,200; \$1.25-\$1.50)—"Billy Budd" (AA) (4th wk). Good \$7,500. Last week, \$8,000.

Loop (Telema) (1,000; \$1.25-\$1.50)—"The Moon" (Indie) and "Centurian" (Indie). Nice \$7,000. Last week, \$7,500.

McVickers (Beacon) (1,100; \$1.75-\$2.50)—"How West Was Won" (Continued on page 10)

'Mock' Bird' Has \$9,000, Seattle 'Grinn' 10G

Seattle, April 2. Not much new screen fare here currently but big is holding up remarkably well. "Papa's Delicate Condition" looks drab in eight days on opener at the Fifth Avenue. "To Kill a Mockingbird" shapes great in second stanza at Music Box. "Brothers Grimm" is rated solid for 10th round at Martin Cinema. "Mutiny on the Bounty" looks lusty in 15th week at the Blue Mount.

Estimates for This Week
Blue Mount (Hamrick) (700; \$1.50-\$2.00)—"Mutiny on the Bounty" (MGM) (15th wk). Sweet \$7,000. Last week, \$7,500.

Columbia (Fox-Evergreen) (1,070; \$1.25-\$1.50)—"I Spent an Hour" (Indie) and "Silent Witness" (Indie). Slow \$5,000 or near. Last week, \$5,000.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Papa's Delicate Condition" (Par) and "Where Truth Lies" (Par). Drab \$4,500 in eight days. Last week, "Flubber" (BV) (5th wk-4 days). \$5,000.

Martin Cinema (Martin Theatre) (800; \$1.25-\$1.50)—"Brothers Grimm" (MGM) (10th wk). Solid \$10,000. Last week, \$10,000.

Music Box (Hamrick) (1,200; \$1.25-\$1.50)—"Courtship of Eddie's Father" (MGM) and "Passover in Courage" (MGM) (3d wk). Fair \$5,000. Last week, \$5,200.

Music Box (Hamrick) (700; \$1.50-\$1.75)—"Mockingbird" (U) (2d wk). Great \$9,000 or over. Last week, \$10,700.

Orpheum (Hamrick) (2,000; \$1.25-\$1.50)—"Wine and Roses" (WB) (6th wk). Big \$7,000 or close. Last week, \$7,300.

Paramount (Fox-Evergreen) (2,000; \$1.25-\$1.50)—"Longest Day" (20th) (15th wk). Okay \$5,000 in window stanza. Last week, \$4,000.

Estimates Are Not

Film gross estimates as reported herewith from the various key cities are not, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are not income.

The parenthetical admission prices, however, as indicated, include U.S. amusement tax.

West' Wham 18G, D.C., 'Arabia' 19G

Washington, April 2. Balmey weather is warming the trade winds of the cinema this round. "Electra" opened brightly at the Dupont. "Lawrence of Arabia" is smash in 5th session at Ontario. "To Kill a Mockingbird" shapes big in seventh at the Town.

"How West Was Won" looks wow in third frame at Uptown. "Days of Wine and Roses" looks lefty in third at Ambassador-Metropolitan. "David and Lisa" and "Stranger Knocks" are still strong at Playhouse and Plaza, former being in ninth round.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,000; 1,000; \$1-\$1.50)—"Days of Wine and Roses" (WB) (3d wk). Big \$14,000. Last week, \$13,000.

Apex (K&N) (900; \$1.40-\$2.75)—"Longest Day" (20th) (suburban) (7th wk). Busy \$5,500. Last week, \$5,000.

Capital (Loew) (3,240; \$1-\$1.40)—"War and Peace" (Par) (reissue). Okay \$10,000 or near. Last week, \$10,000.

Dupont (Mann) (400; \$1-\$1.50)—"Electra" (Lape). Brisk \$5,000. Last week, "Freud" (U) (4th wk). \$3,000.

K&N (RKO) (1,200; \$1-\$1.40)—"Lover Come Back" (U) and "Come September" (U) (reissue). Ohio \$5,500. Last week, "Love Is Hot" (UA) (2d wk). \$7,500.

ManArthur (K&N) (800; \$1.25-\$1.50)—"Long Day's Journey Into Night" (Levine) (2d wk). Patent \$5,000. Last week, \$5,200.

Ontario (K&N) (1,500; \$1.75-\$2.00)—"Lawrence of Arabia" (Col) (5th wk). Sack \$10,000. Last week, \$10,000.

Palace (Loew) (2,200; \$1-\$1.40)—"Courtship of Eddie's Father" (MGM) (2d wk). Fair \$7,000. Last week, \$6,500.

Playhouse (TL) (400; \$1.25-\$1.50)—"David and Lisa" (Cont) (6th wk). Hot \$7,500. Last week, \$8,000.

Plaza (TL) (700; \$1.40-\$1.50)—"Stranger Knocks" (T-L) (6th wk). Strong \$5,500. Last week, \$7,000.

Town (K&N) (800; \$1-\$1.40)—"To Kill a Mockingbird" (U) (7th wk). Big \$13,000. Last week, \$12,500.

Trans-Lux (TL) (500; \$1.40-\$2.00)—"Diamond Head" (Col) (6th wk). Sturdy \$5,500. Last week, \$5,500.

Uptown (SW) (1,200; \$1.25-\$2.75)—"How West Was Won" (MGM) (3d wk). Wow \$10,000. Last week, \$10,000.

Warner (SW) (1,250; \$1.50-\$2.75)—"Mutiny on the Bounty" (MGM) (10th wk). Okay \$7,000. Last week, \$7,500.

'Mock' Bird' Big \$9,000, Port.; 'Father' Fat 4G

Portland, Ore., April 2. City is bogged down with holdovers currently, and big reflects it. "Freud" shapes fancy in opening round at the Irvington while released "Giant" looks good at Orpheum on initial week. "Longest Day" still is lefty in 10th Paramount session while "Courtship of Eddie's Father" is rated trim in second. "To Kill a Mockingbird" looks big in fourth at Broadway.

Estimate for This Week
Broadway (Parlier) (1,000; \$1-\$1.50)—"To Kill a Mockingbird" (U) (4th wk). Big \$9,000 or close. Last week, \$12,300.

Fox (Evergreen) (1,000; \$1-\$1.40) (Continued on page 10)

'Mock' Bird' \$12,000, Buff; 'Mock' Doll 5G

Buffalo, April 2. "Diamond Head" is leading a slow sold of Artruna here currently. It shapes big on opener at Center. "The Mock" is very slow in first week at the Buffalo. "War and Peace" looks modest on initial session at Paramount. "To Kill a Mockingbird" still is solid in sixth Granada week.

Estimates for This Week
Buffalo (Loew) (3,200; 70-\$1.25)—"Mock" (MGM). Slow \$5,000. Last week, "Courtship of Eddie's Father" (MGM) (2d wk). \$7,500 at \$1.00 top.

Center (AB-PT) (2,500; \$0-\$1.40)—"Diamond Head" (Col) (2d wk). Big \$12,000 or over. Last week, \$17,000.

Century (UATC) (2,700; \$1.00-\$2.50)—"Longest Day" (20th) (7th wk). Sixth round ended Sunday (31) was slim \$5,000. Last week, \$5,500.

Paramount (AB-PT) (3,000; \$0-\$1.25)—"War and Peace" (Par) (reissue). Modest \$5,500 or close. Last week, "The Lion" (20th). \$7,000.

Toek (Loew) (1,200; \$0-\$1.25)—"Divorce, Italian Style" (Embassy). Fair \$4,000. Last week, "Mutiny on the Bounty" (MGM) (7th wk). \$5,000 at \$1.50-\$2.50 scale.

Cinema (Martina) (450; \$0-\$1.25)—"Freud" (U) (2d wk). Fair \$1,200. Last week, \$1,500.

Ambrosia (Dipson) (1,000; \$0-\$1.25)—"Freud" (U) (3d wk). Mild \$1,500. Last week, \$2,200.

Granada (Schlue) (1,000; \$0-\$1.25)—"To Kill a Mockingbird" (U) (6th wk). Neat \$5,000. Last week, \$5,000.

'Mock' Bird' Socks \$20,000 in Philly

Philadelphia, April 2. Only one new bill here this session, and it's at an arty theatre. Combination of too many holdovers, spring weather and Lent are making for a downbeat session. "To Kill a Mockingbird" still is smash in second round at Randolph while "Days of Wine and Roses" continues strong in third at Stanton.

"Lawrence of Arabia" shapes fancy in 15th week at the Midtown. "How West Was Won" looks great in fourth round at Boyd. "David and Lisa" is lusty in seventh session at the Lane and "Long Day's Journey Into Night" looks good in third at Chatterbox.

Estimates for This Week
Artruna (S&S) (600; \$1.25-\$2.00)—"Girl Named Tamiko" (Par) (4th wk). Mild \$5,000. Last week, \$5,500.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

Chatterbox (SW) (1,200; \$1.40)—"Long Day's Journey Into Night" (Levine) (2d wk). Good \$8,000. Last week, \$14,000.

Boyd (SW) (1,200; \$0-\$2.75)—"How West Was Won" (MGM) (4th wk). Big \$20,500. Last week, \$22,000.

New, Big Product Boosts B'way Biz; West' Capacity 40G, Birds' Giant 75G, Father' Fine 19G, Sims' 12G

Termination of the newspaper strike after 114 days on last Sunday (31) already is reflected in a more optimistic tone at Broadway Artruna, and actually has perked up biz at some theatres in the last two days. Launching of some new, strong fare, of course, is giving Broadway delvers a bigger overall take in the current session.

"How the West Was Won" is heading for a mighty \$40,000 or over, and almost sure to give the Cinerama Theatre a capacity opening week. The other block-buster is "The Birds," which looks to hit a giant \$75,000 in the initial stanza, daydoting the Palace and the Arty Sutton. Of this total, \$25,000 is being rolled up at the Palace where lines extended to Sixth Avenue last Saturday (30) night. Smart exploitation and advance campaign was the booster but an upped scale also helped.

"Courtship of Eddie's Father," another newcomer, hit a fine \$19,000 opening round at the Victoria. "Seven Capital Sins" looks like smooth \$12,000 on initial week on subsequent-run at the Embassy.

"Five Miles to Midnight" shapes good \$10,000 in second stanza, daydoting the Astor and Murray Hill, but moves out of both houses. "Nine Hours to Rama" replaced at the Astor today.

"The Balcony" is heading for a big \$31,000 in second round, daydoting the DeMille and New Baromet. It is staying on. "Girl Named Tamiko" with stagelike show is off to a light \$100,000 in third and final week at the Music Hall.

The Hall brings in its Easter stagelike and "Bye Bye Birdie" tomorrow (Thurs.).

The hardticketers are holding steady currently, with hopes of climbing a bit after their newspaper campaigns begin having effect. "Lawrence of Arabia" still is leader with a wow \$43,400 for 15th round at the Criterion.

Estimates for This Week
Astor (City Inv.) (1,000; \$1.25-\$2.00)—"Nine Hours to Rama" (20th). Opens today (Wed). Last week, "Five Miles to Midnight" (UA) (2d wk). Good \$12,000 or over after \$20,000 for opener.

Cineplex (Loew) (1,500; \$1.50-\$2.50)—"How West Was Won" (MGM). Initial session winding up today (Wed.) looks like capacity \$40,000. Holds, notch!

Criterion (Mann) (1,500; \$1.50-\$2.50)—"Lawrence of Arabia" (Col) (15th wk). The 15th week completed Sunday (31) was wow \$43,400 after \$42,000 for 14th round.

De Mille (Rodeo) (1,400; \$0-\$2.50)—"Balcony" (Cont) (2d wk). This stanza finishing today (Wed.) is heading for socks \$19,000 or a bit better after \$24,000 for opener. Stays on. Daydoting with New Baromet.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"7 Capital Sins" (Embassy) (suburban). First week finishing up today (Wed.) looks like solid \$12,000. Holding.

Palace (RKO) (1,000; \$1.50-\$2.50)—"The Birds" (U). Initial session ending today (Wed.) is soaring to a mighty \$75,000 or over. Stays on, naturally. Daydoting with Sutton.

Forum (Norel) (813; \$1.25-\$1.50)—"Mondo Cane" (Times). Opens today (Wed.). First film to play here under the new company headed by Norman Elson. "Cane" daydoting with Little Carnegie.

Paramount (AB-PT) (3,000; \$1-\$2.00)—"My Six Loves" (Par). Opens today (Wed.). Last week, "Papa's Delicate Condition" (Par) (4th wk). Thin \$14,000 or close.

Radio City Music Hall (Rockefellers) (2,000; \$0-\$2.75)—"Girl Named Tamiko" (Par) with stagelike show (3d-4th wk). This round is heading for a light \$100,000 after \$120,000 for second. Easter stagelike and "Bye Bye Birdie" (Col) opens tomorrow (Thurs.) with advance on reserved seats running ahead of last year.

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"West Side Story" (UA) (7th wk). This week is headed for sturdy \$12,500 after \$14,000 for 7th week. "Ugly American" (U) opens April 11. Advance seat sale on "Copcats" (20th), which opens June 12 has reached amazing proportions despite only a few ads so far spotted for it.

State (Loew) (1,800; \$1.50-\$2.50)—"Mutiny on the Bounty" (MGM) (20th wk). This session winding up tomorrow (Thurs.) is heading for big \$25,000 after \$24,000 for 19th week. Stays on.

Victoria (City Inv.) (1,000; \$1.25-\$2.00)—"Courtship of Eddie's Father" (MGM) (2d wk). First week ended yesterday (Tues) was fine \$19,000 or close.

Warner (SW) (1,813; \$1.50-\$2.50)—"Longest Day" (20th) (20th wk). This session ending tomorrow (Thurs.) looks to get a big \$19,000 or close after \$20,500 for 25th week. Continues on.

First-Run Arties
New Baromet (Rodeo) (400; \$1.25-\$2.00)—"Balcony" (Cont) (2d wk). This stanza finishing today (Wed) is heading for a great \$12,000 or near after \$15,700 for first week. Stays on. Daydoting with DeMille.

Coronet (Rodeo) (500; \$1.50-\$2.00)—"Wrong Arm of Law" (Cont). Opened yesterday (Tues). Last week, "Love and Larceny" (Indie) (10th wk-5 days). Okay \$4,500 after \$7,300 for eighth full week.

Fine Arts (Davis) (400; \$1.50-\$2.00)—"Sundays and Cybele" (Davis) (21st wk). The 20th session ended Sunday (31) was big \$6,500 after \$7,000 for 19th week.

Bookman (Rugoff Th) (500; \$1.50-\$2.00)—"Four Days of Naples" (MGM) (3d wk). First holdover round finished yesterday (Tues) was hot \$16,000 or close after \$18,500 for opener.

Cinema One (Rugoff Th) (700; \$1.50-\$2.00)—"Freud" (U) (16th wk). This stanza ending today (Wed) looks to hit a fine \$8,000 after \$10,000 for 15th week.

Cinema Two (Rugoff Th) (300; \$1.50-\$2.00)—"Love at 20" (Embassy) (suburban) (4th wk). This week looks like hen \$4,800 after \$5,100 last week. "Landru" (Embassy) opens April 9.

7th Ave. Cinema (Rugoff Th) (250; \$1.25-\$2.00)—"Monkey in the Hat" (Continued on page 10)

portions despite only a few ads so far spotted for it.

State (Loew) (1,800; \$1.50-\$2.50)—"Mutiny on the Bounty" (MGM) (20th wk). This session winding up tomorrow (Thurs.) is heading for big \$25,000 after \$24,000 for 19th week. Stays on.

Victoria (City Inv.) (1,000; \$1.25-\$2.00)—"Courtship of Eddie's Father" (MGM) (2d wk). First week ended yesterday (Tues) was fine \$19,000 or close.

Warner (SW) (1,813; \$1.50-\$2.50)—"Longest Day" (20th) (20th wk). This session ending tomorrow (Thurs.) looks to get a big \$19,000 or close after \$20,500 for 25th week. Continues on.

First-Run Arties
New Baromet (Rodeo) (400; \$1.25-\$2.00)—"Balcony" (Cont) (2d wk). This stanza finishing today (Wed) is heading for a great \$12,000 or near after \$15,700 for first week. Stays on. Daydoting with DeMille.

Coronet (Rodeo) (500; \$1.50-\$2.00)—"Wrong Arm of Law" (Cont). Opened yesterday (Tues). Last week, "Love and Larceny" (Indie) (10th wk-5 days). Okay \$4,500 after \$7,300 for eighth full week.

Fine Arts (Davis) (400; \$1.50-\$2.00)—"Sundays and Cybele" (Davis) (21st wk). The 20th session ended Sunday (31) was big \$6,500 after \$7,000 for 19th week.

Bookman (Rugoff Th) (500; \$1.50-\$2.00)—"Four Days of Naples" (MGM) (3d wk). First holdover round finished yesterday (Tues) was hot \$16,000 or close after \$18,500 for opener.

Cinema One (Rugoff Th) (700; \$1.50-\$2.00)—"Freud" (U) (16th wk). This stanza ending today (Wed) looks to hit a fine \$8,000 after \$10,000 for 15th week.

Cinema Two (Rugoff Th) (300; \$1.50-\$2.00)—"Love at 20" (Embassy) (suburban) (4th wk). This week looks like hen \$4,800 after \$5,100 last week. "Landru" (Embassy) opens April 9.

7th Ave. Cinema (Rugoff Th) (250; \$1.25-\$2.00)—"Monkey in the Hat" (Continued on page 10)

'Mock' Bird' Tops Cleve., Wow 20G, Wine' 12G

Cleveland, April 2. High-flying "To Kill a Mockingbird" at Allen is leaving rivals several laps behind in current race. "Days of Wine and Roses" in third round also shows moule at Hippodrome. "Love Is a Ball" looks poor at State for first. Strongest at arty houses is "David and Lisa," socks in fourth in two spots.

Estimates for This Week
Allen (Stanley-Warner) (2,000; \$1.50)—"To Kill a Mockingbird" (U). Great \$20,000. Last week, "Son of Flubber" (BV) (3d wk). \$8,500.

Columbi Art (Stanley-Warner) (1,200; \$1.50)—"Freud" (U) (3d wk). Nice \$4,000 after \$4,500 last lap.

Continental Art (Art Theatre Guild) (825; \$1.50)—"Lady With Dog" (Indie). Invest \$1,700. Last week, "Eclipse" (Tewes). \$1,700.

Hippodrome Art (Art Theatre Guild) (925; \$1.50)—"David and Lisa" (Cont) (4th wk). Great \$5,400 after \$7,500 last week, highest of seven for house.

Hippodrome (Eastern Hipp) (1,325; \$1.25-\$1.50)—"Days of Wine and Roses" (WB) (3d wk). Mix \$12,000. Last week, \$16,000.

Ohio (Loew) (2,700; \$1.25-\$2.75)—"Mutiny on the Bounty" (MGM) (15th wk). Beached at \$4,500 after same last week.

Palace (F & A Theatre) (2,700; \$1.25-\$1.50)—"Son of Flubber" (BV) (m.o.). Fair \$5,000 for nine days on fourth downtown round. "How West Was Won" (MGM) opens April 11 with \$2.75 top.

State (Loew) (3,400; \$1.50)—"Love Is a Ball" (MGM). Mild \$5,000. Last week, "Courtship of Eddie's Father" (MGM) (2d wk). \$4,000.

Stollman (Loew) (2,700; \$1.50)—"Courtship of Eddie's Father" (MGM) (m.o.). Thin \$4,000. Last week, "Madame" (Embassy). \$4,000.

Westwood Art (Art Theatre Guild) (855; \$1.50)—"David and Lisa" (Cont)

West Whopping \$18,000, K.C.; 'Child' Mock 7G; Mockingbird 14G, 2d

Kansas City, April 2.

First-run hit is being hunted by some new screen fare this week. "Girl Named Tamiko" at Paramount, however, is light. "New West Was Won" shapes near-capacity in first at Empire. "Child Is Waiting" looks mild on opener at Uptown.

Strength is evident in holdovers. "To Kill a Mockingbird" at Plaza and Granada being great. "Lawrence of Arabia" at Kansas looks sturdy in ninth. Holding well over the long voyage is "Mutiny on Bounty" in 15th round at the Capri. Weather unusually warm.

Estimates for This Week

Broadside (Nat. Gen. Corp.-Fox Midwest Theatres) (800; \$1.25) — "Love Is Ball" (UA) (3d wk) Okay \$2,000, holds. Last week, \$4,000.

Capri (Durwood) (1,200; \$1.25-\$2.50) — "Mutiny on Bounty" (MGM) (15th wk) Fine \$4,500. Last week \$5,000.

Empire (Durwood) (800; \$1.25-\$2.50) — "New West Was Won" (MGM) Opened Thursday (2d) with sock benefit, and looks near-capacity \$18,000 in opening week. Last week, "Brothers Grimm" (MGM) (3d wk-3 days), \$2,000.

Kimo (Dickinson) (504; \$1.25-\$1.50) — "Island" (Zenith). Moderate \$2,000; stays. Last week, "Coming Out Party" (United) (3d wk), \$4,000.

Paramount (Blank UP) (1,300; \$1-\$1.25) — "Girl Named Tamiko" (Par) Light \$4,500. Last week, "Days of Wine and Roses" (WB) (4th wk), \$4,500.

Plaza, Granada (F.W.W.-NOC) (1,800; 1,217; \$1.25) — "To Kill a Mockingbird" (U) (2d wk). First week in Granada, for sock \$14,000. Last week, Plaza only, \$13,500.

Southside (Little Art Theatres) (750; \$1-\$1.25) — "David and Lisa" (Cont) (5th wk). Unusually good at \$2,000; holds. Last week, same.

Uptown (F.W.W.-NOC) (2,045; \$1-\$1.25) — "Child Is Waiting" (UA) and "Night Approach" (UA) Mild \$7,000. Last week, "Son of Flubber" (BY) (4th wk), \$7,000.

LOS ANGELES

(Continued from page 8)

10th, Village (2d wk, Iris, Loyola). Light \$21,000. Last week, 10th, street with Fear Star, "Phaedra" (UA) (1st general release), "Black Orchid" (Indie) (release), \$6,000. Withers with Los Angeles, Newell, "Courtship of Eddie's Father" (MGM), "Passover Is Courage" (MGM) \$14,000.

Warren's, Hollywood, El Rey, Redwin (Metropolitan-FWC-State) (1,750; 800; 800; 1,800; \$1-\$1.00) — "Mink Man" (WB) and "Baby Jane" (WB) (reissues), \$14,000. Last week, Warren's, Redwin with Vegas, "Days of Wine and Roses" (WB) (3d wk, Warren's; 1st wk, Redwin; 12th wk, Vegas), \$15,200. Hollywood with Orpheum, "Samson Seven Miracles" (All), "Prisoner of Iron Mask" (All) (1st wk), \$12,000.

Music Hall (Haw) (700; \$2-\$2.50) — "Long Day's Journey Into Night" (Levine) (m.a.) Mild \$4,500. Last week, "Freed" (U) (10th wk-4 days), \$2,500.

Crest (State) (700; \$2) — "Room at Top" (Cont) and "Saturday Night and Sunday Morning" (Cont) (reissues) (3d wk), \$14,000. Last week, \$2,100.

Los Angeles, Newell, Four Star (Metropolitan-G&S-UATC) (2,000; 1,100; 800; \$1-\$1.00) — "Courtship of Eddie's Father" (MGM) and "Passover Is Courage" (MGM) (2d wk, L.A., Newell; 1st wk, Four Star), \$11,500.

Orpheum (Metropolitan) (2,212; \$1-\$1.25) — "Samson Seven Miracles of World" (All) and "Prisoner of Iron Mask" (All) (2d wk), \$14,000.

Vegas (FWC) (810; \$1.25-\$1.50) — "Days of Wine and Roses" (WB) (14th wk), Nice \$2,500.

Lido (FWC) (870; \$2-\$2.50) — "Love and Laverne" (Majors) (2d wk), \$14,000. Last week, \$2,500.

Beverly (State) (1,150; \$1.00-\$2.00) — "Love Is a Ball" (UA) (4th

wk), Fine \$5,000. Last week, \$2,500.

Warner Hollywood (SW) (1,201; \$1.25-\$2.50) — "New West Was Won" (MGM) (4th wk), Wow \$30,000. Last week, \$30,000.

Chinese (FWC) (1,000; \$2-\$2.50) — "Fantasia" (BY) (reissue 6th wk), Okay \$5,000. Last week, \$7,500.

Hollywood Paramount (State) (1,400; \$1.50-\$2.00) — "Diamond Head" (Col) (7th wk), Triest \$12,000. Last week, \$12,500.

Piso Arts (FWC) (831; \$2-\$2.50) — "David and Lisa" (Cont) (6th wk), Stead \$5,000. Last week, \$7,500.

Fox Wilshire (FWC) (1,000; \$1.25-\$2) — "To Kill a Mockingbird" (U) (14th wk), Firm \$10,500. Last week, \$12,500.

Warner Beverly (SW) (1,310; \$1.00-\$2.50) — "Lawrence of Arabia" (Col) (15th wk), Lusty \$20,000. Last week, \$20,500.

Postage (RKO) (1,512; \$1.25-\$2.75) — "Gypsy" (WB) (15th wk), Stead \$5,000. Last week, \$10,000.

Egyptian (UATC) (1,300; \$1.00-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk), Big \$15,700. Last week, \$15,000.

Carthay (FWC) (1,134; \$1.50-\$2.50) — "Longest Day" (20th) (24th wk), Steady \$9,000. Last week, \$9,000.

Father's Kid \$6,000 in Baker, Head Bright 8G, Mockbird 10G, Day 9C

Baltimore, April 2.

Continued favorable weather and nice lineup of product will give exhibitors a nice week here. "To Kill a Mockingbird" is stout in 6th week at the Mayfair. "Bully Budd" is nice in second at the Charles. "Diamond Head," helmed by "Bye Bye Birdie" sneak on Saturday night, looks good in sixth week at the Stanton. "Longest Day" is holding lusty in 11th round at the New. "Courtship of Eddie's Father" is pleasing in heat at the Hipp. "Sundays and Cybele" looks hot in second week at the Little. "David and Lisa" still shapes big in second at the Playhouse. "Love Is a Ball" is good in Ambassador second.

Estimates for This Week

Ambassador (Durkee) (800; \$2-\$2.50) — "Love Is Ball" (UA) (2d wk), Good \$5,500. Last week, \$6,000.

Arena (T-L) (305; \$2-\$1.50) — "Not Bad of Sin" (Indie) (2d wk), Fair \$1,000. Last week, \$1,200.

Charles (Fruchman) (800; \$2-\$2.50) — "Bully Budd" (AA) (2d wk), Holding at nice \$5,000. Last week, \$5,000.

Chinese (Schwaber) (400; \$2-\$2.50) — "Trial and Error" (MGM) (2d wk), Slow \$1,200. Last week, \$1,000.

Fine West (Schwaber) (405; \$2-\$2.50) — "Passover Is Courage" (MGM) (2d wk), Mild \$1,500. Last week, \$1,500.

Little (T-L) (300; \$2-\$1.50) — "Sundays and Cybele" (David) (2d wk), Good \$2,500. Last week, \$2,500.

Mayfair (Fruchman) (700; \$2-\$2.50) — "To Kill a Mockingbird" (U) (10th wk), Steady \$10,000. Last week, \$10,000.

New (Fruchman) (1,000; \$1.50-\$2.50) — "Longest Day" (20th) (11th wk), Holding at tall \$9,000. Last week, \$9,000.

Postage (Schwaber) (700; \$2-\$2.50) — "David and Lisa" (Cont) (2d wk), Big \$5,000. Last week, \$4,000.

Stanton (Fruchman) (2,000; \$2-\$2.50) — "Diamond Head" (Col) (6th wk), Good \$9,000. Last week, \$9,000.

Stead (Freeman) (800; \$1.50) — "Not of Summer" (Indie) (2d wk), Down to \$1,700. Last week, \$2,000.

PORTLAND, ORE.

(Continued from page 8)

"Son of Flubber" (BY) (3d wk), Nifty \$5,000. Last week, \$12,100.

Hollywood (Evergreen) (1,300; \$1.00-\$2) — "Best of Cinerama" (Cinerama) (7th wk), Stead \$5,500. Last week, \$5,000.

Brighton (Smith) (800; \$1.50) —

"Freed" (U) and "Carry on Nurse" (Indie) (reissues), Post \$5,000 or over. Last week, "Two for Seamus" (UA) and "Period of Adjustment" (UA) (reissues) (4th wk), \$4,000.

Lawrence (Crullshank) (870; \$1.25) — "Courtship of Eddie's Father" (MGM) and "Passover Is Courage" (MGM) (3d wk), Nifty \$4,000. Last week, \$4,000.

Music Hall (Haw) (700; \$1.50-\$2) — "Mutiny on Bounty" (MGM) (10th wk), Fine \$4,500. Last week, \$5,000.

Orpheum (Evergreen) (1,300; \$1-\$1.00) — "Giant" (WB) (reissue), Good \$5,000 or over. Last week, "Papa's Delicate Condition" (Par) and "One-Eyed Jacks" (Par) (reissues), \$4,500.

Paramount (Par-Par) (1,400; \$1.50-\$2) — "Longest Day" (20th) (10th wk), Tall \$5,000. Last week, \$5,100.

BROADWAY

(Continued from page 8)

ter" (MGM) (suburb) (2d wk) Second week ended yesterday (Tues.) was fancy \$4,500 or near after \$5,000 for first.

New B&O 23d Street (RKO) (1,000; \$1.50-\$2) — "The Trial" (Aster) (7th wk) Sixth session finished yesterday (Tues.) was neat \$7,000 or close after \$8,000 for fifth. "Place in Milan" (Indie) opens April 10.

Little Carnegie (L. Carnegie) (500; \$1.25-\$2) — "Mondo Cane" (Times) (Times today (Wed.), day-dating with Forum. In ahead, "Eclipse" (Times) (15th wk), looks mild \$2,000 but for a solid extended-run here.

Gold (Gold) (450; \$1-\$1.75) — "Trial" (Aster) (7th wk) Sixth session completed yesterday (Tues.) was solid \$5,500 or close after \$6,000 for fifth week.

Murray Hill (Rogoff Th) (505; \$1.50-\$2) — "T Capital Sins" (Embassy) (suburb) Opens today (Wed.). Last week, "Five Miles to Midnight" (UA) (2d wk), was okay \$5,000 after \$7,500 for opener.

Paris (Pathe Cinema) (500; \$1.50-\$2) — "Divorce, Malin Style" (Embassy) (20th wk). The 20th round completed Sunday (31) was great \$12,000 after \$14,000 for 27th week.

Piso (Laport) (520; \$1.50-\$2) — "David and Lisa" (Cont) (15th wk) The 15th session ended yesterday (Tues.) was smash \$14,500 after \$15,500 for 13th week.

Sutton (Rogoff Th) (501; \$1.50-\$2) — "The Birds" (U) Initial session ending today (Wed.) looks like mighty \$20,000, one of biggest grosses ever here. Holds, of course. Day-dating with Palace.

Tower East (Lowe) (500; \$1.50-\$2) — "Long Day's Journey Into Night" (Levine) (20th wk). The 20th week ended yesterday (Tues.) was fine \$5,000 after \$5,300 for 20th frame. No change planned until next month.

Trans-Lux 30d St. (T-L) (540; \$1.25-\$2) — "My Six Loves" (Par), Opens today (Wed.). Last week, "Papa's Delicate Condition" (Par) (4th wk), slipped to thin \$2,500 after \$3,700 for third week.

"Lover" is day-dating with Paramount.

World (Perfecto) (500; \$2-\$1.50) — "Pleasures and Vices" (Mishkin) (4th-5th wk). Looks to get fair \$4,500 in current round after \$5,500 for 5th round. "Red Hot and Cool Baroque" (Mishkin) opens next Friday.

Tube Cinema (Tubo) (300; \$1.50-\$2) — "Bad Sleep Well" (Tubo) (11th wk). The 10th week ended yesterday (Tues.) was fair \$4,000 or close after \$4,500 for ninth round. "Happiness of Us Alone" (Tubo) opens April 5.

CHICAGO

(Continued from page 8)

(MGM) (5th wk), Sober \$27,000. Last week, \$28,500.

Chicago (Jovan) (1,000; \$2-\$2.50) — "Young Go Wild" (Indie) and "Odd Obsession" (Indie) (reissues), Next \$5,000. Last week, "Vincent and Darned" (Indie) and "Faked in Night" (Indie), \$5,000.

Oriental (Indie) (3,000; \$2-\$1.50) — "Courtship of Eddie's Father" (MGM) (3d wk), Triest \$12,500. Last week, \$12,500.

Roseville (B&K) (1,000; \$2-\$1.50) — "Miracle of White Stallions" (BY), Snappy \$20,000. Last week, "Follow Boys" (MGM) (2d wk), \$12,000.

State-Lake (B&K) (2,000; \$2-\$1.50) — "Son of Flubber" (BY) (6th wk), Fair \$11,000. Last week, \$12,000.

Stout (B&K Balaban) (804; \$1.50-\$1.50) — "Rebelant Saint" (Indie)

Mockbird Pitt Ace, Mighty \$19,000; West Wow 20G, 2d; Lisa' Hotsy 6G

Pittsburgh, April 2.

"To Kill a Mockingbird" is the heavyweight among the newcomers this round, shaping off at Gateway "Papa's Delicate Condition" isn't doing too well at Penn, with a splash take for first week. "New West Was Won" is gathering momentum and running well ahead of first week at the Warner for a powerful showing. "Lawrence of Arabia" opens hardticket run at Nixon on Thursday (4).

Arties still getting good grosses with "Two for Seamus" at Shady-side and "David and Lisa" at Squirrel Hill.

Estimates for This Week

Fulton (Aster) (1,000; \$1-\$1.50) — "Love Is Ball" (UA), (2d wk), Mild \$5,500 after \$7,500 first week.

Gateway (Aster) (1,000; \$1-\$1.50) — "To Kill a Mockingbird" (U), Mighty \$19,000. Last week, "Diamond Head" (Col) (2d wk), \$7,000.

Nixon (Rubin) (1,700; \$1.50-\$2.75) — "Mutiny on Bounty" (MGM) (10th wk-10 days), Finished up Sunday (31) with nice \$8,000 or 10 days. "Lawrence of Arabia" (Col) opens Penn (UATC) (3,742; \$1-\$1.50) — roadshow run next Thursday.

"Papa's Delicate Condition" (U), Mild \$7,000. Last week, "Courtship of Eddie's Father" (MGM), \$5,000.

Shady-side (MOTC) (400; \$1.50) — Lively \$3,000. Last week, \$4,200.

"Two for Seamus" (UA) (4th wk), Squirrel Hill (SW) (823; \$1.75) — "David and Lisa" (Cont) (4th wk), Smash \$5,000. Last week, \$7,000.

Steady (SW) (1,700; \$1-\$1.50) — "Days of Wine and Roses" (WB) (2d wk), Lusty \$12,500. Last week, \$15,000.

Warner (SW) (1,250; \$1.50-\$2.75) — "New West Was Won" (MGM) (2d wk), Powerful \$20,000 and running ahead of opening round of \$19,000.

Flubber' Fancy 12G, Col.; Mockbird 10G

Columbus, O., April 2.

"To Kill a Mockingbird" and "Son of Flubber" continued to be powerhouses in a second round for each. "Two for Seamus" held for a second round after a fairly satisfactory first week. "Best of Cinerama" is in its final session in holding up well.

Estimates for This Week

Grand (RKO) (800; \$2-\$2.50) — "Best of Cinerama" (Cinerama) (12th wk), Good \$4,200. Last week, \$4,100.

New Main (Hagmann) (1,100; \$2-\$1.25) — "Two for Seamus" (UA) (2d wk), Fair \$2,000. Last week, \$2,100.

Ohio (Lowe) (1,070; \$2-\$1.50) — "To Kill a Mockingbird" (U) (2d wk), Big \$10,000. Last week, \$10,000.

Palmer (RKO) (2,045; \$2-\$1.50) — "Son of Flubber" (BY) (2d wk), Sack \$12,000 or over. Last week, \$14,500.

SAN FRANCISCO

(Continued from page 8)

\$1.50) — "Forty Pounds of Trouble" (U) and "Mystery Submarine" (U) (4th wk), Slim \$5,000 in 4 days. Last week, \$7,500.

Nutro (United Chik) (1,000; \$1.50-\$1.50) — "Divorce, Malin Style" (Embassy) (20th wk), Good \$2,700. Last week, \$2,500.

Orpheum (Cine-dome) (1,430; \$2.75-\$2.50) — "New West Was Won" (MGM) (5th wk), Smash \$40,000, with one extra show. Last week, \$20,000.

Paramount (Par) (2,040; \$1.50-\$1.75) — "War and Peace" (Par) and "Thin Alone" (Indie), Fair \$11,000. Last week, "Days of Wine and Roses" (WB) (5th wk), \$10,000.

Franklin (Art Theatre Guild) (700; \$1.25-\$1.50) — "Girl With Golden Eyes" (Indie), One \$3,500. Last week, "Electra" (Laport) (3th wk), \$1,000.

St. Francis (Par) (1,400; \$1.50-\$1.75) — "Giant" (WB) (reissue), Big \$12,000. Last week, "Papa's Delicate Condition" (Par) (2d wk), \$8,500.

United Artists (Nat. Coast) (1,140; \$1.50-\$1.75) — "Lawrence of Arabia" (Col) (10th wk), Bad \$20,000. Last week, \$21,000.

Vogue (F. Theatres) (840; \$1.50) — "Thyssen" (Aster) and "Black Orpheus" (SA) (2d wk), Good \$2,500. Last week, "Thyssen," \$2,500.

World's (Lowe) (2,000; \$1.25-\$1.50) — "Courtship of Eddie's Father" (MGM) (2d wk), Okay \$5,000. Last week, \$5,000.

The Boys Had the Girls

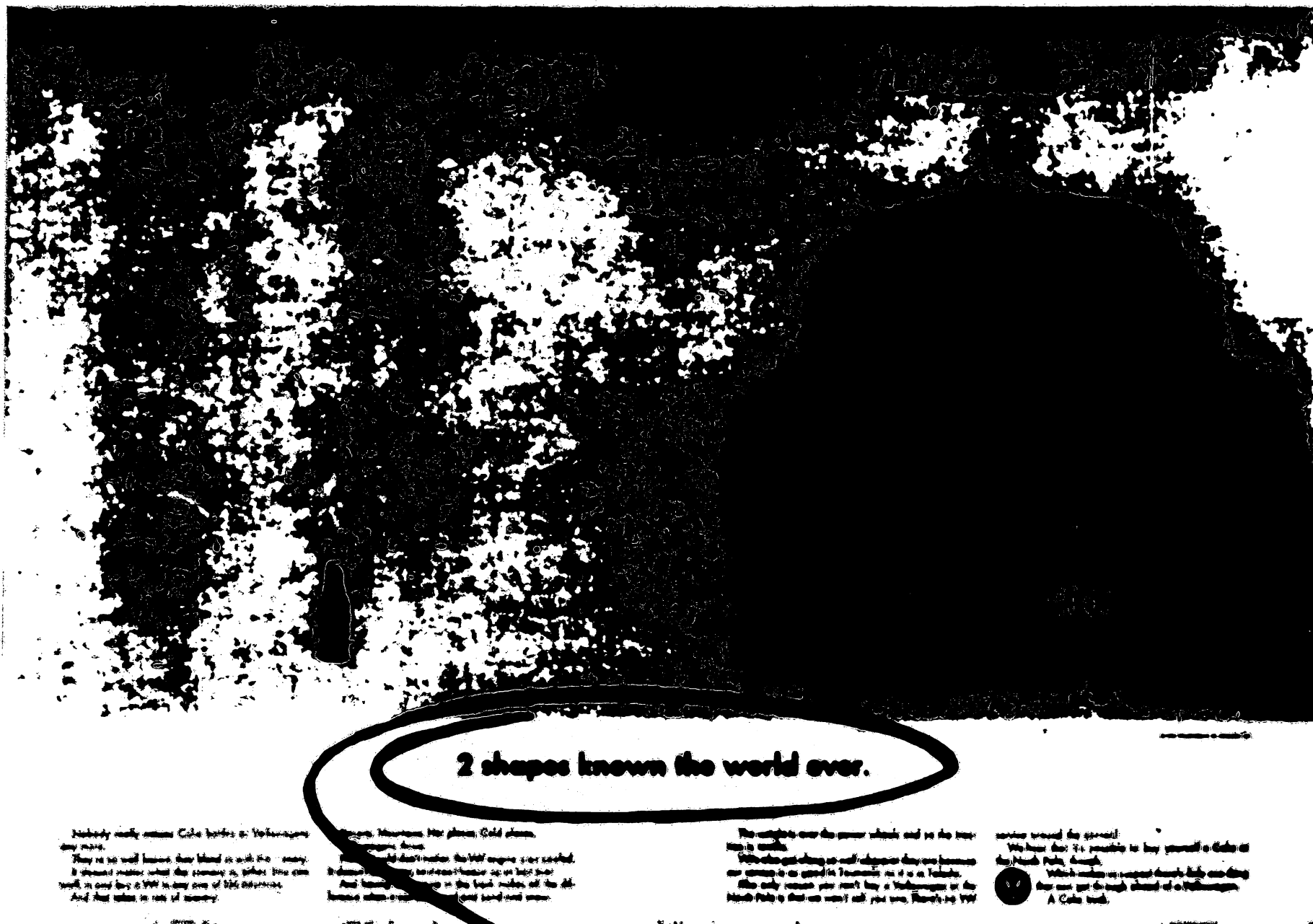
Kansas City, April 2.

Motion Picture Assn. has scheduled its annual salute to the Women of the Motion Picture Industry for April 30 luncheon at the Wyndham Restaurant. It's the first of several special events for the year revealed by the committee on entertainment headed by Morton Truog, United Artists city rep.

Members of the MPA host the WOMEN's on this occasion, saluting the charity work and industry benefits carried on by the female group. Also on the schedule for the year is the family picnic June 11; the patio dinner Aug. 17; the annual stag-pool-outing Sept. 17; and the annual stag business meeting Dec. 2.

Working with Truog on the committee are Martin Stone, Mercury Advertising; Bill Jeffries, Columbia; Larry Klein, Universal; Phil Baker, Commonwealth Theatres; and Don Ireland, Fox Midwest Theatres.

Natasha Wood discharging with Jerome Robbins, who co-directed her in "West Side Story," is direct "Candace of the Wedding," which Martin Manville will produce under coproduction deal with actress Roma Productions.



***You're wrong,
gentlemen-
there are three!***



Alfred Hitchcock in Re Market Stamp For 'Average' Release & New Stars

The picture business has become a specialized industry in the opinion of Alfred Hitchcock, film and TV producer-director who has in the course of a 30-year career always displayed a feeling for individualized product. "A picture must have a special quality today and each picture needs special treatment, even to its very conception," the vet picturemaker commented last week.

This is because there is no longer much room at the top for an "average" film in today's market, he feels. For one thing, the public is more discriminating and for another, rival media have severely challenged the picture in recent years. When a picture is conceived for today's audience, "you have to have in mind whether there are any exploitable elements in the picture right from the start," Hitchcock said.

The specialized treatment of a property holds not only for the negative itself but also for the way it is presented to the public in promotion and handling of the theatre and, indeed, in all aspects connected with a feature. "Routine programming of a picture is gone," he noted. "The continuous performance idea, for example, is from another era," the director stated relating to his policy, adopted for "Psycho" and now for "The Birds," whereby patrons aren't let into the theatre until the beginning of each showing of the film.

The problem with much of the industry thinking is that "we're still living in hangover from another era," Hitchcock opined. He noted that TV is rapidly coming up to challenge pic and that the latter medium must, therefore, no longer rely on the old methods of promoting its product. "The trend of TV seems to be following that of the motion picture," he commented, "and the time will come when TV will be directly competing with pictures." He noted, for example, the tele trend toward longer and longer filmed shows which will see at least three 30-minute action series on the air next season, or in mention the talk of two hour "featurettes" programming of specially produced telepics.

Hitchcock From TV
In regard to the sale of features in the rival medium, in which Hitchcock has also carved himself a strong niche, the filmmaker said, "I think that films should be held out as long as possible from TV." But he also noted the economic factor involved and said that "I can't see why there should be any rigid policy" regarding the withholding of pic from TV for a given number of years. "A picture has its own longevity," he stated, saying that when a given feature has played off as much as it can in exhibition then it will, of economic necessity, go to TV. Some pic can hold out longer than others and it is therefore not practical to set any rigid determination as to when a film should or should not go to the rival medium.

Also in line with modern industry attitudes, Hitchcock feels that performers are not properly handled for lifetime value today. "There isn't enough care taken" in the handling of performers into top b.a. stragglers he feels, and "this is a serious matter for the industry," he commented on his plans for Tippi Hedren, his latest blonde find who he has placed under personal seven-year contract and who is introduced in "The Birds."

"A star used to be made on a series of first class pictures," he said, "but we're not making as many pictures these days." He cited some examples of handling of star-potential performers who he took the time to develop in his pic, only to see them virtually wiped out by mishandling after their initial impression by other producers. Accordingly, he isn't planning to loan Miss Hedren out to other filmmakers, at least for the time being, and won't have her doing any TV either.

Star Building
"There's a certain degree of luck in this process of star development but there must also be care and time spent. The trouble is we often don't have enough time today," he commented, in the case of Miss Hedren, the time

has and will continue to be taken. She has accompanied Hitchcock on almost all of his personal appearances on behalf of "The Birds" and has been the subject of almost as much publicity as the picture itself. She'll also go with the producer-director to Europe for the campaign of the Universal release overseas.

"The Birds" was produced for \$2,500,000, he noted of his latest effort and has been getting one of the most comprehensive promotional campaigns of any picture he's made, all designed with his personal attention, including "the birds in coming" slogan which has stirred so much interest. "Today I think every picture should have it," he stated.

His next project is "Marnie" for which there is only an "embryonic script" as yet. Miss Hedren may figure in this one, he noted, but its details are far from being worked out at this time and no distrib is not yet either.

Sidney Lumet

Continued from page 1
the gambling area. We (the creative element) have been in it all our lives."

Shut-or-Swim

In line with his thinking on Hollywood's changing ways, the director, who's current project is "Fail-Safe," says of the picture his that "it's gotten to a point of Russian roulette." He feels that emphasis on fewer but bigger pictures is the wrong philosophy for the industry today. "Obviously there's a limit to how much can be turned out," he says, "but for the sheer health of the industry, a company is better off with six pictures for \$20,000,000 instead of one sink-or-swim picture for that price."

"It's now a matter of how bright the creative element is in spending the money," he figures. "Most of the creative people will work for reasonable salaries as long as the material is there and as long as they don't feel they're being had. If an actor could work for shorter times on fewer pictures I'm sure it wouldn't make any difference to him if he gets \$200,000 on one film or six in the same period of time. In fact, it's better for his exposure and his overall career because of the range he gets from making more pictures," Lumet contends.

"I don't mind spending money as long as it shows up on the screen," he says. His current "Fail-Safe" is being brought in on an under-the-line budget of \$200,000 and will be shot in 30 days. Lumet says that he doesn't believe in spending extended periods of shooting time on a pro-

ject when it can be done otherwise and this goes for expenditures of time and money in all facets of production, he says. "It's really not hard to use your brain and stop spending money," he over.

Like Yogi Berra

Accordingly, Lumet is planning the formation of his own production company to produce about three or four pictures a year in the \$750,000 budget range. His plan is to concentrate on the property above all else and then build around it, feeling that the public must be more than entertained by film today because they can get all the entertainment they want free on TV. With the moderate-budget outlook, Lumet won't be tying up all of his capital in one picture, figuring that if one hits he's even, if two hit he's ahead and if three make it he's really swinging.

His idea of picturemaking is to "take a property that you believe in and do whatever you have to do to get it." It needn't cost a pile of cash because creative folk will cooperate if the property is right. Distributors will eventually have to fall in line too, he feels, and the objective of the film industry today should be to concentrate on more films, involving less production time and less cash outlay. Lumet also recognizes a place for the epic type films but only if the time and money are spent in values that will show up on the screen.

"Fail-Safe" began rehearsal last Monday (1) and will begin shooting in a couple of weeks at Fox-Bowling Studios, N. Y. The producer-director says he has some other projects under consideration but he's not talking until he gets this one out of the way.

DISFRANCHISE RACE BAIL

San Antonio, April 2.

National Assn. for the Advancement of Colored People's proposed anti-discrimination ordinance, placed into cold storage by Mayor W. W. McAllister Jr. until at least after the city election, would make San Antonio the second city in the state to adopt such a ruling.

It is patterned closely after an ordinance passed by El Paso, first city in Texas to make discrimination a misdemeanor. El Paso barred color bars last June 21 over its mayor's veto.

The proposed San Antonio ordinance forbids discrimination in public places because of race, color and religion, making the violation a misdemeanor punishable by a fine up to \$200.

Owners, operators or employees of hotels, motels, restaurants and theaters would be barred from refusing facilities and service to anyone on race or color grounds.

The ordinance would not apply to hotels catering largely to permanent residents, restaurants in which intoxicating beverages are served, or bona fide private clubs. The proposal does not touch on fair employment practices.

Insider Buys and Sells

(FEB. 11-MARCH 10 DISCLOSURE)

Washington, April 2.
William S. Paley sold 75,000 shares of Columbia Broadcasting System Inc. stock to highlight insider transactions for Feb. 11-March 10 round. According to Securities and Exchange Commission Paley now personally owns 728,000 plus 144,300 through a holding company and 2,000 as a trustee.

Other insider buys and sells, common unless otherwise noted, were:

American Broadcasting - Paramount Theatres—Leonard Golden-son sold 5,000 leaving him 35,727. D. B. Wallerstein exercised option on 2,148 for total 3,001.

Columbia Broadcasting—Arthur M. Mays sold 2,000 leaving him 2,216. Kenneth Mosha exercised option on his first 1,000. Theodore Kemp exercised option on 371 leaving holdings to 441.

Columbia Pictures Corp.—Bernard Birschbaum disposed of 100,000 giving him 216 total.

Brown Records—MCA Inc bought 8,000 for total 1,340,515.

Loew's Theatres—Herbert Hoffman purchased 600 upping holdings to 2,300. He also owns 807 through a trust.

Metro-Goldwyn-Mayer—Nathan

Cummings picked up 4,000 for total 24,701.

Paramount Pictures—Benjamin Glus-ber Jr. sold 1,000 leaving him 13,000.

National Video Corp.—Harold Cole let go of 200 for total 900.

Radio Corp. of America—Mrs. E. M. Case bought 200 through a trust for total 604 trust holdings. James Miller received 10 as compensation and exercised option on another 2,148 leaving total to 2,604. M. R. Wagon earned 16 as compensation, exercised an option on 1,001 for his first 1,007. He also owns 473 through a trust.

Brown Broadcasting & Development Corp.—Harry Patterson bought 91,000 of 6% convertible sub debentures for total \$10,000.

Taft Broadcasting—Maurice Taft Jr. disposed of 2,000 leaving him 114,815.

Television Industries—Walter Mack sold 5,000 leaving him 9,070. Trans-Lux Corp.—Bea Sterns & Co. sold out their 600.

20th Century-Fox—Robert Lehman bought 4,200 upping holdings to 20,023.

Warner Bros. Co.—John Yield picked up 100 for total 9,000.

Warner Bros. Pictures—William Orr exercised option on 5,000 and through a stock split got another 62,400 for total 67,400.

Amusement Stock Quotations

Week Ended Tues. (2)

N. Y. Stock Exchange

1962-63	1962-63	Weekly Vol. in 100s	Weekly High	Weekly Low	Prev. Close	Net Change for wk.
21 1/4	11 1/4	ABC Venting	36	13 1/4	12 1/4	+ 1 1/4
47 1/4	22 1/4	Am Br-Pac Tr	614	34 1/4	32 1/4	- 2 1/4
20 1/4	10	Amper	341	10 1/4	10 1/4	- 1 1/4
33	31 1/4	CBS	742	34 1/4	32 1/4	+ 2 1/4
33 1/4	8 1/4	Chas. Craft	336	15 1/4	14 1/4	+ 1 1/4
31	14	Col Pk	462	27 1/4	25 1/4	+ 2 1/4
51 1/4	34 1/4	Decca	18	45 1/4	43 1/4	+ 2 1/4
60 1/4	21	Disney	38	34 1/4	33 1/4	+ 1 1/4
117 1/4	85	Eastman Kod	226	115 1/4	114 1/4	+ 1 1/4
6 1/4	4 1/4	EMI	531	6 1/4	5 1/4	+ 1 1/4
14 1/4	8 1/4	Glen Alden	163	12	11 1/4	- 1 1/4
47 1/4	17 1/4	Loew's Thea-	82	19	17 1/4	- 2 1/4
70 1/4	23	MCA Inc.	37	32 1/4	31	- 1 1/4
21 1/4	10 1/4	Metromedia	362	24	23 1/4	+ 1 1/4
30 1/4	20 1/4	MMR	241	33 1/4	32 1/4	+ 1 1/4
12 1/4	3 1/4	Nat. G'l Corp.	143	11	10 1/4	- 1 1/4
20 1/4	10	Outfit	400	22 1/4	21 1/4	+ 1 1/4
30 1/4	21	Paramount	88	30 1/4	27 1/4	+ 3 1/4
221	81 1/4	Pulveroid	363	120 1/4	120 1/4	- 6 1/4
65 1/4	30 1/4	RCA	330	60 1/4	50	+ 10 1/4
12 1/4	0 1/4	Republic	36	8	8 1/4	- 1 1/4
17	12 1/4	Rep. pld.	3	15 1/4	15 1/4	- 1 1/4
60 1/4	10 1/4	Stanley War.	88	20 1/4	20 1/4	+ 1
20 1/4	27 1/4	Stuart	86	25 1/4	24 1/4	+ 1 1/4
22	13	Taft Bldg.	470	20 1/4	20 1/4	- 1 1/4
20 1/4	10 1/4	20th-Cen	401	20 1/4	20 1/4	- 1 1/4
20 1/4	20 1/4	United Art's	25	20 1/4	20	- 1 1/4
20 1/4	10 1/4	Warner Bros.	170	10 1/4	10 1/4	- 1 1/4
75 1/4	40 1/4	Wentz	377	20 1/4	21 1/4	- 1 1/4

American Stock Exchange

0 1/4	3 1/4	Allied Artists	20	3 1/4	2 1/4	3	..
9	3 1/4	Bullfinch GAC	17	8 1/4	8	8 1/4	..
12 1/4	10	Can - Pkwy	72	11 1/4	10 1/4	11 1/4	+ 1 1/4
21 1/4	10 1/4	Cap. Ch. Bld.	150	21 1/4	10 1/4	21 1/4	+ 1 1/4
20 1/4	0 1/4	Charmers Int.	713	17	15 1/4	15 1/4	- 1 1/4
12	0 1/4	Radio Prods.	12	7 1/4	7 1/4	7 1/4	+ 1 1/4
0 1/4	0 1/4	Fluorocore	25	0 1/4	0 1/4	0 1/4	..
10	0 1/4	Horsham	4	10 1/4	10	10	- 1 1/4
14 1/4	5 1/4	MPD Vld.	5	8	7 1/4	7 1/4	- 1 1/4
2 1/4	1 1/4	Nat'l Telefilm	16	3 1/4	11 1/4	11 1/4	+ 1 1/4
5 1/4	3	Revere Bldg.	24	3 1/4	2 1/4	3	+ 1 1/4
7 1/4	3 1/4	Revere Bldg.	87	3 1/4	3 1/4	3 1/4	+ 1 1/4
10 1/4	10 1/4	Radio Bldg.	56	10 1/4	10 1/4	10 1/4	+ 2
20 1/4	12	Radio Gm	300	22 1/4	10 1/4	22 1/4	+ 3 1/4
20 1/4	0 1/4	Telesystem	200	10 1/4	10 1/4	10 1/4	- 1 1/4
10 1/4	4 1/4	Telecomputer	33	5 1/4	4 1/4	5 1/4	+ 1 1/4
3	1 1/4	Tele Indus	37	1 1/4	1 1/4	1 1/4	..
10 1/4	10	Trans-Lux	9	14 1/4	12 1/4	13	- 1 1/4

* Week Ended Mon. (1).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Mettill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Securities	Bid	Ask
Allied Entertainment Corp.	3 1/4	4
American Corp.	1	1 1/4
Commonwealth Theatres of Puerto Rico	6 1/4	7 1/4
Four Star Television	8 1/4	9 1/4
Gen. Attilio & Film	34 1/4	36 1/4
General Drive-In	8 1/4	9 1/4
Maple Pictures	2 1/4	3
Modellon Pictures	5 1/4	6 1/4
Radio Pk Bldg	4 1/4	5
Premier Alliance	7 1/4	8
Real Craft Greeting Cards	10 1/4	12
Seven Arts Productions	8 1/4	10 1/4
Transcontinental Television	16 1/4	17 1/4
U. A. Theatres	6 1/4	7 1/4
Walter Bonds-Storling Inc.	2	2 1/4
Wentz Enterprises	22 1/4	24 1/4
Wentz Corp.	5	5 1/4

(Source: National Assn. of Securities Dealers Inc.)

Pepsi, Big Supplier To Theatres, Up Not by 7.3%

Pepsi-Cola Co., one of the leading suppliers of refreshments to theatres, showed an increase of 7.3% in net profit and 10.3% in sales this year over last, Robert L. Bernstein, president, reported.

Net earnings in the new year amounted to \$14,412,200, compared with \$13,380,000.

This was the first time in the company's history that the net exceeded \$13,000,000. New net equals \$2.25 per common share, compared with \$2.21.

Bids Come Home

Continued from page 1
tining. Effectiveness of the "birds in coming" slogan was demonstrated by public attention to the posters etc. via the various screenings on the bills, mostly correcting the grammar of the phrase which appears without punctuation.

Universal also put 10 field exploitation men to work in Gotham and 35 other cities which will be getting the film this week. RKO Theatres also cooperated with special promotional gambits of its own in several cities where it will be screening the pic.

U has been laying heavy emphasis on the value of pre-selling pic and went strong to demonstrate what it means with this one. Hitchcock is himself an old hollywoodian and one of few directors who is a selling name.

Granada Accent On Showmanship

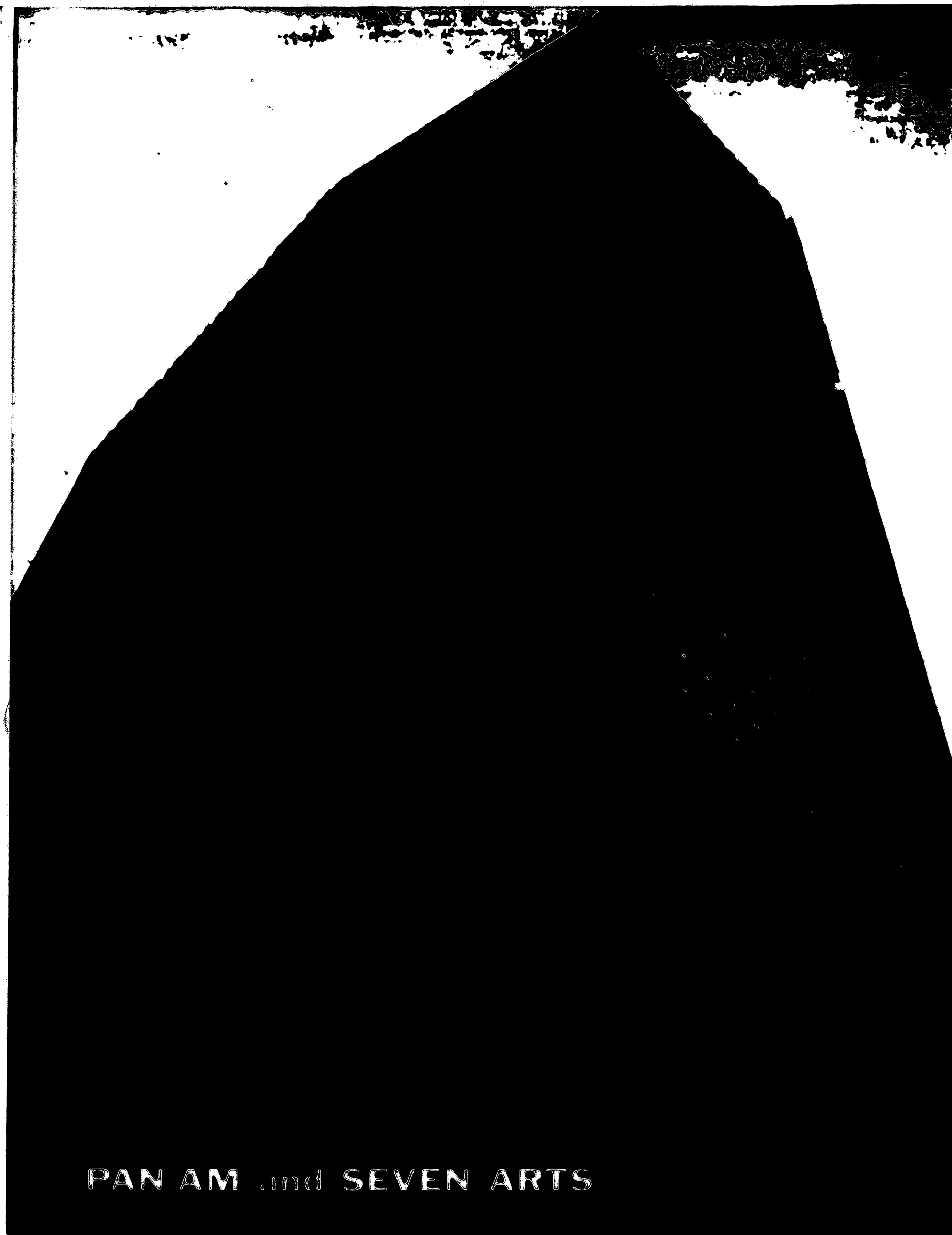
London, April 2.

Some 45 times in the last working year house records were broken by the Granada Group, according to its top man, Sidney L. Bernstein. This, despite the fact that there was a shortage of product and that, Granada having a fairly typical audience rating, there was a problem because of the upsurge of "X" certificate films. He stated in his annual report that Granada had suffered an 8% decline in tak buying as against an overall national loss of 14%. Bernstein was clearly optimistic as to the future.

Stage show attendance, for instance, had increased by one-third. He pointed out that the industry has to pay a levy of more than \$500,000 a year to open on Sundays. "But," said Bernstein, "some enlightened local authorities have either abolished or reduced this levy."

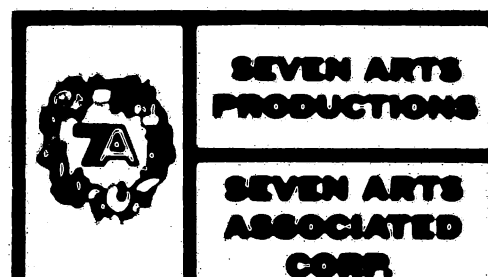
He reported a net profit for the group, which has interests in theatres, cinemas, relayed radio, pay television, shops, restaurants, cafes, bowling alleys and the lot, of \$2,200,000.

Television-wise Granada claims to have made sales overseas to 53 countries. It has interests in TV in Ottawa, Ontario, and Northern Nigeria.



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On Top of Its Neorealist Department, Universal Contemplates New Star Hypo

Universal Pictures' producer outlook is taking on an over-broadening aspect. Having just won the distinction of producing a special production program for the development of young creative film personnel, the company has now set plans for yet another new production phase—that of signing already-established yet still budding personalities and grooming them for headline status via a program of comprehensive and individualized promotion and specialized casting.

Unlike the "new horizon" projects, which are designed to capture young performers, writers, directors and producers, many out of parent MCA Corp. of America's television Revue Productions, via low-budget, predominantly art house type pic, this latest plan will utilize the studio's top-budget features and full promotional facilities to create its own "star" stable. The program is seen as yet another influence of MCA parentage on Universal's production thinking.

This idea is, of course, not a new one but it is a path which has been largely abandoned by most studios which now concentrate mainly on the same group of few headline names without developing any of their own as used to be the practice. It is this very situation, coupled with the sinking of studio authority with the rise in the producer, that has been blamed for the advent of the ultra-high pricing of star parts and the overall decline in the number of bankable powerhouses in recent years.

It is Universal's hope to replenish this diminishing supply of bankable stars by creating some of its own. The first to get the treatment will be Angela Dickinson who has signed to a four-part role in the studio's first film under which will be "Captain Newman, M. D." in which she stars with Gregory Peck and Tony Curtis. She has already appeared in six episodes of the show of John Wayne, Dean Martin, Frank Sinatra and Richard Burton and the object will be to keep her with this type name power, backed by specialized personal promotion.

It's the first such part not by U in several years and it is seen by the company as a move to satisfy a long-existing industry need. The program planned for Miss Dickinson could become a pilot for other star-making efforts on behalf of several other things now under consideration, according to Edward Muhl, Universal production V.P.

Emphasis will be placed on both publicity and casting over the case who feels that "just publicity and promotion are not enough to sustain any performer as a bankable star. Analysis over the years clearly indicates that it takes consistency of effort, creative casting and the willingness of exhibitors to assume their share of the responsibility."

Such a program is being mapped for Miss Dickinson and will presumably be followed with other actors. Universal has been hammering away at life on a stated attitude of optimism for the U. S. picture biz and this and its "new horizon" plan are indications of the company's feeling that what the industry needs is more effort and less grumbling about its problems. MCA is also an important factor in the company's personnel relations, it having a long record of name power recognition and development.

These two elements are shaping Universal into a studio which is making a concerted effort to protect and develop its future as well as its present, an objective that is dramatically lacking in any working degree in several other plants which are facing hefty current troubles, not to mention what lies ahead. U has been acknowledged as a "hot" company in recent years and looks to be out to secure its leadership for years to come.

Key West Films, indie currently shooting "Man in the Water" off Florida, will produce two additional films this year, including to be tentatively titled "Captain Bligh," based on original nautical diary kept by navigator during long voyage after being set adrift in a whaleboat after mutiny of the Bounty.

Star-Pay Exhibits

Continued from page 1 (U.S.) they would normally consider doing so. They simply need the cash and pay its bills on time and handsomely too.

This is yet another area which has drawn sharp exhibit criticism all along but exhibits say that it is the exhibitors who are themselves responsible for the advent of many of the evils they are taking issue with. When exhibitors are three and four pic behind in their payments, it's just very hard to operate, distribute claim, and its putting some of them in very difficult financial positions. "It's getting like installment buying" is the way one distributor puts it, as opposed to the cash and carry basis on which distributor-exhibitor relations used to work.

Exhibits in turn charge that they are being forced to pay terms that are exorbitant and that distributors are backing them against the wall by forcing "unreasonable" percentages on them. Regardless of who is right, the situation is a very serious matter and has been holding meetings within their own circles to determine what can be done. The possibility of united industry action is impossible because of Dept. of Justice orders which don't permit group restrictions by one phase of an industry on the pricing policies of another phase of the same business.

But one thing that has been done is the checking of audits of exhibitor accounts. Such audits, it is reported, have turned up financial laxity on the part of exhibitors, involving inflated headline statements and the like. In instances where audits have been forced to cough up large sums of money, it said when audit letters have been checked with U. S. Agents and this, too, is becoming an increasingly-developing menace, distributors say.

Indications that exhibitors are holding out on distributors with alarming frequency are seen by many as an undermining of many already-difficult elements of the current film biz which have been getting considerable publicity for their surface ramifications, without reflecting on the actual factors that have caused many of them in the first place. The possibility exists that some of these problems, currently being discussed among distributors, will be brought before exhibitor organizations for study and as countercharges to exhibitor cries of maltreatment by distribution.

Nine branches and a division

manager have been named winners of cash prizes in United Artists' literary-contest-dramatists drive which ran from Jan. 1, 1945 through Dec. 31, 1945.

At Pinner, western division manager, was the prize winner in the fiction category. Winning branches and their managers were: Boston, Bart Tugal; Chicago, Harry Goldstein; Denver, John Deane; Milwaukee, Joe Imhof; New York, B. J. Edie, metropolitan manager, and John Turner, branch manager; St. Louis, Ed Brown; Salt Lake City, W. W. McConderick; San Francisco, Ralph Clark; and Vancouver, Harry Wolfe.

Three New Shoot, Six Prime to Go For Embassy Slate

Joseph E. Levine's production schedule is moving into high gear. The distributor-producer currently has three films before the cameras and will have another six in action by mid-summer.

Currently heading and near completion are "Young Girls of Good Family," shooting in France, "Only One New York," a feature documentary heading in New York and "Rude," which got under way last week in Miami, South Africa. Due to roll by mid-summer are "Yesterday, Today and Tomorrow," "Cannons," "Ghost of Noon," "Empty Canvas," "Tropic of Cancer" and "Corporation."

A 35-man crew began shooting "Rude" last Thursday (28), under the direction of Cy Endfield who also wrote the screenplay. Already working before the camera are coproducer-star Stanley Baker and Michael Caine. Also cast and due to join the production in six weeks are Jack Hawkins and Swedish actress Ulla Jacobsson.

Of these being readied, "Yesterday," "Ghost of Noon," "Cannons" and "Canvas" are Carlo Ponti productions which will be loaned in Italy. "Corporation" is being coproduced with Paramount and will begin production this spring. Levine has already made a few trips to the Coast for production talks on it with Paramount.

Script for the filmation of Henry Miller's "Tropic" is presently being written by Bernard West. The pic will be shot entirely in Paris, coproduced by Levine and Elliot Kanener and Stanley Shapiro. Pic is being planned for release about a year from now in the early spring of 1947. Except for "Cannons," which is slated for issue in February of '46, all the others are planned for release this year.

National Boxoffice Survey

Warm Weather Hits Big; 'West' Again First, 'Arabia' 2d, 'Mockbird' 3d, 'Wine' 4th, 'Bounty' 5th

Not much excitement at box-offices across the country this season as many exhibitors wait for new product to take advantage of Easter week. Milder weather, and first touch of spring, as usual hurting trade in most key cities covered by Variety.

"New West Was Won" (MGM) (4th wk) again in No. 1, same as last session. "Lawrence of Arabia" (Columbia) (12th wk) is moving up to second place. It was third a week ago. "To Kill a Mockingbird" (U) (14th wk), second last week, is finishing third.

"Days of Wine and Roses" (WB) (10th wk) is taking fourth place, same as a week ago. "Shelby on Broadway" (MGM) (15th wk) will capture 5th spot, same as last round.

"Longest Day" (20th) (20th wk) is winding up sixth. It was in the same position last round. "Courtship of Eddie's Father" (MGM) (3d wk) is pushing up to seventh place. It was eighth last week.

"Diamond Head" (Columbia) (12th wk) is taking eighth spot. "David and Lisa" (Columbia) (12th wk) again is finishing ninth, same as a week ago. "Love Is a Riddle" (U) (3d wk) rounds out the Top 10.

"Son of Flubber" (RKO), "Long

Day's Journey Into Night" (Levine) and "Frost" (U) are the runner-up films in about that order. "Frost" was in the same category last round.

"The Birds" (U), just launched this week, shapes as staidest newcomer. It is ranking up a mighty take depicting two N.Y. firetrucks. "Operation Dumbo" (AI) is rated third opening week in Boston.

"My Sin Loves" (Paramount), opening this session at N.Y. Paramount, is rated fifth in C.N. "Strike of White Stalks" (RKO), also new, looks snappy on initial C.N. week. Another new, "Come Fly With Me" (MGM) looks bright in K.C.

"The Railway" (Columbia) continues big in two N.Y. houses in second round. "Brown Capital Ship" (Embassy), just getting around, looks solid in N.Y. and Philly, and good in C.N.

"Divorce, Italian Style" (Embassy), smash in N.Y. on extended run, shapes nicely in Boston. "Bitter Sweet" (AA), good in C.N., looks nice in Balto and okay in Philly.

Note: The number of weeks out in release for bigger and longer runs are designated in such cases.

(Complete Boxoffice Reports on Pages 8-10)

New York Sound Track

Miss Hayworth has found her role in James H. Hasty's "I Want My Mother," making actress' first screen child in four years. . . . Dan O'Halloran joins Henry Fonda, Walter Matthau and Edmund Lowe in star lineup of ECA's "Full-Fat" . . . 20th-Fox retitled "Something's Got to Give" as "Move Over, Darling" . . . Steven Hillman bought the Farris Webster property, "The Wild Beach," for leasing under his own Cedar Hill banner.

Freddie March is giving up his brownstone apartment and moving into a co-op in the Tishman's Tower East. . . . Greg Mortenson was given a luncheon send-off by his former 20th cohorts Friday (28). He officially started his new I Arts career Monday (1).

Vincente Minnelli, back in the States after attending the Mar Del Plata fest, stayed on in New York to catch daughter Lisa Minnelli's off-Broadway how yesterday (Tuesday) night. . . . Gabriel Benfante of Mass Film imported a French-dubbed version of "La Fayette" for showing to the crew of the French aircraft carrier, La Fayette, berthed temporarily at the Philadelphia Navy Yard. . . . Tom Korman Associates has signed both Rip Torn and Jack Klugman for representation in all fields.

Federico Fellini's "8½" selected by the Cannes Festival Committee for showing out-of-competition May 22. . . . Larry Marsh into Universal's "Captain Newman, M. D." . . . Bud Lorenson, who recently completed a role in Allied Artists' "The Gun Next Door" in Gotham for recording sessions for Chancellor Records. . . . Katha Browne set for Howard Hughes' "Man's Favorite Sport?" for U. . . . "Benevento '70" broke the house record at the Radio Theatre, grossing \$1,024 in its London preview. . . . Bob Weston, Embassy Pictures global ad-pub V.P., back at his Gotham desk after a Puerto Rican hiatus.

Walter Rando Jr., chairman of Walter Reed-Storling, flew to the Coast to address a meeting of the Screen Writers Guild Sunday (31) evening following a showing of "The Railway." His subject: the distribution and handling of specialized American films. . . . Ben M. Cohn, assistant foreign manager of Universal, back in New York from Australia where he conducted the annual Australian sales meeting in Sydney. . . . The New Yorker Theatre will have the world premiere of the complete (94 hour) version of Alfred Hitchcock's "The Birds" here April 20. When pic was released in Japan in 1952, it had been cut to 60 minutes.

Charles H. Bogen, longtime industry executive, again named to head the motion picture industry subcommittee for the 1955 charity appeal of the Cardinal's Committee of the Laity. Robert H. O'Brien, president of MGM, and George J. Schaefer, named vice chairman.

"Movies to Learn From" is a department in Popular Photography which gives access to the learning techniques of the new film for pro and amateur photos on the cinematographic values.

Peter Falk has returned to the coast after a visit here for the launching of "The Railway" . . . Walter Wasserman, of UA's publicity staff, has authored a piece on the diamond jubilee of the St. Andrews Golf Club, Hastings on the Hudson, for the October issue of Golf Magazine. Game got its U. S. start there in 1859. . . . "Move Over, Darling" is now the title for 20th's "Something's Got to Give."

Italian novelist Vasco Pratolini, who wrote the original story for "The Four Days of Naples," Italy's Oscar nominee this year, is another Mar Del Plata delegate taking the long way home. While in the States, he'll also address a symposium at Yale. . . . Stanton Davis has resigned as assistant general sales manager of Audubon Films to join his brother as a regional sub-distributor in the New England and upstate New York territories. Firm name is Davis Films and Audubon will be a client.

Bruce Anderson, in between sending out Irish sweepstakes tickets to the press, has been bombarding the American press from Dublin with transcripts of the truly remarkable p. 1 and limited prominent space he's been getting in the UK papers on Elin Norberg, currently shooting "Of Human Bondage," with Laurence Harvey, in a remake of the famous Birmingham tearjerker.

In the current Saturday Evening Post, author James Jones ("From Here to Eternity," "Some Came Running," "Thin Red Line" etc.) raps Hollywood war films, all save one—Barry F. Sherman's "Longest Day" for which he happened to be primary scripter. . . . Indie-produced "Purple Victory" would be showing over the weekend at Fox Movietone studios where "Full-Fat" acts are currently being built for shooting due to start in two weeks. Sidney Lumet production went into rehearsal last Monday (1). . . . "Purple" title is due for a rewrite, incidentally, because its felt by scripters Gabe Davis (who penned the Broadway original) and Mark Webster (who also directs) that the handle doesn't tell enough to potential customers.

Godfrey Cambridge, actor-comedian who repeats his legit role in "Purple Victory" in the film version, due for a return gig at the Apollo Theatre, Harlem showman, later this month. . . . Joe E. Levine paid a quick visit to the Coast for production talks on "Corporation" with Paramount studio execs. He also brought a fat check back with him. . . . Fred Astaire, who makes her film bow in the Alfred Hitchcock thriller, will go to Europe with her boss (he's got her under a seven-year exclusive pact) for promotional work on the pic over there prior to its overseas openings.

"The Cinema of Alfred Hitchcock," a series of 37 feature and six tv films made by the director, to be shown at the Museum of Modern Art, N. Y., May 2-Nov. 16. It's the largest retrospective of the work of a single filmmaker shown at the Museum, the pic to be screened chronologically twice daily, the program changing twice each week. Series was arranged by Peter Bogdanovich, author of "The Cinema of Alfred Hitchcock," an illustrated monograph to be issued concurrently by the Museum.

Boris Blomend, coproducer with Samuel Blomend of "Evil Wish" which will star Barbara Stanwyck, in Gotham to discuss other starring roles with Ralph Richardson and Olivia de Havilland. Afterwards, he plans to England and then Hollywood for talks with Allied Artists with whom he's doing a distribution pact. . . . Robert Fuller, star of Revue's "Lawrence" color series, inked to a seven-year pact with Universal (a "new horizon" project in the offing). . . . Jack Hawkins, center with Owen Weill, Vittorio De Sica, Edmund Purdom and Howard St. John in "La Fayette," arrives in New York this week for promotion work on the film which opens April 10 at the DeMille Theatre there. . . . Joe E. Levine will guest on Howard K. Smith's show Sunday (7) in the second of a two-part survey tagged "What's Wrong With Hollywood?"

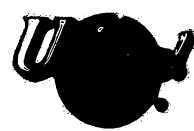
Halo director Federico Fellini is the subject of a book by film critic Graham Buchanan, who includes studies of the filming of his latest, "8½-2." Fellini is also the subject of "The 300 Days of '8-1-2,'" a kind of diary of the filming of the pic by Franco-American journalist Susan Saper.

Movie producer George Pal picked up options on two properties to follow his next, "The Circus of Dr. Lao," including Philip Wylie's "The Disappearance" and Paul Haggan's "Last Eden." . . . Louis Lomax Productions formed by director, Lee Remick, Peter and French Milano for program of feature films. . . . Disney cast Brian Keith, Vera Miles and Saba in "A Tiger Walks," which director Norman Foster runs May 13. . . . Robert Fogel with Vincent Price in American International Pictures' "The Mounted Palace," based, notch, on Edgar Allan Poe.

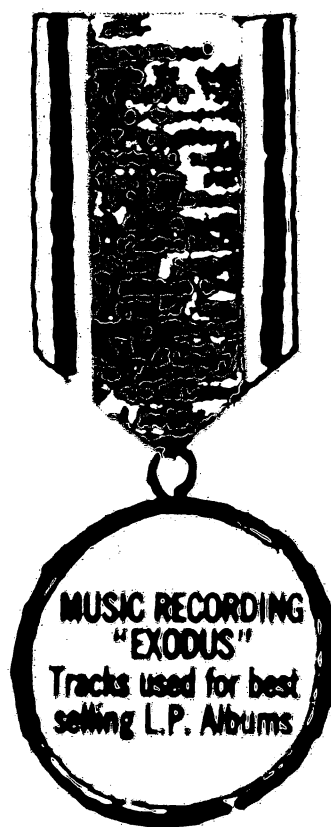
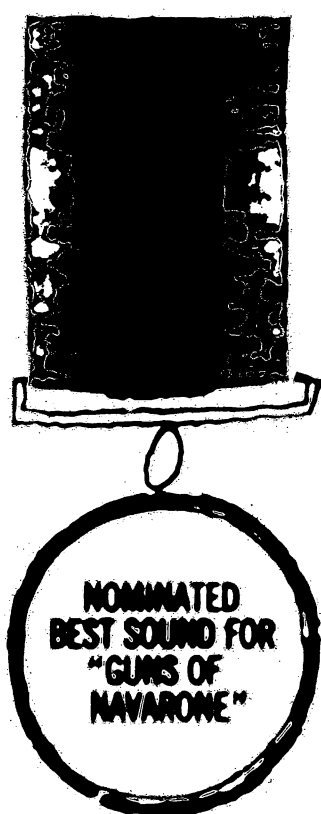
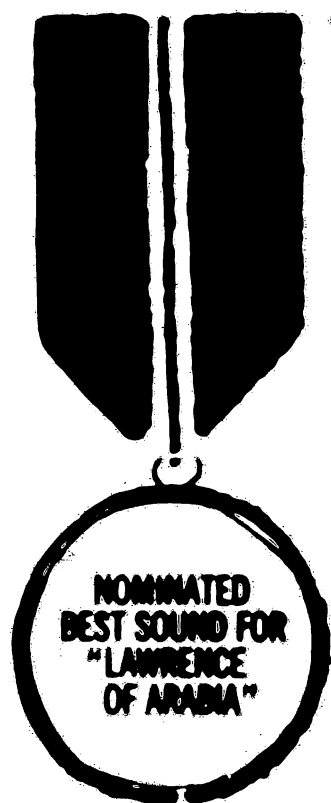
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* — New York Herald Tribune



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Von Sternberg's Mar Del Plata Note And the 'Variety' Reporter's Reply

Los Angeles.

Editor, VARIETY:

To set the record straight, I am inclined to make a few comments on the extremely harmful report published in VARIETY (March 27) on the recent Mar Del Plata Film Festival.

I was treated with rare courtesy and distinction. The Festival officials did their utmost to make every American feel at home. I know of no better way to make friends for our country than to participate in such an important international cultural exchange, and I considered it a privilege and an honor to be there. I have been the guest of honor at Berlin, Locarno, Cannes, Venice and others, and my experience is sufficient to make me an authority on festivals.

The Mar Del Plata affair was well-organized in every respect, and the Argentine press was more than friendly in the participation of our delegation, except when one or two of the visitors had the quaint notion that they were visiting a pigmy tribe in Africa and ignorant of the fact that few civilized people equal the Argentines in intelligence, grace and culture. If anything, there was disappointment that more Americans did not show, for there is great affection for them.

I should regret it deeply if your published report left a smear on the relations between our government and the Argentines, or did anything to discount these important gatherings. Robert McClintock, our Ambassador, received the various delegations and the Argentine officials at his residence, and other representatives of our State Dept. there did what they could to make everyone happy. That they failed to make the writer of the article in question happy is not their fault. I met him, and he is a nice fellow, but though he frequently sat at my table, he failed to inquire as to the truth of what he might have heard from other companions of his choice.

I do not question the right of anyone to complain, I merely question the wisdom of downgrading an important international event by labeling it a "fiasco," and of using my name to support such a one-sided and erroneous coverage of a much needed friendly contact with a great neighbor.

Josef von Sternberg.

REPLY TO THE ABOVE By VINCENT CANDY

Josef von Sternberg seems to have effectively missed the point of the VARIETY story ("Yank Plunges At Latin Film Fest," March 27), which was certainly not designed to disrupt relations the calls it "a smear" between the U. S. and Argentina. Indeed, the purpose of the article, as Von Sternberg might understand it if he read it through, was to spur more and better organized U. S. film industry participation, especially in view of what the reporter believes to be the long-overdue need for Yank recognition of South America as a first class continent. Perhaps Von Sternberg does not know it, but he was the only member of the U. S. delegation who was attending at the in-

itation of the U. S. State Department. Except for the journalists and Consolidated Film Labs' Sidney Selow, the rest were invited by Mrs. Moll Bartlett, wife of the film producer and a former Argentine actress. She was called upon to do a job that should have been handled by the MPAA or even the State Dept., or, for that matter, any person or agency who might have had the foresight not to invite guests who behaved, in Von Sternberg's words, as if "they were visiting a pigmy tribe in Africa." Mr. Von Sternberg may not have noticed, but there was no one at the festival representing the U. S. entry ("A Child Is Waiting"), so that on the evening it was shown, the "Americans" who took leave for the picture at the theatre included Mrs. Bartlett, Katy Jurado (borrowed from the Mexican delegation), Von Sternberg, Lincolnton Scott, Mr. and Mrs. Vincent Minnelli, Robert Corbrey (MPAA vesp., in a private capacity) and two guys from our Embassy in Buenos Aires—an information officer and press attache. The latter were most pleasant, but admitted they had had no advance knowledge of the fest or what was required of them. Result: two men who looked as if they'd just been shot out of a cannon.

Von Sternberg also may not have noticed that the Americans did not see fit to take a booth in the festival exhibition hall—as did all the other delegations—to promote U. S. films either in general or specifically. Although he is a self-proclaimed "authority on festivals," he apparently did not feel self-conscious about U. S. free-lancing 10 days at the expense of a hard-up Argentine economy, without officially reciprocating the generous Argentine hospitality, as is usually done at all other festivals. (The explanation that the Yanks had no money brought quite a laugh.)

Von Sternberg seems to have completely confused the issue on at least two counts. (1) The space accorded the festival by VARIETY hardly indicates that this publication is "downgrading" it. (2) Von Sternberg himself was the real star

of the U. S. delegation, doing a great job of meeting the press, making quotable quotes and handling himself with a grace, ease and charm lacking in some other delegates.

As far as this writer is concerned, unlike Von Sternberg, he has attended Mar Del Plata before and knows what can be done by the Americans to make a good showing. He also knows that in comparison with last year's fest, this one was particularly disorganized on the part of the hosts, generous, hospitable and courteous as they were. As far as this writer's being unhappy: far from it. Nothing is as satisfying to a reporter as a good, factually correct story.

Par-Lovine 6th

Continued from page 1

Stanley Baker, also stars in the film. "Zulu" is billed as an Embassy Pictures-Diamond Films Production and is directed by Cy Endfield from his own script. Being filmed in widescreen and color, the pic deals with the Zulu War of 1879. Other casting besides that of Baker includes Jack Hawkins, Michael Caine and Ulla Jacobsson.

Paramount and Levine had previously set reproduction deals for the licensing of filmations of two Harold Robbins tomes, "Carpetbaggers" and "Where Love Has Gone" and a script based on a character from "Carpetbaggers," "Nevada Smith." Both "Carpetbaggers" and "Nevada Smith" are budgeted at \$5,000,000 apiece and "Love" is planned for \$3,500,000.

The deals on the Robbins properties differ from the "Zulu" pact in that Paramount owns complete distribution rights to the Robbins trio while Embassy will share the distrib pie on "Zulu." John Michael Hayes is scripting all three Robbins adaptations.

Production of "Carpetbaggers" is due to start this spring, with the other two filmations not slated until after it is completed. The "Nevada Smith" property is also being considered for TV series possibilities by Par and Levine as a joint venture and further dealings between the two are said to be in the works.

Insult Argentina Itself With Impunity, But Don't Doubt Fest's 'Intellectualism'

By HANS BERNHARD

Mar del Plata, April 2.

Intellectuals were quite as oblique as stars at this year's Mar del Plata Fest which, as usual, featured an "Encounter of Theorizations." The Eco-Zoo Gabors and Bert Lancaster (the no-show) in the offhand field were British sociologist J. Peter Meyer, Ernest Callenbach (editor of the Univ. of California's Film Quarterly) and Edgar Morin, French sociologist and apostle of "vino-verite." These and others were profusely "announced" but never materialized. Robert M. Wood, editor of Show Magazine, arrived when the encounter was all but over.

Subject for this year's discussion was cinema as an expression of the modern city, on the sociological, psychological and aesthetic level. About 10 participants turned up, including Argentine sociologists, head distributors and novelist Ernesto Sabato. Foreign participants were Italian novelist Vasco Pratolini, director Josef von Sternberg, Italian critic Marcello Moretti, and Dr. Bressan, head of the Progreso U. Arts Faculty.

Robert Benayoun (France Observer) and David Robinson (Financial Times) did a vocal-visual and quickly faded away to the nearby beaches, maybe thanks

to the efforts of Dr. Gott Aguilar, president of the Argentine Film Institute. Though a capable man in many ways, he is not a film theorist and his 60-minute speech, which opened the proceedings, provided over by director Leopoldo Torre-Nimén left the impression that he had read everything, but understood nothing. He did however provide verbal games, such as references to the "philosophical level" of motion picture making.

In spite of everything, the Encounter was an improvement on last year's disastrous discussions. This year it was also sponsored by the University of Buenos Aires.

In Mar del Plata one may tell an Argentine that his government is lousy and he will almost grovel or emphatically. But if you tell him that the fest's much vaunted intellectual tradition is a bluff, he will go off the deep end, irrefragably hurt in his national pride. Yet, in spite of constant insistence this is unfortunately the case. The encounter really never got going on a serious level of discussion. Only the excellent daily Gazette saved the offhand chatter. The rest is obvious, excepting a score or so of art and intellectuals who busily spread their own gospel and even believe in it.

That Mar Del Plata Hangover

Action Vortex Continues

The timing of the Motion Picture Assn.'s smooch of the Fifth International Mar Del Plata Film Festival could not have been more ironic, coinciding, as it did, with President Kennedy's visit to Costa Rica in the overall Yank effort to win friends and influence people in Latin America. At the same time, MPAA proxy Eric Johnston was in Washington formulating a \$105,000 program to enhance the U. S. film industry's "image" around the world. Incidentally, Johnston, in his capacity both as MPAA proxy and as proxy of the International Federation of Film Producers' Associations, called Mar Del Plata leppers two days before the fest end to tell them to keep up their good work, adding his estimate of Mar Del Plata as one of the most important of all film fests.

Re A Washington Film Fest

Motion Picture Assn. of America, which in the past has criticized overseas film fests as being primarily tourist-promotion schemes rather than sincerely motivated film seminars, now apparently is backing the idea of Washington film fest for reasons just as full of self-interest. If not quite as remote, as those behind some of the foreign fests. Whole idea of the Washington fest would be to lend prestige to the American film industry via U. S. government recognition and participation in the fest—motives which may not seem terribly important to the film industries in other countries which, like the Americans, are already rather hardpressed to participate in the presently existing fest.

Argentine Cable Office 'Mish'

The Mar Del Plata press section, under the direction of Argentine journalist Hector Grosel, is perhaps one of the best organized at any festival and its daily Gaceta del Festival, is an excellent, highly informative magazine. However, the press section still must do something to facilitate communications between Mar Del Plata and the outside world. Copy mailed in Mar Del Plata sometimes takes as much as two days to reach Buenos Aires about 200 miles away and Mar Del Plata's cable facilities are primitive, to say the least. Presentation of an international press credit card at the Mar Del Plata cable office continues to elicit as much effective interest as would the presentation of an old Sard's menu.

Abby Mann's Almost-Win

Abby Mann's screenplay for the U. S. entry, "A Child Is Waiting," reportedly received seven out of the 11 jury votes on the first ballot, but when no more votes could be won, the script award was shifted to the Mexican "Tiburones." "Child" was respectfully received by the fest but was a great disappointment to those latinos who, excited by director John Cassavetes' work in "Shadows," apparently expected something much more flashily cinematic.

Mateau and Alcoriza

Mexican producer Antonio Mateau and director Luis Alcoriza scored something of a first at this year's Mar Del Plata affair. They were responsible for both Mexico's official entry, "Tiburones," and invited entry, "Tlayuac."

To Appear Spanish Ways?

A persistent fest rumor, and one that was as persistently denied by Argentine producers, had it that the Argentine government, at the prodding of its industry folk, is mulling the possibility of forcing foreign distributors to go through local outlets, a la the situation in Spain. The U. S. industry is now starting the second year of a two-year license pact in Argentina, so nothing much can happen for at least another 12 months. Concurrent visits to Buenos Aires after the fest, of the MPAA's Robert Corbrey and Lion International's Mike Brumhead provided the opportunity for discussion of a joint U. S.-British stand against Argentine efforts to require that a pic imports be titled in Argentine lingo.

A Linguistic Lady

Mrs. Shura Le Poole, who was suddenly forced to take over as fest public relations director when the regular p.r. chief resigned the night before the fest start, speaks fluent English and Russian, as well as Spanish and now is earning a rep as a Russo-to-Argentine-Spanish translator. She did a new version of Chekov's "Three Sisters" for the National Theatre last year and has a collection of three Chekov plays coming out soon in book form.

Mirisch

Continued from page 1

tain amount for advertising," after which the participating partner takes whatever percentage has been agreed upon. Exact amount of these two areas could not be set because they depend upon costs and profits.

For instance, MC takes a loan from a bank for a given pic, borrowing only as it's needed and paying coverage of 6% on money until balance of loan is paid up, this being at the break-even point of pic. As to advertising, MC sets coverage \$200,000 of budget on pic in \$5-6,000,000 budget category. Participant does not pay for any of this, but is required to wait for his percentage until any amount that might be spent is paid for at the break-even point. In some instances, there might be no addition, in others, where specialty advertising is involved, it could be considerably beyond the

average ad cost in the budget of the picture.

Erce noted the 2.6 figure is purely theoretical and that percentages would start at any lower figure if the break-even point were reached earlier. In this instance, he said, "if a picture is fortunate enough to make it domestically, the break-even point would probably be lower because domestic distribution is less costly."

Mirisch said he has had "favorable response from agents and we are convinced these are the kind of deals to make."

Agent Freddie Fields added to the situation by stressing "The future will bring about such break-even point deals." However, he noted any deal to which he will agree "must be on a true break-even level." He asserted deal for Paul Newman in "The Great Escape" originally a Mirisch pic but since reported to be going elsewhere, was made on this basis. Fields said he was open to negotiations in this area.

New York Theatres

Radio City Music Hall

Radio City Music Hall

Radio City Music Hall

Radio City Music Hall

Radio City Music Hall

Radio City Music Hall

Radio City Music Hall

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HOLLYWOOD'S SELF-DIAGNOSIS

Brazil, Last Year's Cannes Winner, May Be Ruled Out of Venice, 1963

Rio de Janeiro, April 2. Brazil, which took the Golden Palm for the best picture ("The Given Word") at last year's Cannes film fest, may not even be roped at this year's Venice festival. Lockout would stem from the new Venice ruling that official entries will be accepted only from countries whose film industries produce at least 60 pic a year. Brazil's current rate is about 15.

Nevertheless, according to Mario Dias Costa, chief of the Cultural Department in the Ministry of Foreign Affairs, Brazil intends to push its pic in the international scene. In this line, it is sponsoring a week of Brazilian films in New York this spring, with seven or eight pic due to be screened in as many days. Raul Bonadeo, who has charge of the Cultural Department's film section, is expected to be on hand for the New York event, but whether or not any film personalities will attend is problematical in light of the Brazilian producers' dollar shortage.

Dias Costa, whose department is responsible for the promotion of all the Brazilian arts abroad, reports his activities more than a little curtailed by the fact that his annual budget was slashed approximately 30% this year—to a total of no more than \$100,000.

Winding up on the 30th of this month is one of the department's more ambitious projects: a six-month course for young filmmakers taught by famed Swedish documentary filmmaker, Arne Sucksdorff. Expenses of Sucksdorff were met jointly by the Brazilian government and UNESCO.

San Sebastian

Continued from page 4. done only with the full cooperation of all branches of the film industry. Pointing out that there is an insufficient number of Spanish-language pic produced annually to justify an attempt to convert San Sebastian into a Hispano-American festival, Directors Ugarte, Aysa and Ferrer likewise discounted the possibility of trying to adapt an identifying label such as "Color Festival," "New Values," etc. They insisted that San Sebastian retained its past structure as a Spain-supported international meet.

The press session was informed that a special effort is being made to bring Chaplin from his Swiss retreat to occupy an honor spot at the Basque fest, and the feeling was transmitted that unless he gives full priority to terminating his memoirs, that chances are bright Chaplin would attend.

Sex, But—

Continued from page 3. speaks of a "sudden increase in 1962 of the popularity of female impersonators." Allusion is made to "several dozen companies" but only the Jewel Box Revue is named. The text stresses the high incidence of marriage in the company, speaks of the 30 men in their "foam-rubber bosoms and behinds" as really creating super-women. The audience is 30% of curious women. Then another small astonishment is the statement that Miss Moll Hackett "bring their beauty problems to the man of the Jewel Box Revue."

Another article asks "Was Shakespeare A Homosexual?" That idea has entertained literary scholarship for centuries. No particular proof is offered beyond the love sonnet which the Bard is alleged to have written to a handsome boy rather than a pretty girl. Know who found this theory completely convincing? Oscar Wilde!

Brazil Show Biz

Continued from page 4. the chameleons, aren't taking too keenly to domestic paraphrases of Michelangelo Antonioni and Jean-Luc Godard, while the more choosy middle and upper classes are only slowly coming to realize that Brazilian features can be interesting and important.

Fluctuations of the cruzeiro have made the importation of Stateside talent increasingly difficult for club owners. However, Flavio Ramos, owner of the Bon Gourmet ("home of the bossa nova") reportedly will be bringing down Chris Connor and, if he scrape together the trunkful of cruzeiros necessary, he's also like Ray Charles and Earl Grant. Producer-promoter Oscar Ornstein has lined up choreographer Sonia Shaw and her conductor-arranger husband Bill Mitchell, both from the Sahara in Las Vegas, to do a show at the Copacabana Palace's Gold Room. They'll utilize local talent though.

WMCA More Brazilian

The bossa nova, incidentally, never quite attained the status here (where it's regarded as little more than just another variation on the samba) that it did in the States. One can hear more of the bossa beat listening to WMCA on a Sunday morning than listening all day to any of the Rio stations. And nothing strikes the ear more as quite so quaint as the fact that some enterprising American dance master went and figured out a special bossa nova step. Here, all you have to do is samba, or, if you're in your teens, twist.

The aforementioned Bon Gourmet's major attraction for the tourist is high priest Ronaldo Boscoli and his "live" bossa nova music. Other favorite haunts—the Black Horse, the Bottles (sic) Club and Jirau—have it canned by Victor, Columbia and other northeastern labels.

Reflecting perhaps something of the economic instability of the country, the swank Copacabana area seems more loaded than ever these late summer nights with available companions de nuit, each of whom has brushed up on her Berlitz enough to speak a broken but quite specific English, French, German and maybe even Russian. This is just another example of the constant juxtaposition of opposites in Rio, of wealth and poverty, of sublime and ridiculous, of sophistication and superstition. Last Monday (23) on the evening of the Day of the Annunciation, the Copacabana beach, which fronts some of the world's most beautiful and luxurious hotels and co-op apartment buildings, was alive with candles, placed in the sand in honor of Yemanjá, the mermaid goddess who in macumba occupies the place the Virgin Mary does in Christianity.

The big transient trade at the beach hotels is almost totally Latin, with a smattering of his except down from the States. A few international celebs stopped off here after the recent Mar Del Plata film fest, but probably the biggest (or, at least, most unusual) one to be spotted in the Copacabana poolside last week was Cinecittà, France's staggeringly proportioned answer to the States' Christine Jorgensen. In a bikini, it isn't to be believed, even when seen.

The producers are making a follow-up Yank tour to go into the big 1,200-seat Teatro Carlos Gomes, with both "Sound of Music" and "The King and I" being considered. To help insure payoff, they are looking for a show suitable for all age brackets. The pair already have the comparatively sophisticated "Irene La Dancer" lined up, but this will play the smaller (600-seat) Teatro Copacabana in the Copacabana Palace Hotel, starting in October.

'DOC, WHY DO WE FEEL SO WEAK'?

By WHITNEY WILLIAMS

Hollywood, April 2.

Exodus of the film industry from Hollywood in other parts of the globe during the past 12 years "was like moving the Vatican out of Rome," Ray Milland reported Sunday as narrator on "Hollywood Came Home," hour-long special documentary dealing with the status of domestic motion picture production which KNXT presented as a Public Affairs offering. With the "annalling merare" of television which rose during this period, he added, the movie industry "watched the Saturday night movie habit go in smoke—'Gunslike'."

Hollywood and its home industry were given a dim and dismal airing on a program which preoccupied "The Real McCoy's" and "General Electric True" on station's 9-10 p.m. slot. Sprinkled with brief appearance of a number of industry leaders and producers speaking on various phases of Hollywood's present place in the sun, Milland's narration covered virtually the whole subject of the past, present and possible of future of Hollywood, which was intelligently handled with a sober and almost clinical approach. Even so, it did not go far enough; overlooked were certain potent values and factors which would have given a more clarified picture of the true state of affairs.

Hollywood for 40 years was the home of "a magic industry," where mass-production churned out 500 features a year. Milland pointed out, backgrounding the glories of the past via clips and scenes from such Hollywood standbys as stars—Cooper, Gable, Swanson, etc.—premieres, nightclubs and restaurants, homes and apartment houses of celebs, Hollywood Blvd., Beverly Hills. "There was a day," he said, "when it was rare for an important picture not to be filmed here, or near here."

Dream Factories

Today, he noted, there are "fewer stars, fewer Rolls Royces and fewer camera-calls . . . the dream factories of the motion picture business are oddly quiet after 40 years of tumultuous . . . noise." Some of the studios died outright. "Hollywood Blvd. is still paved with gold, but the gold is green, green for the smart shopper who can save \$2 on a discount LP, the housewife who can buy rum-roast and ready-to-wear at bargain prices."

At the end of World War II, Hollywood was making 500 pic annually, Milland declared, and \$2,000,000 American paid money to see those movies every week. But "the assembly lines of the '40s were headed for a crashing fadeout . . . in 10 years, theatre audience dropped in half. Hollywood production dropped to a quarter, then to a fifth."

And when studios gave up heavy production they gave up heavy production of stars, Milland commented. "They not only made no new ones, they cut loose the old ones," although a few, such as Tracy and Hepburn remain. "Without stars," Milland said tartly, "Hollywood is not Hollywood."

Uncle Sam With Dagger

The "long night" for Hollywood started, according to Milland, in 1947 when the Supreme Court "guillotined" the film industry by giving moviedom moguls "a billing choice;" they could either own their studios or theatre chains, but not both. High court also outlawed block-booking. With no sure outlet for their product, majors halted mass production. At the end of 1950, Milland stated, Hollywood was making fewer features than the Crown Colony of Hong Kong.

Where did the stars go? "They spread all over the world because there weren't as many pictures being made in Hollywood," said vet director King Vidor.

The exodus of the film industry was "a civic calamity," Milland said.

Touching on topic of block-booking (Continued on page 20)

On Being Tent-Master of Own Troop; Cooper Latest to Join the Indies

ELVIS' 450 BOOKINGS; BUY METRO AIR SELL

Metro is on the verge of launching one of its big saturation campaigns. Has booked "It Happened at the World's Fair," Elvis Presley starrer, in over 450 theatres starting this week, with each booking to be backed by heavy radio and television blurbs. This promotional outelling is designed to lure the teenage crowd.

First dating is in Los Angeles, followed by other keys.

WB Dumps Staff Touters; Favors Spot Contracts

Hollywood, April 2. Warner Bros. has laid off eight publicists in what pub chief Max Merritt labels a "complete streamlining" of studio publicity department. Additionally, eight from secretarial-clerical staff also have been pinkslipped.

"I explained, unit men will be hired when specific pic start and dropped when production ends—thus following practice another major studio, Columbia, put into effect nearly two years ago."

National mailing service and national media planning will be done out of N.Y. henceforth, where publicity, in Merritt's phrase, "will be centralized."

Longtime staffers departing are Kenny Carter, Harry Friedman, Johnny Mitchell, Jack Kingsley, Regina Beaumont and Dorothy Atlas.

The remaining regular staff now comprises Merritt, his assistant Bill Latham and stills dept's Mort Lichter.

Presently WB has three pic in production here and three unit men working: Carl Combs on "Youngblood Hawke," Ned Moss on "The Girl on the Train" and Herb Sterne on "Mary, Mary," all due for completion of assignment.

Each will check out as respective assignment winds, and as WB has four films—"My Fair Lady," "Distant Trumpet," "Dead Pigeon" and "Two For Texas"—set to roll before June, a unit man will be hired for each.

"It is a changing picture, to fit a changing world," Merritt explained. "Film production today is no factory, assembly-line operation, and neither is the publicity which attends it. The changes made were necessary to fit today's operation. We expect, for instance, to production in perk up soon, at which time we will adjust our publicity sights to fit that occasion."

Vincent Tubbs, who handled WB tv tub-thumping, was laid off two weeks ago, along with Marty Weiser, who had been a liaison on release publicity.

450 Situations Play 'Dr. No' At Opening

"Dr. No," produced by Harry Saltzman and Albert R. Broccoli for United Artists release, is set to open in no less than 400 theatres in the midwest and southwest starting May 8. Adaptation of the Ian Fleming novel is to go in and around Dallas, Denver, Kansas City, St. Louis, Omaha and Minneapolis.

UA has been going high on the promotion angles and wants to rush to market while the property is supposedly "hot." Initial runs in England and other overseas areas have been strong. Sean Connery stars.

Saul Cooper has resigned as east-west publicity coordinator at Paramount to become ad-pub director of Robert Nosen Productions—and therein lies a tale. Cooper is one of many promotional specialists in recent seasons to align themselves with independent producers rather than a major or near-major company.

Association with an indie filmmaker, says Cooper, provides an opportunity of doing a thorough job—that is, starting from the beginning of any given production and working through to the end. There's the sensation of a accomplishment when the presentation starts with the idea of a production and has an immediate knowledge of what's going on all the time.

In contrast with this is the role of the film company tent-master, who, says Cooper, is called upon to sometimes unleash a campaign about a single particle of the given picture, such as fashions, or music, or whatever, and the idea is foreign to him. He's simply not familiar with the basic work, having been called upon to give time and effort to so many pictures all at the same time.

Cooper likes, he says, the idea of giving his all to the one picture because he can live and breathe it and have no distractions from other pictures.

This kind of permitted concentration on one picture, states Cooper, also means that certain angles are not likely to be overlooked, as might be the case with the majors. "In the case of 'Lilith,' which Nosen is now undertaking, we can play it from cradle to grave."

Cooper opines that publicity hasn't kept pace with the production selectivity now being shown by the top studios—he says the publicity is " geared to the oldtime mass production wherein the players were spotlighted on an over-the-year or seven years' basis but not the individual pictures."

Other examples of promotion men taking the indie path include Leon Roth who had been publicity man for United Artists, quit there to join Mirisch, and, under the Mirisch banner, is a full-fledged producer.

Nat Weiss went from 20th-Fox to Kubrick, Jack Brodsky from 20th to Filmways, Gregg Morrison to Seven Arts, and so on.

Time was when the majors didn't like the fact that the "outside" producers had their own free-space cadets. But not so much anymore, states Cooper, who says that Columbia, in partnership with Nosen, now encourages such "assistance."

HATHAWAY GOES THATAWAY

He's 'Careful Man'—Exits From Novak's 'Bondage'

Dublin, April 2. Henry Hathaway has reached understanding with Seven Arts and "amicably" bowed out as director of remake "Of Human Bondage," which is 30% through lensing here for MGM release. Reports are Hathaway had differences with Kim Novak, starring with Laurence Harvey.

British director Ken Hughes has taken over direction. James Woolf continued as producer.

Hathaway, after talk with Seven Arts' Ray Stark, now assigned to produce-direct "The Careful Man," story by Max Franklin.

K's 40c for UA Quarter

United Artists has declared a regular quarterly dividend of 40c a share on the common stock. Divvy is payable June 20 to stock of record June 14.

BY'S PEARLMAN TO COL

Gil Pearlman, former ad manager of Buena Vista, has been named ad manager of Columbia, functioning under ad-pub v.p. Robert S. Ferguson.

Pearlman had been with the circulation-promotion department of Rank mad moviemaking.

'Arabia' Holds No. 1 Spot Again; Closely Pressed By 'Mockingbird'; Weather Eases, Reissues Vs. Shortage

By JUNE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total results.

Milder weather in many key cities covered by VARIETY helped Arden trade in March. However, both New York City and Cleveland, two vital keys, still were handicapped by their respective and prolonged newspaper strikes. Then, too, many exhibitors complained that there was not enough really strong screen fare to go

(MGM), which gave every indication of being a blockbuster the two weeks it was in circulation to any extent, heads the list of newcomers. It was strong enough the final week of March to take No. 1 spot. It is the second Cinerama production with a story and is following the pattern set in European keys by being smacked to whom on first string of dates in this country.

"Love Is a Ball" (UA) also shapes as a potentially big grosser based on its showings to date. It wound up 10th the final week in the month. "Long Day's Journey Into Night" (Levine) finished 12th the same (final) week in the month. In the two weeks rated, it racked up \$71,000 and promises to be heard from in the future.

"Follow the Boys" (MGM) did not measure up to initial promise but was a runner-up film two dif-

Go Home, Eva Six

Cambridge, Mass., April 2.

Eva Six got kicked out of Harvard Yard for trying to use grounds as a backdrop for commercial purposes. The blonde Hungarian was in Boston to tout American International's "Operation Bikini" at the Pilgrim Theatre, having also showed at the New London, Conn. world premiere of the film.

Miss Six was asked to leave Harvard Yard after attempts were made to make pictures of her with Derick Pasternak, Harvard senior, who fled Hungary following the 1956 freedom flight. However, pictures of the two were made outside and the yard shutout garnered space and photos.

ture business as assistant to the late Don Hartman at Metro. This was February, 1951, and six months later he stayed with Hartman when the latter switched to Paramount. He was at Par six years.

What's the function of a producer, articulate producer Pakula was asked over lunch at the Abneth House, Manhattan. Reply: "If you relate strongly with a writer's work, this is the beginning of all good work. (He's especially high on Schulman). And never lose hold of the original concepts. Always consider the decision as to why a picture was to have been made in the first place. Don't lose that perspective as the daily problems arise. Be the Devil's Advocate to yourself. The basic job is to take the responsibility, including the unpleasant reality of recognizing your own mistakes. To learn is to recognize your own mistakes."

Two-picture deal with Columbia follows "Stranger." First to be "Traveling Lady" by Morton Paste, inspired by, but not an exact replica, of a play done by Paste 12 years ago. Mulligan again directing.

Embassy's Global Staffers Multiply; Goltz to Brazil

Embassy Pictures is continuing to organize its overseas personnel. The company last week named a Latin-American supervisor and is working on the establishment of offices in Germany and Paris.

The Latin boss is Joseph C. Goltz who resigned as managing director for United Artists in Spain to take the newly-created post. He'll headquarter in Rio de Janeiro and, in addition to supervising Embassy's distribution in the 20 Latin-American republics, will act as liaison in projected co-production activities there.

Embassy's international diversification program recently saw the naming of Bob Edwards as the distrib's overseas v.p., headquartering in Rome. Still being sought is a man who would just handle foreign distribution for the company, as opposed to Edwards' overall responsibilities. This staffer would headquarter in Paris where there is presently no Embassy office. Ken Hargrave supervises a branch of the distrib in London.

Also to be established is an office in West Germany, another European locale in which Embassy has no office. It's all part of a plan to diversify and, at the same time, strengthen the company's overseas operations which include heavy involvement in both coproduction and distribution.

Hollywood Takes Own Pulse

Continued from page 19

ers, which have proved to be "effective in some cases, deadly-dangerous in others," Milland stresses that whether 20th-Fox, which last summer halted all production in Hollywood after revealing it had lost \$30,000,000 the past year, "lives or dies as a studio may depend on the fortunes of one picture, 'Cleopatra'."

On runaway production: "If the money goes abroad, an additional X-number of actors and technicians will show up at the Hollywood unemployment office . . . last year half the studio grips in Hollywood were out of work."

Good Technicians

Hollywood's "high card," Milland said, is its wealth of production talent unmatched anywhere, the one thing that might already be pulling the movies back.

Television, which has been responsible for keeping the public out of theatres and before home screens, "gives us spending money but movies put gold in the treasury," Milland said. Movies are the "big-money business."

TV, he noted, may not have produced a bumper crop of stars but it's brought up a "lot of good producers, writers and directors . . . men accustomed to putting pictures on film on small budget in quick time." Nothing further the entry of some of the majors into TV, Milland said. "The grudging alliance of movies in TV production is giving the film industry something it's lacked for 12 years, and that's 'shape.'" Dominant here is MCA, with its Universal Pictures (features) and Revue TV, which is spending \$20,000,000 on new housing for this double enterprise.

Another optimistic area for Hollywood is pay-TV, according to Milland, who said "movie-makers' eyes gleam when they vision the quick pay-off in pay-TV." But a feature film, "What Ever Happened to Baby Jane?" returned its cost in 11 days at the home office, Milland pointed out. "Americans can still be prided out of their armchairs to see pictures they want to see. And the shotgun release may promise faster and surer profits in the future."

True To Hollywood

There are still too many good movies being made in Hollywood "for us to call in the undertakers yet," Milland commented. But more than that, the cool-eyed observers of the industry agree that the future of Hollywood still depends on the feature film. Television may put a feather in Hollywood's cap, but movies put a crown on its head.

Not every star goes abroad to make pix; Jerry Lewis, who has starred in 20 pix since 1946, made not one out of Hollywood. Mervyn LeRoy, in a brief appearance, noted that of the 61 pix he'd made 60 were produced in Hollywood; only one, "Quo Vadis," in Rome.

Otto Preminger, however, claimed that unions overseas are much more reasonable; they permit the producer to use just as many technicians as he needs and demand no more. But with unions in the U. S. making it virtually impossible to join with the few exceptions "usually reserved for relatives of members," Preminger said, "this will eventually, and it won't take too long, make our labor force, our technicians, less competitive and less good."

Sam Spiegel was another who preferred overseas production for the sake of authenticity, but Darryl F. Zanuck, 20th-Fox prexy, said "there is no economy whatever in foreign production," while admitting there are advantages to such shooting for authentic background purposes.

Norb Alter, biz manager for Cameramen's union, also was in briefly with a pitch for a permanent labor-management operations committee to meet once a month

to exchange ideas on Hollywood's problems.

Stanley Kramer, in another appearance, explained why, with production down, last year's grosses stood at an alltime high. "Higher admissions prices," he said, while pointing out that such figures don't necessarily mean pix are making more money. Productions cost more.

More subject ended on a ray of hope, with certain production beginning to stir again in Hollywood.

Credit for subject's excellence goes to Jere Witter, who wrote and produced, Dan Glinzoff directed, with Mike Kazian functioning as executive producer. Maxwell House Coffee sponsored.

It's Rise, Sir Knights, For Mohamed, Kramer, Fergie, S. Schneider at Columbia

Columbia Pictures board of a New York meeting last week elevated four key employees to v.p.'s in a move which president Abe Schneider called in line with "meeting the new requirements of the motion picture business." Col, he said, is out to strengthen and invigorate its executive structure.

Given the v.p. chevrons are Seymour Mohamed, treasurer; Arthur Kramer, studio exec under studio operations head Sol Schwartz; Robert S. Ferguson, global ad and exploitation chief, and Stanley Schneider, continuing as exec assistant to exec v.p. Les Jaffe.

Mohamed is a financial brain, started first with the Screen Gems subsidiary in 1954 and transferred to the parent in 1957. Kramer is erstwhile story department boss, Ferguson has been with Col since 1950. Schneider has been with both the domestic and international divisions, at one point was assistant treasurer of the foreign wing.

Comptroller Sprechman An Embassy Veepee

Julius Sprechman has been named a vice prez of Embassy Pictures. The distrib's comptroller since joining Embassy in 1961, he'll continue to fill this post under the promotion.

Before coming to the company, Sprechman had served with MGM for two years as an exec in its comptroller department. Promotion is part of an overall expansion of responsibilities at Embassy which has seen several promotions in recent months and will see more in future stanzas, according to Joseph E. Levine, Embassy prez.

Chaplin's College Try

Kington, R.I., April 2.

A request by the Catholic chaplain of the University of Rhode Island that showings of the Greek-made Jules Dassin-directed "Never On Sunday" be cancelled was refused by the president of the University, Dr. Francis H. Morn. Father Edmund C. Minorelli made the request in a letter and later at a conference. The film was shown Friday and Saturday nights and attracted 600 students, which officials said was about average for a weekend film.

The chaplain said: "Everyone on campus is aware of the university's opposition to a proposed race track. Reason . . . endangering the morals of all attending URI. To my way of thinking the film presents a far greater danger to the morals of all who see it." He said reviewers have classified the film as immoral.

10 Top March Grossers

1. "Lawrence of Arabia" (Col) (12th wk).
2. "To Kill a Mockingbird" (U) (14th wk).
3. "Days of Wine and Roses" (WM) (10th wk).
4. "Son of Flubber" (BV) (10th wk).
5. "Mutiny on the Bounty" (MGM) (15th wk).
6. "Diamond Head" (Col) (13th wk).
7. "Longest Day" (20th) (20th wk).
8. "Courtship of Eddie's Father" (MGM) (3d wk).
9. "David and Lisa" (Cont) (12th wk).
10. "Brothers Grimm" (MGM) (23d wk).

around Reissues did not do too well.

"Lawrence of Arabia" (Col) continued in first place, the same as in February. But it was by the narrowest of margins, with "To Kill a Mockingbird" (U) a strong second. "Mockingbird," which was Rth in February, was coming on strong as the month closed. "Days of Wine and Roses" (WM), a newcomer, took third position.

"Son of Flubber" (BV) finished fourth, the same as in the preceding month. "Mutiny on the Bounty" (MGM), second in February, dropped to fifth place, mainly because it is nearing the end of initial engagements in several major key cities.

"Diamond Head" (Col), which was 11th in February, is capturing sixth spot. "Longest Day" (20th), third in the preceding month, is landing in seventh position as some of its extended-runs in small keys (on initial playdates) have started to slip off.

"Courtship of Eddie's Father" (MGM), a newcomer, is showing enough on only two weeks of playing to take eighth position. "David and Lisa" (Cont), which was 12th in February, is finishing ninth. "Brothers Grimm" (MGM), for months high on the list, rounds out the Top 10 films. It was sixth in the preceding month.

"Freud" (U), "Girl Named Tanika" (Par) and "Papa's Delicate Condition" (Par) are the runner-up pix. Only "Freud" came in with uniformly big in seek engagements, and it gained attention mainly in arty theatres.

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ferent weeks in March. "Malcous" (Cont), also new, started out in N.Y. like a house on fire. "Four Days of Naples" (MGM) was sock on its preem in N.Y.

"Seven Capital Sins" (Embassy) also shapes as a strong new entry, with fine showings in three key cities. "Sundays and Cybele" (Davis) also was showing promise as the month closed. "Divorce, Italian Style" (Embassy) was okay in seek during the month although it had made its biggest showings in January and February.

Shid Row Morals

Continued from page 1

a Negro being accused of raping a white girl. The Negro is a sympathetic character, and very much sympathetic is the white attorney who defends him against the charge itself as well as the stereotyped prejudices.

Southerners see themselves in agreement with the concept of the attorney characterization — this being an individual who'll make the unpopular (among law-abiding whites) move of siding with an unjustly incriminated darkie, says Pakula. Too, the two children in the Harper Lee story have the wholesomeness with which adults identify, or would like to identify, their childhood.

While "Mockingbird" is close to his heart, and handbook, naturally, Pakula insists that any picture on the money-making charts must be found to be devoid of any favorable spotlighting of unavary persons.

Filmmaker is now at work on "Love With a Proper Stranger," original by Arnold Schulman, shooting in New York with Robert Mulligan directing and Edie Adams, Steve McQueen and Natalie Wood in the leads. It's for Paramount and Pakula describes it as an "interesting combination of young people in a love story."

It was at age 22 that Yale drama major Pakula started in the pic-

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Dino DeLaurentis Enumerates Italo Woes, Costs, Overproduction

Rome, April 2. — Dino DeLaurentis has joined other local producers in blaming rising costs, overproduction, and film "fads" for most of the current Italian film industry ills. Speaking over Italy's video network, RAI-TV, the producer strongly rejected reports of a local industry crisis.

"A crisis exists when the public no longer buys the product. Fortunately, this is not the case with films. Boxoffice returns in Italy are still strong, and our pictures are still being exported in sizeable numbers."

DeLaurentis labeled the current situation one of "uncertainty," and attributed this to various factors.

(1) Rising costs: some producers here insist on making films costing more than \$250,000 and hope to recoup their money on the local market alone. This can no longer be done, and they are therefore losing before they start, as only the insurance provided by foreign markets—for which not all of these films are equipped—can cover expenses and eventually show a profit.

Actors, directors, writers, technicians, are all asking too much money. Hence they can no longer be employed profitably on "local market" films. Only pictures of international scope can use them and still come out ahead. DeLaurentis' solution: "pay them only according to the market for which the films are slated."

(2) Overproduction: "Italy," says the producer, "is equipped for 100 features yearly. Increased demand above this figure has increased prices. Therefore we must cut our total, this will reduce costs by reducing demand."

Another solution, DeLaurentis suggests, would be a truly modern film aid legislation, with an updated eye on the possibilities of Common Market cooperation.

(3) "Fads": DeLaurentis warns against another "danger," constituted by so-called films of "non-communication," in a veiled reference to the work of Michelangelo Antonioni, "Last Year at Marienbad," and others.

"If an Antonioni picture is going to cost me \$200,000 I'm not going to make it," he says, "or else I cease to communicate with the banks."

Producer also felt that Oscars and other international prizes copied by recent Italian pictures were fine, but pointed that "prestige doesn't necessarily equal commercial success." Too many Italian films were arty items aimed only at limited art circuits in the U. S.

BOSSIN'S HEART AWARD DRAWS 400 & ORATORS

Toronto, April 2. — Some 400 members of the motion picture and theatrical industries turned out at the Park Plaza Hotel here to honor Hye Bossin as winner of the Heart Award and creator of Variety Village, a boarding school for handicapped boys, which is the prime project of Tent 20, Canadian group of the Variety Clubs International setup.

Esteem was sounded for Bossin in introductory remarks by Leonard W. Brookington, former chief of Odeon Theatres (Canada) Ltd., first proxy of the Canadian Broadcasting Corp. and present rector of Queens U. Among others paying oratorical tribute were George Altman, Chief Barker, Tent 20, Toronto; Alex Barris, amusements columnist for The Toronto Telegram; Phil Stone, vicepres and gm, CHUM, Toronto.

The Heart Award, an onyx-and-gold statuette presented annually, was turned over to Bossin as "Variety Man of the Year" by the Canadian tent. Chairman of the selection panel was John J. Fitzgibbon Jr., Property Master (International) and Post Chief Barker.

Among head-table guests were Danny Kaye and his accompanist, Sammy Fingers; Wayne & Shuster; Homer Wences and Richard Kendrick; Joey Foster and Dave Bossin (father a brother of Award winner). Kaye said he was proud to belong to the theatrical profession and "to my knowledge, no one has ever refused to walk on a stage because there was a Catholic, a Jew or a Buddhist in the audience."

20TH-FOX SALES REPS MEET IN PARIS ON 'CLEO'

Paris, April 2. — A confab of European and Near East 20th-Fox sales reps on the selling approach for "Cleopatra" was held here last Tuesday (26) and March 27. Headed by Seymour Poe, exec vicepres, there was also a surprise attendee in company proxy Darryl F. Zanuck. Most of those present had never met Zanuck and it added a solid touch to the importance of the sales future of this \$40,000,000 film.

Poe was bullish and estimated that "Cleo" would gross better than \$25,000,000 in advance sales before its actual preem at the Rivoli in N.Y. June 12.

Zanuck made a pep speech and underlined his belief in the film. After the New York opening and London preem in July, pic will have more than 100 key city openings around the world starting next October.

Guinness, Quayle, & Graham Greene To Make 'Room'

Madrid, March 26. — Alec Guinness, Anthony Quayle and Graham Greene have reached advance stages of what appears to be successful negotiations to film "The Living Room" under their own production banner.

Sir Alec wound his starring role last week in Samuel Bronston's "Fall of the Roman Empire" and expects to return in September for the start of filming. Anthony Quayle will probably remain in Spain after he completes his five-month costarring effort in "Roman Empire" to initiate preparations for a fall jump-off. According to Guinness and Quayle, "Living Room" will be budgeted at under \$500,000, but final figures depend on who plays the 18-year-old female lead. Guinness will portray an invalid Catholic priest whose failure to understand and release, drives an enamored lass to suicide.

Except for two weeks of British locations, the film will be shot in Spain. Though independently financed, a Hollywood major is sighting in for a distrib deal.

The Graham Greene script, according to Quayle, is definitely adult in nature and could be filmed either as a film festival-art house entry, or, with minor screenwriter modifications, could be slanted for mass consumption. Decision will be conditioned by final budget figures.

Italo Bank Granted \$41,600,000 for '62 Pix

Rome, March 26. — During 1962 some \$41,600,000 was issued by the Banca Nazionale del Lavoro special film credit fund for film productions in Italy. This marks an increase of some \$7,500,000 over the 1961 total.

In its annual statement, the Italian bank also expressed its increased concern over the inflation in feature production costs.

The increase of film production during 1962 which topped the already excessive 1961 level, and the further increases in costs accentuated their concern.

Bank further notes that the recent grant of a continued subsidy for Italian films (15% vs. the previous 10%, in the form of tax rebate) "should give the industry a stable base for activity during a fairly ample period."

"One hopes that our industry will take advantage of this (period) by not insisting on inflationary work programs, and by proceeding with those readjustments in activity and expenditures which can guarantee against serious and critical developments and grave financial tensions."

'Arabia' Hits \$150,000 In 10 Days of Paris Run

Paris, April 2. — "Lawrence of Arabia" (Col) coined \$150,000 in its first 10 days at four theaters here, with two shows a day weekdays and three weekends. Since then it is running at about 90% capacity.

Reviews were generally laudatory if some complained about the shadowy aspects of the character of the famous adventurer. It is playing with subtitles in a Champs-Elysees house and dubbed in its three other spots which are in more French areas.

Solid gala sendoff, with Elizabeth Taylor present, also helped the picture off well.

Italo-British Pic Pact Looks Near

Rome, April 2. — A big step towards a permanent British-Italian film coproduction agreement is seen as the result of talks held in London between producer Alfredo Bini, acting as official rep of the Italo industry association, ANICA, and a British delegation including Lord Archibald, Andrew Filson, John P. Walton, John Molland, Michael Powell, and John Stafford.

The British group is said to have expressed interest in an Italian proposal that two pilot films, one in each country, be produced on ratios of (80%-20%) and (20%-80%), current percentages under Franco-Italian coproduction agreements, and under which both pic would enjoy the advantages of double nationality. In fact an early start for the pilot projects was suggested to test the possibilities of coproduction as well as to prove to British pic unions the advantages to be derived from the proposed twin pact.

British group told Bini that the obstacle presented by the Union opposition in England was a serious one, but that it hoped the problem, based on apparent misunderstandings of the potential advantages to both sides, could eventually be licked. Further negotiations are expected to start by May 15.

Exhibs See Downbeat In Aussie Teleshows, With Cinema Biz Up

Sydney, March 26. — Aussie cinema biz lopers see a major swing back to the film theatres this Easter and subsequently as the tele commercial mequils dip into product vaults for celluloid fare to keep their viewers' interest and sponsors' backing over the balance of the year. Initial 12 weeks of 1963 saw the tv operators spotting repeat pic until viewers' squawks set them (operators) hunting for something new to hold the viewers but with small results.

One station, for example, dipped into its vault and brought out a batch of old "Tarzan" films in a bid to woo back biz. There's plenty of half-hour U.S. shows still available, but the local payees (it costs 10 dollars for a set license here) are asking for better programs for their money and have tired of horse operas, cheap crime stuff and the hospital dramas.

Funny angle is the fact that Aussies have turned thumbs down on homemade fare and are pleading for top Overseas programs plus fewer commercials on 30-minute programs (as many as eight commercials have been spotted in a half-hour show). Aussie Actors Equity also killed the local shows by upping salary demands until sponsors called a halt, and swung back to Overseas' celluloid.

Key exhibs here point out that women are now returning to the regular cinema when a pic carries femme appeal. Film men agree that the product in the tele vaults won't last very much longer, especially, too, as two more commercial nets are due to operate in the very near future and will be seeking feature films for Sabbath dates. They also point out that a distributor-exhibitor protection clause closes the gate to any quickie levee release.

Basic Policy of Venice Festival To Remain, 'Quality Films' in Demand

MEMRAD AS BONTZER, REPLACING JURGENS

Vienna, April 2. — Josef Melnarad, Austrian actor who appears regularly on the local stage and has worked several Austrian, German, French and Italian films, has been cast as Cardinal Innitzer in Otto Preminger's "The Cardinal," currently lensing here. He succeeds Curt Jurgens in the role.

Jurgens "became unavailable" because his current legit effort in Paris, "Le Fil Rouge," is a hit there. He had been a disputed choice in the Viennese press because of objections regarding the contrast between Cardinal and Jurgens' private life.

Preminger defended choice of Jurgens, saying that a performer's acting ability was all that counted.

Spain Stimulates Suitable-for-Kids Imported Films

Madrid, April 2. — Spanish film authorities are embarking on a policy of stimulating production of product for special audiences under the age of 14 years and making it economically attractive for distributors to import such product from other countries.

Producers of films for spectators under 14 will be accorded generous subsidies within 30 days after a government seal of approval has been granted to finished film. State aid benefits will also be conceded to co-producers of pic for minors in proportion to the amount of investment.

Distributors will enjoy a sharp reduction of import and dubbing costs.

Concrete norms are expected to be issued in the near future to implement the first step taken by film authorities to fill a long-standing need for screen entertainment made, earmarked and authorized for the kiddies.

300-Seat Cinema For Orly (Paris) Airport

Paris, April 2. — The first automatic Arrstrun hard-top to grace an important international airport opened at the Paris Orly last Saturday (30). Called the Publicis-Orly, it is run by Sammy and Jo Sirtinsky who also operate a string of Paris Arrstruns. With 300 seats it is all operated electronically except for a cashier and a man in the projection booth. Outside of these two, buttons run the whole show.

A cashier was necessary due to tax collections; otherwise a turnstile system would have been used. A light board outside shows vacant seats via green lights which turn red when occupied.

They opine the operation is aimed at the 15,000 Orly workers as well as the better than 2,500,000 Paris and provincial visitors who hit Orly every year.

First feature pic is "Ballade Pour Un Voyou" (Ballad For a Hoodlum), which opens in Paris this week. Theatre will also be used for gala international film prems with international journalists and celebs easily shipped in, feted and then bundled back on planes.

Trading Stamps Used As Japan Pix Biz Hypo

Tokyo, March 26. — The American trading stamp craze, which had already spilled into Japanese marketing, is now invading Nippon's motion picture promoting.

As a biz hypo, Nikkatsu, one of Japan's six majors, will issue stamps bearing the pictures of five stars. A full set makes the holder eligible for a prize and a studio tour.

Basic Policy of Venice Festival To Remain, 'Quality Films' in Demand

Rome, April 2. — The Venice Film Festival will continue the quality film policy which has distinguished it from most other similar competitions in recent years.

So states Luigi Chiarini, the Venice director recently named to replace Domenico Meccoli, who retired last month to return to journalism.

"We will be strict," Chiarini says, adding that his intentions are to eliminate the "commercial" film in the "old-fashioned sense of that word."

"Nowadays, quality films are making money too — more than they have ever made before. It's no longer true that a 'festival film' doesn't make money; look at your own 'David and Lisa,' which was its first recognition — and a prize — at Venice last year."

"We have confidence," the new Venice topper added, "in the U.S. festival selection committee set up last year, and we are sure that their selection will take into account the special character of Venice."

In addition to the official American choices, or choices Chiarini said he hoped to secure for Venice as wide a representation of significant U.S. film achievements of the past year.

Venice, Chiarini went on, is not as some people have felt solely interested in, and dedicated to, the way-out experimental film which may be seen at the festival and then no more. There is a definite place for such films, but one must not lose contact with the public, he feels.

Basically, therefore Chiarini is determined to see that the "official" films admitted (under this year's regulations, Venice is pledged to accept suitable entries, one per country, from those nations which in the past three years have produced at least 70 yearly pic of international interest — which adds up to eight features this year. These films must be suited to the event's quality tradition, and the remaining films, to be invited into competition or shown outside it (Venice this year will show 28 features comprising those in and out of the running) measure up, and provide as wide a range of significant samplings of new and "alive" trends in world cinematography as he is able to find or are entered or otherwise brought to his attention.

Chiarini is particularly interested in news of new U.S. product, since he regretfully admits that his late nomination will at least this year make it impossible for him to go to the U.S. to personally seek out additional films for invitational purposes.

Chiarini revealed that he was also planning to widen the range of personalities to be invited to Venice beyond the conventional star-director slot, and that he hoped to be able to achieve a full representation of all creative film making facets at the 1963 event.

The Venice Festival, which runs from Aug. 24 to Sept. 7, will be preceded as in previous years by the Documentary Film Festival and the Festival of Films for children, both to run July 10-20. The annual exhibit of film books and periodicals will be held in August and September.

JAPANESE FILMS SET FOR AUSSIE SHOWING

Tokyo, March 26. — Japanese films will be seen Down Under for the first time as a result of deal pact by Celebrity Theatre Circuit for exclusive distributorship in New Zealand and Australia of Toho pictures Agreement was made by Harry Wren, Celebrity Circuit's governing director, here arranging for importing a show troupe from Toho's Nichigeki Theatre (see vaude).

Wren said that Celebrity Circuit, which has been distrib for Paramount in South Australia for 14 years, will release about 15 Toho films during the first year of the contract.

Conspicuous by the absence from the list of films he named as having been selected were samurai sagas, which have brought Japan's filmdom most of its international awards, and war pictures.



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London

Millie Martin, of BBC's late night series is riding in the money. Just after signing for a summer show season for Harold Pinter's £2,340 a week, her fee for her upcoming pic with Alan Bates is now revealed. Anglo-Amalgamated is going to shovel \$70,000 into the bank account of this lively spirit for her role in "Nothing But the Best" . . . Jack Hawkins has joined the cast of Stanley Baker's first production, "Zulu," which has just started rolling in Natal. Hawkins was one of the stars and the first pic in which Baker acted, "The Cruel Sea" . . . Philip Ridgway is producing "The Switch" at Pinewood for Rank distribution. Cast list now reads Anthony Steel, Joan Marshall, Conrad Phillips, Robert Webb, Susan Shaw, Jerry Bransford, Susan Scott and a new young actor named Raymond Smith. Ridgway wrote the script, Lance Comfort will be once producer and Peter Marshall helms the pic. Ridgway, incidentally, is employing a lot of his past showbiz buddies . . . First British film to use the new 70mm Ultra Panavision Technicolor process will be "The Unknown Bottle." British Film will make it, with Anthony Mann producing and directing and R. B. Johnson as executive producer. It's yet another real life slice from the last war. No cast has yet been selected. . . . Frank Spafford, Executive Controller of Associated British Cinemas, retiring. He has been in the industry for 20 years, with ABC for 18 . . . The Rank Organisation has acquired the whole of the Island Share Capital of Park Wireless Ltd. This is a flourishing retail business in radio, tv sets and domestic electrical appliances, trading mainly in the Manchester area . . . After all the pre-publicity yuck about "The Cool Mikado," Harold Pinter's second version of the Gilbert and Sullivan overgrown it was seen in the Plaza on Friday (20) without a press showing. . . . Bruno Kirby and Penelope Goddard both appear in Hammer's "Nightmare." It's their first screen appearance together. They are mother and daughter.

Jack Upfield, Paramount's advertising and publicity man, planned to Manhattan for talks with execs Martin Davis and Armand Corbin re upcoming Par product. Prime on the agenda will be the promotional campaign for "Hud," "Rocket" and "Come Blow Your Horn" . . . L. E. Carpenter has been chief supervisor of the Associated British Cinema circuit. A newly created job, L. T. Hudson takes over in the Midlands and J. G. Lindsay will be responsible for North of England and Scotland . . . Guy Zisook has arrived to take over the York end of the publicity for "V.I.P.s," now retitled "International Model" . . . Anthony Mann is to direct "The Unknown Bottle" for Benjamin Film in December. It will be a British 70 mm pic. It concerns a war exploit in which James Stewart took an actual part. He may well star, Ben Burman has scribbled the film . . . Robert Morley is producing the first film that he will direct. It is based on a Broadway play, "The Marriage Game" . . . World Wide Pictures, a London film and tv commercial group, has started a foreign overseas company, with offices in Milan, James Carr, chairman, and V. L. Price, financial director, both connected with the London setup have become directors of the Anglo-Italian branch, with Jo Varley as managing director . . . Peter Finch and Rita Tushingham are to make "Once Upon A Summer" for Woodfall productions and UA release. Based on Edna O'Brien's novel, "The Lonely Girl," it will be filmed in Ireland next month. Desmond Davis will direct, Oscar Lewenstein is the producer and Tony Richardson the exec producer.

Paris

Renzo Rossellini, director of "Sundays and Cybele," is back from a U. S. stay during which time he garnered the IFIDA award for his pic, now it nominated for an Oscar and got five responses from Hollywood filmmakers during a special showing at the Director's Guild Theatre there. Rossellini is modest but feels that he did have some faith in his film and a complete feature might have been more rewarding than his runaway success. He thinks Americans liked the form of the film and not its Freudian aspects in its tale of an amnesiac man's and a 12 year old girl's friendship . . . His next here is "Voice in October" about people searching for happiness and concerning mainly a jazz trumpet player.

"The Longest Day" (30th), after ranking up over 700,000 admissions at two first runs, moves over to two other theatres in a continuing firmness to make way for other commitments at the Ambassade and Richelieu. "Day" goes to the Madeline and Gaumont-Palace . . . Producer John Huston using writer Albert Maysles for soundings off that his book "Chicken Feed for the Birds" was denounced in its screen translation. Huston claims Maysles signed a contract allowing for any pic changes felt necessary.

Japanese director Akira Kurosawa cut his "The Seven Samurai" from three and a half hours to two and a half for the Venice Film some years ago and it was finally released here and in the U. S. as "The Magnificent Seven" in a 100 minute version. Latter was used for the western Yank remake of the same name. But the French Film Museum showed the original version this week and it looks like a different film. It has depth in character . . . Lee Remick and Ivy Kavanagh due in to prep a Paris locale for their pic "Young Lucifer" which is due to roll here in July. To be done for the Mirisch Co., with UA distributing pic will star George Chisholm and deal with a young man who has had concentration camps behind him . . . Playwright Eugene Ionesco reportedly prepping a short pic in which he will also act along with fellow writers Samuel Beckett and Harold Pinter. Ionesco has already done a pic sketch in "The Seven Capital Sins" . . . Maya Marwan in seeing shows.

Rome

Peter Long signed to his first acting part by Carlo Ponti . . . he plays a pic director in "Ghost at Noon," which Jean Luc Godard directs with Brigitte Bardot this summer . . . Red Skelton settling in Rome for few months, has taken an apartment . . . those currently winding Naples location stint for Galatea's "Hands Upon the City" . . . Two more features blocked by Italy censor: Luigi de Marchi's "Mafia Nette" and Gian Maria Pilo's "Milano Nera" . . . "6-1-3," "The Leopard," "More Matte" and "I Fidaiali" are among pics being pushed for Italy's participation at Cannes Festival in May.

Alberto Sordi started shooting "The Boom" for Dino DeLaurentis this week . . . pic is about housing speculator, and opening location was new DeLaurentis Studio plant outside Rome . . . "Grandfather and Mr. Pilon" won only Yank prize at recent Bordighera Comic Film Festival . . . Gordon Scott stars in "Hero of Babylon" for Giorgio Arlioni and Rudy Schumacher . . . Mark Roman winds his seventh European film in 15 months when he completes "Black Sabbath" with Boris Karloff for Galatea . . . Galatea also buzzing with "Dark Purpose" keeping Shirley Jones, Romano Brandi, Georgia Moll, and George Hamilton busy under George Marshall's direction . . . "Purpura" scripter Dave Newman already working on next pic, "Castel Garza" from Nicholas Monnard's tome, for Steve Barclay . . . Joe Louis London wound "Gidget" stint, returned to Naples, where husband J.F.R. Scott is NATO general . . . Joe Smith left after series of conferences with Italy producers, expects to return shortly.

Cindy Carol re-released the Anita Ekberg "Dolce Vita" bit in Trevi Fountain for "Gidget" director Paul Wendkos . . . Dino DeLaurentis has three scripts working here on upcoming projects: Dalton Trumbo for "Dark Angel"; Edward Anhalt for "Sacco and Vanzetti"; and Christopher Fry for "The Bible" . . . last-named expected to roll in late spring, "Sacco" in summer, and "Angel" in fall . . . George Chisholm, signed by Vides Films to join Claudia Cardinale, Alain Delon, and Renato Salvatori in Luigi Comencini's "La Ragazza di Bahr."

MFED Lads

Rome, April 2.

A special prize for the most commercial film of each participating country will be awarded this year at the seventh MFED Film Trade Fair, which opens April 12 and runs through April 20.

Kudo, jointly awarded by MFED and IOC (International Film Bureau), is a copy of the famed Panna Nevada Fountain in Rome. MFED is also presenting a gold statuette as one of prizes in the 10th Annual Asian Film Festival also to be held this month.

There has been a sharp upswing in applications in MFED's TV-Film section as well, with several Yank companies expressing interest in the venture.

2d Paris House For Cinerama?

Paris, April 1.

There is a possibility that the outside hardtop, the 3,000-seat Gaumont-Palace, located on Place Chely near Pigalle, may be taken over by Cinerama as a second triple-screen house to day-and-date with the Paris flagship Cinerama house, the Empire-Abel Gance. The Gaumont-Palace also would play other pic in the process.

The Gaumont-Palace has been a white elephant lately, and there has been talk frequently of ridding down the seating capacity and turning parts of it into a supermarket. But if the Cinerama deal goes through, it would just take a weekly rental. However, a proposed \$8,000 rent is reportedly too high for Cinerama.

It is said the house has not had that sort of rental for some years now, at least not since "Ben-Hur" (MGM) played there more than two years ago. Negotiations are now in progress.

It seems that other big houses also have made overtures to Cinerama including the 1,500-place Marignan on the Champs-Elysees. Meanwhile, Cinerama is launching various theatres in French keys and throughout Europe. Present Paris spot has "How The West Was Won" (MGM) which is doing solid biz.

RACKMILL TO HONG KONG: STUDIO COSTS LEVEL OFF

Hong Kong, April 2.

Milton R. Rackmill, prez of Universal Pictures and Decca Records, told a press gathering here last week that Hollywood filmmakers have been leaving the States not to escape rising production costs at home but rather to gain authenticity for background locales.

He noted that costs abroad are also rising and that facilities at home are indeed better and more than make up for the difference in costs. In today's more demanding market, however, he felt that authentic locales are more important than ever, even if it is getting increasingly expensive to lease abroad.

Rackmill also stated that he felt the international market was gaining in importance, having reached a 50-50 status with the U.S. where a few years back the situation favored the States about 60-40 or more. He said that the film industry on the whole is facing a bright future, even if Hollywood is making less pictures. The U prez noted his own company's development in the past few years and projected "another record year in 1963."

Television no longer poses a threat to the industry, he commented, pointing out that, in his opinion, so long as the product is good, customers will willingly forego their tv sets for the cinema. Rackmill also added that he didn't think actors were being unreasonable in their pay demands because he feels that everything depends on the picture and its expected revenue.

Rackmill and Universal International v.p. America Abroad were stopping here en route to the Bangkok world prem of "Ugly American." Marlon Brando, the pic's star, was also Bangkok-bound for the prem.

Early New Wave' Producer Airs Ideas

De Beauregard Cites How These Pix Boosted French Filmmaking, Aided Profit Theory

Paris, April 2.

CHAMPS-ELYSEES' 50TH: IT'S GOURMETS' MENU

Paris, April 2.

The 50th annal of the ballet and concert stand, the Theatre Des Champs-Elysees, is being celebrated until July 2 with 22 concerts, 15 operas and two ballets. First concert by the RTF Orchestra of France duplicated the original first of works by Saint-Saens, Vincent D'Indy and Faure. D. E. Inghelbrecht conducted.

Among operas to be presented are Rossini's "Cavaliere Di Matrimonio" and Puccini's "The Barber of Seville" by the Theatre Royal de La Monnaie of Brussels, Stravinsky's "Oedipus Rex," Monod's "Judith" and Montezello's "The Mounted Man" by the Opera of Warsaw, the Bucharest Opera with Strauss' "The Rosenkavalier" and Rossini's "Barber of Seville," the Chambre Opera of Milan with Monteverdi's "The Crowning of Poppea," the Opera of Bordeaux, etc.

Ballets will include Warsaw, Maurice Bejart's troupe including dancers from the now defunct Marquis De Cuevas ensemble.

The Philharmonic of Paris, the RTF Orchestra, The Philharmonic of Berlin and the virtuoso De Roma will be heard.

Russian Rhyme Readers Touring German 'Circuit'

Frankfurt, April 2.

Now that the Russians have discovered that their modern poets are a popular export commodity, a whole series of the longhair Russian rhyme readers are due here on tour.

First to arrive was Jewgenij Jevluschenko, with his wife, who toured Germany, France and Italy. He met German actress Maria Schell here, and became a social lion in his two weeks in Germany. Now it's reported, he's become ill in Italy and is cutting his trip short.

Next to arrive will be writers Viktor Nekrasov and Jurij Kasachov, who will read from their works. And in addition, another former Communist country inhabitant is due here Hungarian writer Tibor Dery, who spent four years in prison because of his part in the Hungarian revolution, has been invited to tour Germany, France and Austria as a guest of S. Fischer Publishers.

The 44-year-old writer was arrested after four years of his nine-year sentence for his part in the Hungarian revolt. His works are popular in Germany.

150 Pix To Be Shown At Edinburgh Fest

Edinburgh, March 26.

Over 150 films from 40 countries will be screened during two weeks of the 17th Edinburgh International Film Fest. Aug. 18 to Sept. 1 "The Film and Drama" is the theme of the festival.

Among a series of retrospective performances stressing this theme are "Flesh and Blood" (Britain), "Twelfth Night" (Soviet), "Le Bourgeois Gentilhomme" (France), "Devil's Disciple" (U. S.), and "Marty" (U.S.).

Countries scheduled to take part include Sweden, Russia, Poland, West Germany, Netherlands, U.S., Czechoslovakia, East Germany, France, Yugoslavia, Italy and the U.K.

Bert Obrentz Down Under

Tokyo, March 28.

MGM veepee Bert N. Obrentz in for 10 days on six-week swing of Asia, New Zealand and Australia. He's also Metro supervisor for South Africa.

This is Obrentz' first tour of the territory since assuming his new post. En route, he's setting dates and theatres for the September global splash release of "International Hotel" with Elizabeth Taylor and Richard Burton, the pic's earlier engagements of "Four Days in Naples."

Georges De Beauregard, one of the first French film producers to take a chance with the recent New Wave on a large scale, says it was mainly a good investment and a needed try for new blood because of the conventional aspects of the French film a few years ago. De Beauregard remains bullish about it all. He says the secret was in not going over \$100,000 on Wave film budgets. This is the safety margin to him.

The next step was to give the talented ones more developed scripts and top stars to make for films that could still have an individual tang but also have enough scope to attract the general public as well as more choosy arty theatre audiences.

De Beauregard had a hit entry with Jean-Luc Godard's "Breathless," which had the jaunty rhythms, the sharp look at youthful thinking plus a pull that made it lucrative both at home and abroad.

Prepping a Harder Film

Now, says he, Godard is prepping a starring vehicle for Brigitte Bardot which rolls early next month. It is based on Alberts Muraviev's "Le Mepris" "The Contempt" and will costar Jack Palance. De Beauregard feels the sharp, personalized filmmaking concepts of Godard are thus wedded with important boxoffice values.

Ex-Waver Claude Chabrol is also turning to more spectacular themes under De Beauregard and recently made the hit satire look at the French blueboard "Landru" Business-minded De Beauregard points out that the combo of Francoise Sagan doing the script and the theme makes it an international bet. In fact, Joe Levine snapped it up for the U.S. after viewing the rushes.

De Beauregard is against French insularity in film thinking. Most producers worry about their own markets. Those days are over, he feels, and a filmmaker has to aim at world markets or be lost in the problems of heavy taxation.

His Production Formula

He believes a blending of quality, spectacle and the offbeat are the thing these days. Good films still do well while the medium and the bad no longer have a chance today, he opines. De Beauregard also believes that French film promotion and publicity is 30 years behind the times.

"Great producers are also usually great publicity men and people like Alfred Hitchcock, Stanley Kramer and Otto Preminger prove the point," states De Beauregard. This has to be brought to France, with perhaps certain producers organizing the launching of films by simultaneous openings, star tours and promotion stunts.

He insists it is wrong to put down the New Wave as a flash-in-the-pan or a failure. The low costs helped them pay off but also brought a new prestige and interest in French films at home and abroad. New techniques, cheap production, new stars and technicians and more unusual subject matter came from it.

De Beauregard With Ponti

De Beauregard is partnered with Italian producer Carlo Ponti in Rome-Paris Films here. He is now ready to embark on promotion methods with an international scope. He stresses that New York is now really the main world film center, not Paris, and that producers should think accordingly. More openings in Gotham before Paris should be envisaged. He naturally points to a first French pic "Sundays and Cybele" which happened to open in Gotham before Paris. It received such rave reviews that they rebounded here and helped the film make a career that it might never have had on its own grounds.

De Beauregard still feels that a film's cost should take into account the market it is intended for. A resolutely offbeat film still should not cost as much as one that is more accessible to mass markets. But he insists that the two are not incompatible and getting closer and closer as audiences evolve.

ABC-TV's Zingy Preview of New Shed Generates Affil Confidence: 'Nothing Wrong That a Few Sales Can't Cure'

Chicago, April 2.

Like the man said, if Leonard Goldenson-Tom Moore & Co. can generate the same enthusiasm and affiliate response through the regular '68-'69 season as prevailed at last Saturday's ABC-TV presentation to the affils, the heat will be off and the boys can play it cool.

If the object all sublime was to convince the affiliates that they'd be out of their minds not to clear for ABC shows next season, there's no doubt but that the network, in a best-foot-forward projection of its radically revised program structure, won a rousing vote of confidence for its display of showmanship.

For nearly three hours, in the jam-packed ballroom of the Conrad Hilton, ABC trotted out its stars and its formats, both live and on film, and while many an affiliate in later corridor postscript and rumination, expressed some concern as to ABC's current standing in the three-network, over-the-air and minute availabilities for next season, there can be little doubt of their "my-network-right-or-wrong" allegiance. In short, they're convinced that the upgrade's on the way.

Tom Moore's contention that the revolutionary sweep-out of old programming for new represents "the boldest, most direct challenge for leadership ever made in our medium" got a rousing seconding in the response to the previewing of the '68-'69 schedule, with network chieftain Moore and program v.p. Danny Melnick dueling the verbal pitch to supplement the show-for-show vignettes.

Item for item, with new product out of R-vue, Four Star, United Artists, Screen Gems, Metro, Bing Crosby Productions, Goldenson-Tom Moore, GAC, et al., the ABC boys shipped the schedule through a skillful, highly professional pilot run-through—and the affils bought it, but big.

While a lot of it was reminiscent of shows on previous networks, nonetheless in sum total it reflected in unmistakable terms the ABC quest to reach out for new areas in format concepts and programming. What samplings they saw of "Jamie McHeeters," the "Arrest and Trial" bracketing of 45-minute shows; the "Please Stand By" sci-fi series; "The Greatest Show On Earth," the "Patty Duke Show," "The Fugitive," "Channing" (a last year commitment formerly titled "The Best Years"), the Jimmy Dean show being helmed by Bob Banner, "Amos Burke," the Jerry Lewis comedies, among others, served to put the affils in a "count me in" frame.

"If it wasn't exactly the happiest affil body in Chi this time around, they put up a hearty show of faith and confidence in what the parent network's trying to achieve.

As one boy affil put it: "There's nothing wrong with ABC that a few good sales won't cure."

ABC Affiliates: Name That Prexy

Chicago, April 2.

A lot of the ABC-TV affils in assembly here for Leonard Goldenson's "Big Show," were doing a lot of out-loud conjecturing as to when the network will get moving on naming a new president. It's been a year since Ollie Trevi vacated the spot, with Tom Moore assuming the helm but retaining his v.p. status.

While Goldenson was in an expansive mood as the affils were swept into a tide of enthusiasm over the '68-'69 presentation, nonetheless he wasn't dipping the date on which the board will move to fill the prexy vacancy. Goldenson has long since let it be known that Moore will get the nod. It's just a question of when.

It's understood that it's imminent—"more imminent than you realize"—one high source revealed.

Chi Swingin'

Chicago, April 2.

Aside from the jam-packed talent roster which ABC-TV strutted before its affils at its pre-NAB convention here, the town was swingin' with stars through the four-day industry meet.

For example, the 41st annual convention banquet of NAB was highlighted with a BMI-produced show which co-starred Marguerite Piazza and Bob Newhart. Also on the bill were Gene Krupa and his quartet featuring Charlie Ventura. Lou Brown arch was on deck.

Sunday night's dual banquet of affils of NBC and CBS saw Jerry Bishop, Bob Hope and Louise O'Brien in action at the former with a laugh-packed show produced by Dave Tobe; Frank Fontaine, Mel LeMay and Sandy Stewart at the CBS festivities.

ABC's 'Saleshow' For Radio Affils; Preview 1963-64

Chicago, April 2.

Along with sample of a healthy sales picture currently and even better days ahead, Robert Pauley and his ABC Radio executive staff pulled the wraps off of what might generously be called the network's "program lineup for next fall" for the benefit of more than 200 affils last Saturday.

Except for a couple of new newscasters in Ben Carbrun and Richard Beto, the addition of a mid-west apartmenter not yet selected and some special events that are bound to come up, ABC's New Line for '68-'69 remains only of a revised format for "Flair," with "Don McNeill's Breakfast Club" continuing as the web's sole entertainment spot. "Flair Reports" as the new version is to be called, begins in July and is to consist of six three-and-a-half minute featurettes on current news events each weekday and three of comparable length on weekends. Broadcasts will be at regularly scheduled times with stations having the option to delay slightly in case there should be conflict with its own newscasts. One minute of (Continued on page 34)

'Getting To Know You' Themes B'casters' Vox Pop on Minow

Chicago, April 2.

The voices in the corridor at NAB indicate an amusing ambivalence toward Newton Minow—a favorite topic of broadcaster conversation—now that the FCC chairman may be leaving the Commission. Even those who are most vocal against him are found to have a soft spot for Minow when the discussion turns to who might succeed him.

The truth is that broadcasters have learned to live with Minow, the way you do with a shrewish wife. Many feel—especially with his latest two proposals, the licensing fees and the enforcement of the TV code—that there isn't too much more he can throw at them. Some are of the opinion that after two years Minow has become more realistic about broadcasting, more aware of the problems and more sympathetic. They feel his idealism has been tempered by 24 months of experience.

What they fear is that he might be succeeded by another New Frontiersman who will want to make a grandstand play for the headlines. The name of Commissioner E. William Henry, rumored as the heir

apparent to the chairmanship, is enough to give most NAB delegates the shudders. They like to dream about a new FCC chairman who would have some knowledge of the complex industry he'd be governing over—the name of Clair McCollough has been mentioned, for instance—but they know it's pure wishful thinking.

There are, of course, many broadcasters who'd like nothing better than to see Minow leave pronto, "and good riddance," because they think of him only as a disturbance to the status quo. This is a view that some of the more thoughtful station managers deem naive and short-sighted, and they say, to wishing Khrushchev out of the Kremlin as if that would end our troubles with Russia. The real worry is "how much worse for us is the next guy going to be?"

Most of those who'd prefer to live with Minow still resent the bad press he's given broadcasting, starting with the "vast wasteland" oration; his attempts at enforcing "enlightened" censorship; his apparent lack of faith in the overall integrity of the broadcaster; and his sundry paperwork harassment. They accuse him of operating as

a politician thinking of his political future, plotting the best ways to water his own patch, at the broadcasters' expense. His recent endorsement of newspaper ownership of radio and tv stations they construe as just such a political move, to gain a following where it counts. Most who dislike him are willing to concede that he's done broadcasting a lot of good—"he's forced the industry to do things quicker that it would have done anyway"—but they feel that in the end he's done them to serve his own political cause. Minow's refusal to spike the rumor of his imminent resignation has done much to fuel this view.

The FCC chairman does have quite a number of admirers in broadcast management—and it's interesting to note that most of them are of the knowledgeable stripe—but even they are evincing disillusionment with him since the report that he might be stepping down. His advocates felt he was an idealist who seriously wanted to elevate broadcasting in this country for its own sake and for the good of the viewers. Now they're not so sure. Quitting at this point, they feel, makes all that went before smother of opportunity.



WALLY PHILLIPS

I can be heard only on WGN Radio, Chicago, and I do it for laughs! LIVE and LIVELY in CHICAGO

ABC Radio Affils Form Own Assn.

Chicago, April 2.

ABC Radio, which heretofore has been the only network without an affiliates association, finally formed one Saturday in a special meeting of more than 200 affils who were here for the NAB convention. Elected was a nine-man board to serve as a temporary

board of governors of what will officially be called the ABC Radio Affiliates Assn. It's distinguished from comparable affiliate advisory boards in that it will function completely independent of the network.

The temporary board, selected according to districts, will actually organize the association, solicit affiliate membership and hold a meeting several months hence at which a permanent board of governors, with permanent chairman and other officers, will be elected. Purpose of the association, according to Ben Laird (WDBZ, Green Bay, Wis.), who was instrumental in founding it, is to "present the views of the association to ABC in matters relative to the mutual problems of the organization and the network" and to exchange information among the membership that would serve to advance the radio industry.

In addition to Laird, initial board members are Elmer Goldman, WJTN, Jamestown, N.Y.; Victor Shotts, WMAZ, Louisville, T. B. Lanford, WSLI, Jackson, Miss.; Robert Lee Glasgow, Waco, Tex.; William Grove, KFPC, Cheyenne, Wyo.; Fred Shown, WSDN, St. Petersburg, Fla.; Red Johnson, KWJJ, Portland, Ore.; and Fred Houwick, WMAL, Washington, D.C.

Hottest Show in Town

Chicago, April 2.

It was far and away the "hottest show in town" last Sat. when ABC-TV, in a matinee bill reminiscent of the old two-a-day at the N.Y. Palace, brought on its big talent parade to entertain the affiliates of the network's pre-NAB convention. For a while it looked like Tom Moore had recruited the whole '68-'69 program stable for the in-person entertainment rendezvous.

Reading from left to right there was Jerry Lewis (who takes over the 9:30 to 11:30 Saturday night slot next season); Ozzie & Harriet (back for their 15th year); Chuck Connors ("Arrest and Trial"); Patty Duke; Donna Reed; Ernest Borgnine and his "McMaha's Navy" shipmates (one of the few unqualified new hits on any network, of the current season); Jimmy Dean, Gene Barry (star of "Amos Burke"); Inger Stevens ("The Farmer's Daughter"); Jack Palance ("Greatest Show on Earth"); and a Jerry Lewis big band band which, combining his standard story bits with intra-trade quips, locked up any possible clearance problems for the comic.

Add the ABC-affil banquet Saturday night, the network originated Lawrence Welk's hour show from the ballroom back.

To Regulate Or Not to Regulate' In Philosophical Workover by Pundits

Chicago, April 2.

Dean Roscoe Barrow, an advocate of "regulation in the public interest," and ardent anti-regulationist W. Theodore Pierson did combat with a lengthy exchange of academic papers in a Monday (1) session at NAB as warmup to a spirited and articulate panel discussion on the subject of "Broadcasting in a Free Society." Interest in the topic undoubtedly was heightened by the latest FCC proposal to impose commercial limits in broadcasting, which most station managers construe as another impediment on their freedom.

The respective positions of Barrow and Pierson have been voiced before, but the debate here was slightly out of focus since the two addressed the topic from different directions. Barrow's thesis was that broadcasting has an obligation to a free society; Pierson's that society owes broadcasting its freedom. Pierson sees the danger of freedom and regulation coming to be consistent conditions but rather alternative conditions; Barrow feels that industry initiative must be supplemented by additional regulation "if it is to serve adequately the interest of a free society in this time of trial."

Pierson said: "An unfortunate tendency on the part of both the industry and Government has been not to completely trust freedom. I urge that we take a risk on freedom; whereas Barrow: "Regulation in the public interest should prohibit practices which limit the (Continued on page 30)

WGA Extends Net Pacts to April 15; Dickens Stalled

The Writers Guild of America gave the networks a 15-day extension of their contracts so that Dickens could continue. The contracts ended Sunday (31) but the stay is until April 15.

Until two weeks ago, the Dickens were limited. The issues are complex and until the middle of March, although they started weeks earlier, there had been several lengthy hiatuses in the Dickens. Evolving as a boy area of dispute—and if anything can lead to a strike, this can—in the contract for the NBC News writers. Even if other parcels in the overall pact with CBS, NBC and ABC are written, any one portion is capable of stopping the whole contract.

The network reportedly wants to cut its news writers back from \$214 in weekly wages to \$188. However, the NBC negotiating team was willing to provide overtime payments to writers, as is (Continued on page 32)

Firestone Joins In Olympics Buy

Chicago, April 2.

ABC-TV is now definitely off the hook in its exclusive coverage of the Winter Olympics next season, with Firestone, Liggett & Myers and Texaco making the package virtually SRO. The network had paid \$600,000 for the rights.

Firestone's buy was revealed for the first time at the ABC-TV affiliates meeting, answering the question of what that sponsor intended to do after giving up the Sunday 10 p.m. period on ABC-TV which it had held in perpetuity. Network also has another buy from the sponsor now that it's dropping its longtime video image, "Voice of Firestone."

Firestone says it has bought all of 18 pre-Olympic half-hours from 6:30-7 on Saturdays, beginning Oct. 13. Also, it is participating in CBS' NCAA-TV and games.

MIKE SHAPIRO AS ABC-TV AFFIL CHIEF

Chicago, April 2.

Mike Shapiro (WFAA-TV, Dallas) is the new chairman of the ABC-TV Affiliates Advisory Board of Governors and Tom Chisemon (WVEC-TV, Norfolk) vice chairman, after both were reelected to second two-year terms on the board. Herbert Cohen (WJZ-TV, Baltimore) was elected secretary, and Martin Umanovky (KAKE-TV, Wichita) reelected treasurer.

Newly elected to the board were Joseph Brechner (WLOF-TV, Orlando, Fla.), Joseph H. Harty (KCRB-TV, Cedar Rapids) and Cohen.

DIG THOSE 'MAXIMUM LEADERS'

Bob Hope's NAB Yock-Up

Chicago, April 2.

Never has a National Assn. of Broadcasters convention opened as rousingly as this 41st, when a record attendance jam-packed the assembly hall standing two-deep along the walls to pay "thanks for the memory" tribute to Bob Hope, who received NAB's Distinguished Service Award, first performer ever to be so honored.

Hope, in a 25-minute talk, gave them some rich new memories, topical, trendy and hilarious, as for instance:

On the early hour: "I'm very happy to be here at the 'Breakfast Club.' I've never worked a room full of hangers before. If you were really sincere about this award you'd have given it to me in prime time."

On Chicago: "I started in vaudeville here in 1928, so I have a soft spot for this town. Not really a soft spot, more like a bruise that won't heal."

On Gov. Collins: "He's the Cary Grant of the Everglades. It's wonderful for a Californian to receive an award like this from a Floridian. There is some hope for integration."

On Minow: "I'm not surprised to see Newton Minow here this early—he had to get up at 6 o'clock to see 'Continental Classroom.' He's sitting right there, thumbing through Encyclopedia Britannica. (This one brought down the house.) But seriously, his spurring of the industry, his goading, his criticisms have led broadcasting straight up the path... to the 'Beverly Hillsbillies'."

On "Beverly Hillsbillies": "An outhouse in the vast wasteland."

On Gen. Sarnoff: "I remember when he was using the enlisted man's washroom."

On next season: "I'm gonna be on for Chrysler in the fall. That'll give me time to get rid of my Buick."

On his own life: "I've been with NBC 25 years. Broadcasting has sure been good to me. I've got everything I want, a nice home, college education for my children, money. And to think it all began when I saw Bob Sarnoff coming out of that motel."

On a serious note: "Television is a 21-inch looking glass that shows you the world full length. Broadcasting is the heart-beat of the nation, serving the needs of the American spirit."

The comic was saluted by President Kennedy in a filmed address to the convention prior to the award presentation. The President lauded broadcasting for the "increasingly important service which it has rendered to the United States." He called Hope a great American, "one of our finest ambassadors of good will around the globe."

Minow Hits At Pussyfooters, Favors Law Requiring Every Broadcaster To Join NAB, Embrace Standards

Chicago, April 2.

FCC chairman Newton Minow wouldn't say whether he's quitting or staying, but he did serve notice to the nation's broadcasters in assembly here that, as long as he's around, he'll remain a guy to be reckoned with. Reverting to the tough Minow of "wasteland" days, he came out strongly with the advocacy of a law which would require that every broadcaster belong to the NAB, that it was time too many broadcasters stopped pussyfooting and pitched in to help the industry enforce its own regulations.

He lauded the present NAB Code of Broadcasting Practices as representing the thinking of responsible broadcasters about advertising practices, but lamented the fact that "it is not complied with and is not adequately enforced."

Pointing out that only 38% of radio stations subscribe to the code, together with some 70% of TV stations, Minow caustically reminded them: "Though you have established reasonable standards for yourselves, you have demonstrated neither the will nor the capacity to enforce them. You can no longer have it both ways. You cannot subscribe in principle and ignore it in practice. Self-regulation cannot become self-deception."

"I would urge," said Minow, "that the law require that every broadcaster belong to the NAB, just as most brokers belong to the National Assn. of Securities Dealers. I would personally urge that you have lawful authority to enforce your own commercial standards, with an appeal to the FCC, just as it is done in the securities field with the SEC. I cannot understand why you do not see the wisdom of taking such a course instead of requiring further action from the Government. Those of you who live honorably by fair rules should insist now that your competitors adhere to them, too."

He blamed the abuses for the reason why a majority of the Commission is inviting public comment on how best to solve the problem. "One proposal we will consider is whether your stan-

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Hal Hough Tribute

Chicago, April 2.

Hal Hough, general manager of WBAF-TV-FM, Ft. Worth, who's recognized at all conventions as "the man who always wears a hat," was given a special award by NAB proxy LeRoy Collins at today's (Tues.) luncheon, dubbing him Dean of American Broadcasters.

It's a one-time only award to honor the octogenarian broadcast pioneer for his long-time service to the industry. For many years a board member of NAB, Hough has a long history of activity in industry and affiliates associations.

NAB Exhibits Just an Encore; Few Surprises

Chicago, April 2.

While no less a Disneyland for station operators than in past years, the exhibit floor at NAB this convention offers few surprises and is in the main an encore of last year's electronics wonderland. Most of the exhibits—after the dazzling effect of the show as a whole—are showing little more than refinements upon the technical refinements of the past.

If any single exhibit is stealing the show, it's Ampex again, though not by any means as dramatically as in 1967 when it upstaged the whole broadcast convention with the momentous unveiling of the first video tape recorder. This year Ampex is drawing crowds with two attractions: (1) an all-transistorized unit that is more exciting to the delegates for its "lowest-ever" price (\$64,900) than for its compactness, relative portability or any other feature; and

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'NEWT & ROY' NO TAFFY TANDEM

By GEORGE ROSEN

Chicago, April 2.

Hovering over this year's 41st annual convention of the National Assn. of Broadcasters is a "lame duck" atmosphere of uncertainty and confusion as to where its "maximum leaders" (Collins and Minow) stand. Since, on brakes & balances, give & take, "you can't have one without the other," it's quite germane to the nation's broadcasters in assembly here (1) whether Newton Minow is long for this broadcasting world; (2) whether LeRoy Collins is at long last willing to mold himself in the industry's image.

It isn't likely that on either score the issues will be fully resolved this week to the complete satisfaction of the broadcasters, but if they can get some "soundings" or pointers as guidelines for their immediate future, and so lessen the current confusion, they'll gladly settle for that.

Under optimum conditions, a Minow who makes like a Collins (or as the broadcasters think a Collins should) would be pretty close to ideal. On the other hand, a Collins who makes like an aggressive FCC chairman (as in the recent though now dormant "hot the hat" controversy) spells anathema.

For all the fact that Collins was handed a "reprieve" and given a new lease on NAB life by the directors, disconcerting to many broadcasters is the fact that, over the course of the past year, it remained for Minow to assume behavior attitudes designed to strike a more sympathetic, able-to-live-with tone. But they'd rather the "father image" were on the other (Collins) foot where, they feel, it rightfully belongs. (Evidence that the image shoe has shifted over to the right foot came from Collins' keynote speech Monday.

And what good a friendly Minow, or an industry ordering hammers with which to proclaim "Newt the Axiom," if the guardian of the hither-to-up and vaunted his FCC chairmanship for greener and plusher pastures?

On this score Minow is saying little or nothing. Whether he goes next month or next year, if at all, he has initially reported going to Encyclopedia Britannica in May.

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Robinson-Weaver To Head 20th-TV?

Chicago, April 2.

Spyros Skouras, chairman of the board of 20th Century-Fox, who has stayed close to the company's television operations is currently trying to put together an "administrative package"—Hubbel Robinson Jr. and Pat Weaver, to operate 20th's TV setup in tandem.

Under the dual system Weaver would direct the New York operation which, obviously, is the selling center of the industry, and Robinson would head production from Hollywood. The plan needs approval of 20th proxy Darryl F. Zanuck, who is said to favor hiring Robinson, lately released as head of CBS-TV programming, but not Weaver. Weaver, former NBC president and later the network board chairman, is now president of McCann-Erickson International.

Skouras, as an "affiliate owner" (20th owns the ABC-TV station affiliate in Minneapolis) was conspicuous at the ABC affiliates' meeting here this week, held in connection with the NAB convention.

While Zanuck opposes a Robinson-Weaver coupling, he reportedly favors a coupling of Robinson and Alan Courtney, who was his No. 1 administrative aide at CBS-TV, and left networking with Robinson last month.

Skouras however is still determined to put the Robinson-Weaver package together.

The Funniest Thing Happened To Collins Between a Press Conference And His Official NAB Keynote Speech

Chicago, April 2.

Collins Profile

Chicago, April 2.

The Saturday Evening Post is readying a profile on NAB proxy LeRoy Collins. The author of the piece will be Jay Nelson Tuck, the former radio-TV critic-columnist of the N.Y. Post.

That's why Tuck can be seen trailing Collins through the corridors and into the meeting rooms of the Conrad Hilton Hotel, getting the "feel" of his subject to round out the appraisal and update his pronouncement.

FM Broadcasters Seen Moving Into '64 Black-Ink Era

Chicago, April 2.

FM broadcasters, most of whom are now operating in the red, were given some encouragement by T. Mitchell Hastings Jr., outgoing proxy of the National Assn. of FM Broadcasters.

Hastings told the FM operators that according to a Harvard Business School study, the average FM station profit-loss situation will move into black ink for the first time next year. The Harvard study forecast went on to say the '64 profit will be small, "but in three years it will be eight times that figure" for the so-called average FM station.

Replacing Hastings as NAFB proxy is James A. Schulke, the organization's first full-time topser.

The NAFB meet also was highlighted by an address by FCC Commissioner Robert T. Bartley, a panel discussion on the operation of FM stations, and a shirt-sleeve talk by Stephens Dietz, senior v.p. and director of marketing services of Kenyon & Eckhardt.

Ben Strouse, of WWDG, Washington, and chairman of the NAB FM Radio Committee, told the delegates that "in spite of the freeze and the other dislocations and harassments," FM has made notable progress in the 12 months just past. He cited growth in the number of advertisers attracted to FM and the increase in the number of FM receivers sold.

FCC Commissioner Bartley called upon FM operators to retain the quality role of their medium. He welcomed the growth of FM stereo, noting that in less than two years 200 FM stations are broadcasting stereophonically. He said he looked toward the end of simplifying an FM background music operation, used by some FM operators as an extra source of revenue.

Speaking for himself, Commissioner Bartley promised "at the

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CBS-TV Affili: Love Those Ratings, But Who Needs Scandal?

Chicago, April 2.

CBS-TV affili board, which had a short meeting prior to the CBS-TV banquet Sunday (31) night, was in the odd position of hailing CBS-TV ratings, but deploring the rating scandal.

Board members were reported to be happy about the rating status of the network and CBS-TV affili. There was some concern, though, that the Washington rating hearings has shown some irregular practices that don't look good for the industry or the ratings. Other than the rating issue, the closed meeting was described as all sweetness and light.

"The funniest thing happened to me on my way to a keynote speech" might well serve as the title of NAB proxy LeRoy Collins' annual message to the 41st annual industry convention.

For what happened between the time of his pre-convention press conference on Sunday, when a militant and outspoken Collins set forth his views to the press, and his well-tempered, modified official talk to the broadcasters on Monday has some tantalizing overtones.

At any rate, the talk the broadcasters heard Monday was strictly out of the "how to win friends and influence millions" school—the right things (from an industry standpoint) were said in the right places along the traditional lines of flaying Government encroachments on broadcaster freedoms, an in calling for a united industry front to win more respect and greater accomplishment.

But the tone and the tonic emanating from the Sunday press conference was of a different shade and taste. Not a word, for example, much to the relief of an assembled broadcast body at the Monday luncheon, concerning his cigarette-cancer crusade, on which he waxed quite eloquently and persuasively at his press conference the day before, in an about defense of his ciggie stance, asserting in effect that if he had it to do all over again he wouldn't hesitate and chiding the industry for letting the Government move on the cigarette health issue before taking steps of their own.

He said (at the press conference) he had been severely criticized in some quarters for his Portland, Ore., speech in which he said that as a matter of conscience TV broadcasters should re-examine cigarette commercials directed at teenagers, in the light of the cigarette-cancer controversy. He said that the TV Code Reviser Board, which took up his recommendation, had agreed to wait for the report of the U.S. Surgeon General before taking any steps. If the Surgeon General's report

(Continued on page 86)

NCCJ Awards To CBS at NAB Meet

Chicago, April 2.

CBS will receive two citations from the National Conference of Christians and Jews today (Wed.) at the NAB meet here. Net was presented with NCCJ Mass Media Brotherhood Awards for "The Other Face of Dixie" (Best Network Documentary) and "The Indelible Silence" (Best Network Dramatic Show), the former a study of non-crisis integration in the South, and the latter a fictive portrayal of the contrasting prejudices of a teenage American Nazi and a victim of the Nazi terror.

Best Syndicated Show award went to "Abel Duncan's Dying Wish" seg of Death Valley Days series, an episode dealing with religious prejudice in the old West. "The Bridge," an Easter-Pasover show won Best Local Program Award for WJRT, Flint, Mich.

KOA, Denver, was cited as Best Local Radio Station for "The Rise and Fall of John Gaylor Locke," an hour-long documentary on the Ku Klux Klan in Colorado in the 20's. Best Major Station or Radio Network award was received by WNEW, New York, for "The Blockbusters," a News Close-up show on realtor exploitation of changing neighborhoods.

Special NCCJ Joint Recognition Awards were given to ABC and Bell & Howell Co. for Close-Up program, "The Great Conversation." Ceremonies were hosted by Sterling C. Quinlan, ABC vesper and head of WNBC, Chicago.

Emmy' Squawks Starting Early; WBC Queries Allen's Nat'l Status

With final nominations for the Emmy Awards to be made in a few weeks, a new round of protests is moving against the Academy of Television Arts & Sciences over its awards selection procedure. Once again, the beef is aimed at the Academy's alleged brush of shows that are not given network exposure even though widely circulated.

While last year, the failure of the "Festival of Performing Arts" to win a national award touched off a local N.Y. brouhaha, this year the producers of the "Steve Allen Show" are carrying the main offensive against the Academy's nominating procedures. Produced by Westinghouse Broadcasting, the Allen show is telecast on some 23 stations around the country on a syndicated basis.

When Joel Chaseman, exec producer of the Allen show, inquired last fall whether the show was eligible for a national award, he was told that any show was eligible if it reached 75% of the country's potential viewers. Lee Schulman, chairman of the National Awards Committee, also informed Chaseman that "the fact that the National Emmys are truly a national award, voted on by all members of the Academy in all chapters, the very problem of a program being judged by our 'peers' is one which necessitates exposure in at least a majority of our Chapter cities."

Since January, when it was sold to WTKH in Chicago, the Allen show now circulates in all of the cities with Academy chapters. Chaseman, however, has been unable to get an answer from Academy execs when this makes the show eligible for a nomination even though it might not meet the 75% coverage qualification.

Chaseman pointed out in his complaint to the Academy that "in a decade in which even the traditional patterns of program distribution are being changed, it seems to me that our Academy should take the lead in adjusting to the trend. If the Peabody Awards, commissioned by a school of journalism, and the DuPont Awards, philanthropic by nature, make it a point to recognize excellence per se, I think that television's own organization should be ingenious enough and flexible enough to do the same."

An Academy exec in New York said that the Allen show would be considered for a national award if it met the basic qualifications. In any case, he pointed out, the Academy's Award structure is flexible enough to recognize outstanding shows of all character through the awards made by local chapters.

FCC 'Career Man' To Succeed Cox

Washington, April 2.

A career FCC employee, James B. Sheridan, was chosen to head Commission's Broadcast Bureau.

He will succeed Kenneth Cox who took his seat on the full Commission last Tuesday.

Sheridan moves to the Broadcast Bureau after serving as special assistant to FCC Chairman Newton Minow and former chairman Frederick Ford.

The New Jersey native joined FCC in 1941 as an economic research consultant in the Office of Chief Accountant. He served as Acting Chief of Broadcast Bureau Economics Division from 1955-58 when he became chairman Ford's special assistant.

ABC-TV Buys 'Harvey' Cartoons for Sat. Ayon

Building up its Saturday morning kiddie strip, ABC-TV has bought a series of "Harvey" cartoons from Harvey Funnies for the 11 a.m. slot. Paul Winchell will be master of ceremonies of the cartoon stanzas which begin Saturday 10. Mattel Toys has bought into the show.

Harvey Funnies recently bought the 32 post-1955 color cartoons from Paramount Pictures. ABC-TV has signed for the cartoons over a long-term period.

FRED SILVERMAN, 26, TO HELM CBS DAYTIME

Twenty-six-year-old Fred Silverman was named to the post of director of daytime programs for CBS-TV. Post had been vacated by Oscar Katz, now second in command to program v.p. Mike Dann. Silverman, who at his appointment did not inherit the v.p. stripes worn by Katz, comes to CBS-TV from WPIX, N.Y. There, Silverman had been supervisor of live programming and general program assistant to exec v.p. of the station. Previously he was with WGN-TV, Chicago, as producer-writer, assistant to the program manager and director of program development.

FCC Plans Capping On Com'l Ad Time For TV, AM&FM

Washington, April 2.

FCC disclosed plans eventually to put a ceiling on commercial advertising time for AM, FM and TV stations.

Commission said it will issue a proposed rule making notice and then ask for comments.

Among the proposals, FCC seeks comments on, is the adoption of National Assn. of Broadcasters Code limits on advertising time.

FCC emphasized, however, it wants comments on the "widest range of alternatives" before writing a final commercial time limit policy.

As an example of its "widest range" policy, Commission said it would consider such special provisions as allowing stations in sparsely populated areas more leeway in observing Code commercial time limitations.

FCC said its upcoming proposed rule making notice will spell out its reasons for initiating action on time limits, the alternatives it most wants to have comments on, and a schedule of dates for filing comments.

CBS Reports Cotton Bowl

Dallas, April 2.

The Cotton Bowl Athletic Assn. has signed a three-year renewable contract with CBS for televising the annual New Year's Day classic.

CBS also will televise nationally the Cotton Bowl parade next Jan. 1. The network has handled the Cotton Bowl football broadcasts for the past six years but the parade has not been carried previously.

NBC Axes Shari Lewis In Sweeping Revolt Of Saturday A.M. Lineup

Chicago, April 2.

Shari Lewis and the reruns of the Danny Thomas films, along with at least one of the two General Mills-sponsored half-hours are being axed next season from NBC-TV's Saturday morning schedule. But the network has added to its list of purchases an English-made stop motion series called "Fireball XL-5."

Miss Lewis, currently at 10 a.m., will be replaced in all probability by a half-hour Terrytoon cartoon series bought last week from CBS Films. There are always two other possibilities — the newly acquired "from ITC" "Fireball" series or the "Dennis the Menace" reruns, also bought last week.

In any case, all three series will appear on the '68-'69 Saturday slot, along with "Tury" and "Rough 'N' Ready."

Affiliates also learned that NBC-TV is still waiting for a reply from General Mills re retention of one of the two series that handroller currently has on the NBC-TV weekend lineup, "King Leonardo," out of GM, won't be back, but the sponsor is mulling whether to renew "Bullwinkle."

UA to Co-Prod Silvers' CBS Show

UA-TV will become co-producer of the Phil Silvers series slated for 8:30 Saturdays on next season's CBS-TV slot. Company will also distribute the half-hour series abroad.

The Phil Silvers deal gives UA-TV four-and-a-half hours of network time in '68-'69. UA will have the hour "Please Stand By," a co-production with Daystar on ABC-TV; a hand in George Scott's "East Side, West Side" hour on CBS-TV; another co-production, "Fugitive," with Quinn Martin's outfit, on ABC-TV; "The Patty Duke Show," a joint half hour deal with Chrislaw Co., also on ABC-TV, and a tie up with David Walper for the half-hour "Hollywood Story" for NBC-TV.

'Emmy' Regional Winners

Eight regional program winners were selected as finalists for the first Emmy station award to be given. Winner will be named May 26 on the national Emmy telecast. Finalists chosen are "The Dark Corner," by WBAL-TV, Baltimore; "Suspect," by KING-TV, Seattle; "Superhuman People," by WBSB-TV, N.Y.C.; "Time's Man," WKY, Oklahoma City; "The Wanted Years," by WBBM, Chicago; "Operation BOB," KMTV, Omaha; "Burden of Shame," by KNXT, Los Angeles, and "Conformity," by WCAU, Philadelphia.

Minow: TV Dinners Not My Dept.'

Chicago, April 2.

During his first televised confrontation with NAB proxy Lobby Collins (whom he called "Boy"), Chairman Newton Minow of FCC made this comment:

"I had a letter, Boy, from a mother—well I had several from mothers in California; for some reason they come from California. And one said: 'Dear Mr. Minow, I think the television programs are getting a little better this year. What can be done to improve TV dinners?'"

"I'm going to send that one over to somebody else, I hope."

"Another one I enjoyed was the mother who said, 'My dear Mr. Minow, I'm very disturbed about my little boy. He sees so many commercials, and during the Lyndal commercials he rots for the gums.'"

The show, Deena Clark's "A Moment With . . ." done for NBC when it was on tape and was telecast March 26 on the five NBC tv properties.

Dateline Chr: What They're Saying

Chicago, April 2.

Newton N. Minow, FCC chairman: "There have been improvements in broadcasting. Many of you are doing a better job of serving the public than was the case several years ago. Still, in television entertainment, too many of you still take too literally the advice of H. L. Mencken when he said, 'nobody ever went broke underestimating the intelligence of the American people.' With Hubert Robinson, held that for too often, television entertainment 'reduces its audience to the ranks of the emotionally and mentally underprivileged.' I hope the Congressional examination of the ratings systems may encourage you to put more trust in the people, and more faith in the public's capacity to respond to the best that is in you."

"In the area of informational programming, there are many reasons to be proud. A comparison of today's television schedules with those of three years ago will indicate there is now slightly more than three times as much informational programming in evening hours. And much of it is done with skill and courage."

"You are helping the nation to know more about the Supreme Court, about juvenile delinquency, about mental illness, about Communism, about education, and about ourselves. You are effectively carrying on the good fight to win access for broadcasting to more public proceedings so that it can enlarge its informational service to the public. I salute your efforts and I will continue to help to the best of my ability."

"I have been urging you to see if there was not more room on television to teach, to inform, to stretch, to enlarge the capacities of our children. You have found a bit more room for some exceptional programs. Some of you may ask now in the words of the familiar political slogan, 'had enough?' The answer is positively no. Nothing is enough, nothing is too good for the children who spend 70,000,000 hours a day with you. You're beginning to demonstrate what television can do—but it is only a beginning."

Bonnie L. Barrow, consultant to FCC: "Children are the young leaders of tomorrow and it is important that the program fare to which they are exposed stimulate their imagination and contribute to their social development and maturity. Children's programs consist largely of action-adventure vehicles, cartoons and old comedy films. With rare exception they are time wasters and make no contribution to the child's knowledge or understanding of the world about him."

"From the commercial standpoint, the lack of suitable programming for children is understandable. The products which can be sold through advertising exposure to children are limited. Hence, inexpensive programming is used and it is scheduled in time slots when there is no potential adult audience. By contrast, in other free societies—for example, the United Kingdom, Canada and Australia—particular attention has been given to the programming needs of children. Surveys indicate that children spend as much time viewing television as they spend in school, taking into account viewing time on weekends and vacations. The opportunity here for stimulating the imagination of the young, giving them an awareness of the world around them and contributing to their social growth is great."

This opportunity has been substantially wasted."

W. Theodore Flamm: "Is the industry really being candid when it uses the term self-regulation to describe the controlled regulation of the industry by a trade association board? Is this not really an admission that the individual broadcaster is irresponsible and cannot regulate himself?"

"I concede that certain trade practice codes are normal and useful in business, but when it extends to the qualitative makeup and chemistry of the product, I believe it denies the right or value of free competition in innovation, production and presentation and implicitly posits the irresponsibility and stupidity of its members. Moreover, it leaves but a short easy step to centralized regulation of product by the government as the most effective regulator. Is this not a dangerous indulgence in gamewanship? . . ."

"I suggest that the dialog should concern how to get qualified and free broadcast communicators. I do not believe we have them today. The requirements for their qualification are not as thorough or complete as they could be; they cannot be said to be free when a substantial number of the programs that they now broadcast are carried to placate government's judgment as to what should be broadcast rather than the licensee's judgment as to what the public wants or needs to receive. From the inception of this industry, an unfortunate tendency on the part of both industry and government has been to not completely trust freedom."

"I urge that we take a risk on freedom. Until we have tried it, how can we really be sure that it is untrustworthy? Might not the contribution it makes toward our ultimate goals be worth the cost of the ill effects that some seem to fear? Freedom has never been and never will be without cost."

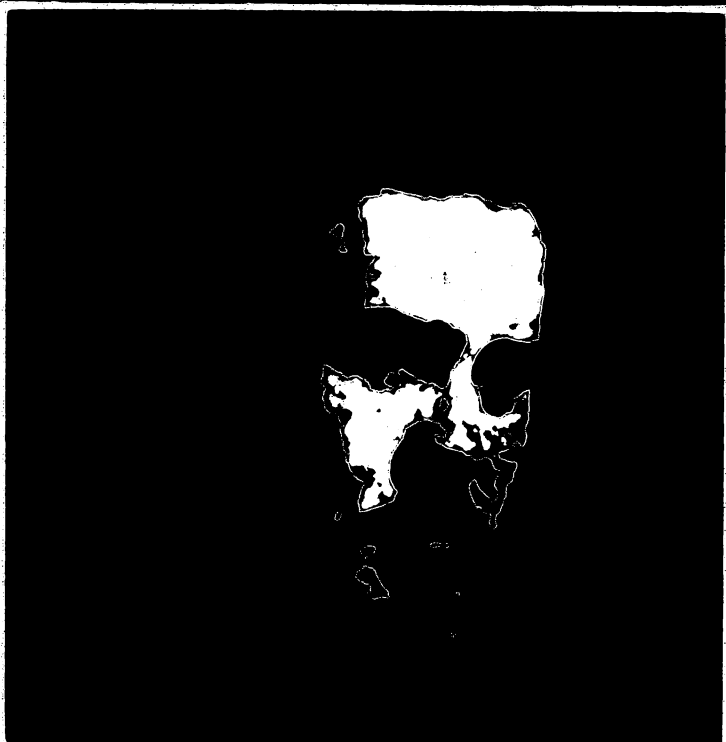
Ben Sromos, WWDC-FM, Washington: "In spite of the freeze and other dislocations and harassment, FM has made notable progress in the 12 months just past. More and more important advertisers are being attracted to FM. The sale of FM receivers continues to accelerate at a rapid rate. There is unquestionably an active and growing awareness of the presence of FM and of the great advantages it has to offer."

Earl Mullin, ABC Radio veep in charge of station relations: "Had radio been used properly in those days—had it done its job of informing—Hitler would never have come to power."

Stephen Blum, senior v.p., Marketing Services, Kenyon & Eckhardt: "I was asked to speak on the subject: 'An Agency Man Looks at FM Radio—Today and Tomorrow,' but I thought that was a pretty dull title, so I chose a different title, one inspired by the very long titles currently in fashion off Broadway. (Oh Dad Poor Dad Mommy's Hung You In The Closet And I'm Feeling So Bad.) My title is 'Only Ma Mother Loves The Man Who Advocates Change, And She Loves Him In Spite Of It.'"

"I have chosen this title because it dramatizes the heart of your problem—getting people in the advertising business to understand and act on the change brought about by FM radio."

"You have given our media buying- (Continued on page 70)



BILL CRISKEY

Portraying AM Characters in The Dramatic Portion of CARNIVAL OF BOOKS—AMERICAN WNBC NBC STAFF WMAQ NEW YORK CHICAGO

Representative: Dashi Rogers Inc., 144 S. Michigan Ave., Chicago.

TAKE IT OR WE QUIT: NIELSEN

ABC O&O's May Vamp Nielsen

Chicago, April 2. ABC-TV's five owned stations agreed in a private meeting at NAB to inform Nielsen Co. by its April 15 deadline that they would rather drop the service than come across with the 50% rate increase the firm wants to put into effect in December. One of the station managers indicated privately that they would probably accept a nominal increase (about 20%) but called the new Nielsen rate "outrageous."

Nielsen has given the stations an opportunity to cancel by April 15. Otherwise it will assume the stations have renewed their contracts under the new rate which goes into effect in December. First of the ABC-TV stations to drop was KABC-TV, Los Angeles. WKLB-TV, Chicago, followed, and the others subsequently said they would too.

How Broadcasters Reacting To Oren Harris Rating Probe: Runs Gamut From Resentment to Hurrahs

Chicago, April 2. A sampling of opinion at NAB about this year's chief topic of shop talk—the Harris subcommittee hearings into the rating services—ranges from one extreme of "hurray, they deserve it" to apprehension about Washington's continued rocking of the broadcast boat. In point of the latter, while it's the research houses and not broadcasting itself that's under scrutiny, the industry is well aware that the hearings could make a big difference in their practice of business and, very likely, take another bite out of their earnings.

A companion piece to the hearings on a matter of broadcaster concern is A. C. Nielsen's projected hike in rates. It's to be a considerable hike, about 50% for most stations, which Nielsen proposes to use for an increased sample and improved processing in what amounts to a do-or-die play to either corner the rating market or have none of it (see separate story).

Not one broadcaster interviewed failed to complain about the raise, and there's hardly any question, from Variety's random sample in the Conrad Hilton lobbies, that the majority of station operators would rather have the present ratings with all their shortcomings at present prices than more refined and reliable ratings at higher prices.

There's a certain amount of resentment on the part of broadcasters as to the manner in which the rating hearings have been conducted. Even allowing that there's a lot to be desired in all the rating services, these broadcasters feel that the Harris subcommittee (Continued on page 79)

FM Fluffs Facts Of Audience Size

Chicago, April 2. Good, bad or indifferent, television and AM radio seem to have a multiplicity of rating stories to tell prospective clients. In the case of FM radio, what surely is lacking for effective sales is "documentation" of the FM market, according to two speakers at the Ann. of FM Broadcasters convention here.

W. Stephens Dietz, senior v.p. of marketing and a member of the executive committee of Kenyon & Eckhardt, told FM broadcasters that too often "you can't document your audience." He spoke of the progress in radio in general in the expenditure of advertising dollars and urged FM station operators to employ salesmanship and documentation in selling their medium.

Eric Ingrid, v.p. and director of advertising for Zenith Sales Corp., spoke of "exaggerated and confused" claims of FM stations. Among other defects of FM selling, he cited the need of more adequate research. He called upon FM station operators, in their sales presentations to clients, to take out the "fluff, cotton and baloney."

Business as Usual

Chicago, April 2. A. C. Nielsen Co., kingpin of the rating services, must have been brimming with confidence that it would shine when its turn came up in the Oren Harris subcommittee hearings in Washington.

Shortly after the hearings into radio-TV rating services got underway, and about a week before the Nielsen witnesses were called to the stand, the firm announced to all subscribing stations that it would increase its rates almost 50% over what the stations are paying at present. New rate goes into effect with the next contract renewal.

Station operators are grumbling about it, of course, but a number have said they feel powerless to do anything about the raise.

NBC to 4 Star: We Want 'Burke' & Nothing Else

Hollywood, April 2. NBC again threw down the gauntlet to Four Star and refused to accept a substitute to the Dick Powell show for "Amos Burke," which had been scheduled and then withdrawn for a sale to ABC-TV. Tom McDermott, Four Star proxy, was equally adamant that NBC has no legal claim to "Burke" although attorneys for both sides are now in the process of making a case.

McDermott maintains that NBC has no rightful claim to "Burke" because the show was never on the air. NBC insists the script was submitted and approved after which Four Star pulled it off the schedule and substituted "Last of the Private Eyes," which would wind up the Powell series April 30.

To sweeten the bait Four Star loaded "Private Eyes" with the heaviest complement of stars on any regular series. They include Robert Cummings, William Mendel, Victor Buono, MacDonald Carey, Linda Christian, Jeanne Crain, J. C. Flippen, William Lundigan, Janis Paige, Eddie Anderson (Rochester), Arnold Stang and Keenan Wynn. NBC still wouldn't take it.

McDermott said that it was never definite that "Burke" starring Gene Barry would serve as a pilot to be sold as a series. "Our attorneys have told us that NBC hasn't a leg to stand on," McDermott said, adding "they might have had some cause of action if the show had been televised." Told that the "Burke" script had been submitted to NBC and accepted, McDermott said, "many scripts that were approved by NBC never got on the air."

Meanwhile, at NBC it was said that its lawyers are preparing legal action to force Four Star to deliver the "Burke" segment

WANTS 50% HIKE IN AM-TV FEES

By LES BROWN

Chicago, April 2. Sources close to the A. C. Nielsen operation suggest that the firm may be in the stage of giving radio-TV audience research one last fling to prove that it can be done both reliably and profitably. Should Nielsen fail to be satisfied on both counts this time, the sources say, it will be disposed of dropping out of the broadcast field entirely.

As is well known, the radio-TV research division of Nielsen is a relatively minor part of its total operation, accounting for less than 10% of its estimated annual gross of \$25,000,000. The major work at Nielsen Co. is market research for companies in the world, for instance of the largest food and drug stores, P&G, Kellogg, Kraft and Campbell.

It's also fairly well known that Nielsen had to be coaxed into the rating business in the first place, and the irony is that the broadcast field is the only one in which the company has had regular recurring problems. Most of the problems with Nielsen ratings—as the Nielsen boys have been saying all along—is their misuse by stations and sponsors. Furthermore, the radio-TV research division hasn't been intrinsically profitable. As an example, it might be noted that the staff for that division represents about one-third of Nielsen's total personnel, while its billings are less than one-fifth the total.

More reason for disenchantment with its broadcast research operation is the ignominy reflected on the firm as a whole by the Oren Harris subcommittee hearings into radio-TV ratings. No matter how Nielsen might have fared in the hearings, the corporate image—extending to the pure market research divisions—was bound to suffer from the witness chair association with some of the less reputable rating services. In short, Nielsen still has to be convinced that it needs these broadcasting headaches.

What may prove to be the company's "last fling" took the form of a letter to all radio and TV stations notifying them that Nielsen rates would be increased about 50% over what they are at present. The increase is to take effect several months from now. The letters went out shortly after the Washington hearings got underway and about a week before the Nielsen witnesses were called to the stand.

The raise in rates, informed sources say, will be used by Nielsen to increase its sample, its personnel and its inventory of equipment towards a more definitive rating than the company has been able to come up with in the past. Station operators are, of course, grumbling about it. But from Nielsen's viewpoint (as it's told) if that means it prices itself out of the market, so be it.

Wolper's 'H'wood Story' Definitely Maybe For Monday Nites on NBC-TV

Chicago, April 2. Affiliates were told that NBC-TV's Monday night at 9:30 p.m. entry will definitely be David Wolper's "Hollywood Story." But the half-hour documentary has not yet gotten a sponsor at the asking price of reportedly \$25,000 for each of three minutes a week.

It is possible (just as it was with the decision to keep the Monday night movies after saying they were temporary) that NBC will reverse itself and host Wolper's tentative stance if the present Monday-9:30 half-hour entry with Art Linkletter starts upping its Nielsen. Linkletter has changed his format in the hopes of catching on. "Meanwhile, in N.Y., Gordon-Todman's 'Match Game' was named as the definite Tuesday 8:30 entry by NBC-TV."

Probers Back Nielsen Against Walk: 'Did You Ever Rig Raw Data to Favor Subscribers?'; Rating Co. Denies It

Nielsen 'Honor Roll'

Chicago, April 2. Foote, Cone & Belding's media dept. worked up an interoffice memo last week with a Nielsen listing that seldom attracts attention, namely the "Bottom 10" regularly scheduled network programs. The memo notes, with some sadness, that seven of the 10 represent contributions to quality programming. Here is the list, starting bottomwards: Howard K. Smith 27, Voice of Firestone 4.6, Chet Huntley Reporting 4.6, Valiant Years 5.7, Make That Spare 7.1, Eyewitness 7.8, Brinkley's Journal 8.8, Stump the Stars 9.4, CBS Reports 9.8, Father Knows Best 10.0.

Agency Pitches For B'cast Rule Over Rating Cos.

Chicago, April 2. In the wake of the radio-TV rating hearings, the Chicago-based Needham, Louis & Brury agency is proposing that broadcasters, advertisers and agencies together form an organization that would do for radio and television what the Audit Bureau of Circulation does for newspapers and magazines, namely to establish broadly accepted standards for audience measurement. NL&B would call the organization Bureau of Audited Broadcast Measurement.

Agency's proposal states: "Television and radio ratings are of utmost importance to all involved in these media—networks, stations, advertisers and agencies. Consequently these measurements should be acceptable to all concerned." It's suggested that a board of directors be formed to develop a set of standards suitable for all users through experimenting with present methods of audience measurement and exploring new ones.

Blair Vedder, NL&B vicepres and media director, elaborates thus: "Once standards are developed and published for all methods of audience measurement, the independent research services would be asked to follow BIBM standards for the method they employ. Most important, the BIBM would arrange for periodic audits of data from any company which claims its work has been conducted according to BIBM standards."

Vedder says also that the Bureau would determine an equitable means of underwriting the cost of the exploratory research and would, by means of a dues arrangement, get all participating members to pay for the audits.

As NL&B conceives it, the board of directors of the Bureau would be made up of 10 persons, two members each of the broadcast, advertiser and agency field who do not belong to their industry associations, and four members each from the National Assn. of Broadcasters, the Assn. of National Advertisers and the American Assn. of Advertising Agencies.

Telford's Kraft Series

Frank Telford gets the nod as producer of the Kraft Summer Theatre series of mysterious shows, going in as replacement for Perry Como in the Wednesday night 9 to 10 NBC-TV slot. Telford this season has been filming the NBC "Wide Country" series.

Washington, April 2. Bloody but whole, staggering but still on its feet, the A. C. Nielsen Co. reeled towards the windup of its bout with the House rating probers today (Tues.) The knock-out punch still hung in the air today (Tues.) Perhaps it could come on Nielsen's prized national ratings which, so far, have withstood subcommittee jabs.

Otherwise subcommittee investigators heat a lot of innuendo, inference and allegation on Nielsen's exec v.p. Henry Rahmel and chief statistician Warren Cordell. A. C. Nielsen Jr., president of the company and a latercomer to the hearings, was observed fidgeting in the audience. At one point, as he grimaced over an exchange, Nielsen was asked in a loud, angry whisper by subcommittee counsel Robert Richardson if he wanted to be sworn as a witness.

Today's focus was on Nielsen's local radio report diaries in San Diego. Richardson browbeat Rahmel and Cordell into admitting that they showed Nielsen entries in some cases and recheckmeter entries in other cases had been changed for conformity.

At another point, Richardson presented to Rahmel a company recheckmeter he said had been placed in Oklahoma and then forgotten for 32 months as it became abandoned property under Oklahoma law. Richardson said the meter user had moved and constantly asked Nielsen to take the device back but had been repeatedly ignored.

Monday was just another round in the struggle.

As the Oren D. Harris subcommittee ratings hearings have into their fifth week with A. C. Nielsen Co. on the hot seat for the sixth straight day, probers suggested for the first time that the kingpin firm may be juggling figures to favor its subscribers.

The assertion was quickly denied by Nielsen exec v.p. Henry Rahmel who retorted "we just don't do business that way."

The figure juggling question was raised by Harris subcommittee counsel Robert Richardson in connection with a June-July, 1961, Louisville radio survey by Nielsen. Richardson brought up the question after a long, involved dialogue over Nielsen's method of measuring survey results in its Louisville survey. Nielsen didn't use 30 diaries because of imperfections, Richardson claimed.

The final result of the survey, he added, placed one of its subscribers, WKLO, ahead of non-subscriber WAKY.

When results from the 30 unused diaries were put into the total report by subcommittee (Continued on page 51)

Brodin, Hope Cos. Brush WGA Deal

Hollywood, April 2. Herb Brodin's Plautus Productions, which telefilms "The Defenders" and "The Nurses," and Hope Enterprises, owned by Bob Hope, have bypassed a switch to Writers Guild of America's royalty concept at this time. Plautus and Hope will remain with the current residuals structure.

Conversion to the royalty plan whereby a scripter gets 4% of the gross of a vidfilm in perpetuity is mandatory for the 1964-65 season.

With all the returns in, WGA has the bulk of series changing over to the royalty plan, retroactive to last September. Total of 48 series is going with the royalty concept, 24 rejecting. Joining the majority in favoring the royalty plan are 20th-Fox TV and Paramount.

There's More to Radio's Rocking Sound Than Meets the Ear in N.Y. Market

By BERN SCHENFELD

New York's leading pop music stations, fighting to stay out in front of a jam-packed spectrum, are each evolving their own distinctive sound compounded out of disks and news and rounded off with sharply angled public service programming.

The public service peg, in fact, is no longer used just to hang up a fancy report on FCC renewal time. In the case of the successful operations, the public service is being exploited to dig deeply into the community for that quality of immediacy and relevancy that separates the clicks from the clucks in the radio market.

At Rick Sklar, director of community relations for WABC radio, put it: "We all play the same disks, but it's the surrounding elements that determine whether or not a station makes an impact. If your public service programming drives your listeners away, it's worse than useless. We proceed from the conviction that public service has value only if there's an audience for it."

WABC, WINS and WMCA are representative of New York's pop music stations which have evolved distinctive styles over and above the disk programming. (WOR, of course, is unrivaled in the area with its big-on-talk format and WNEW with its polished standard music format, both accented plenty of news and public service.)

While WABC Radio has come up very fast and strong in the metropolitan standings via its hard rocking sound, WINS, under the new Westinghouse management, has been varying its music style with the time of day, now receding the chart disks from only 7 to 10:30 p.m. Both WABC and WINS have been laying heavily on news and documentaries. WMCA, another hard rocking station, has come up with identity stemming from its use as an editorial launching pad for its owner Peter Straus.

The local pop music stations will tackle any issue or subject in their talk shows. WABC Radio recently put on a hard-hitting documentary about venereal disease. WINS is putting on a month-long "Shakespeare Festival" Sunday nights beginning Sunday (7) with the plays to be heard in their entirety. WMCA is characterized by its frank exposes of municipal affairs. A typical series being its recent series on "The Housing That Haunts New York."

With or without the newspaper strike, news is the most important staple on radio aside from the pop disks. WNEW Radio operates with a staff of 30 in its news department. No other station is close but WINS is making a bid in this direction with a 16-man news staff.

The staff competition is making creative programming in radio a matter of survival and all station execs agree that there's more to a rock 'n' roll disk than meets the ear.

Metromedia Buys Flock of Off-Webs

Chicago, April 2.—Metromedia stations have bought Desilu's off-network "touchables" and "The Texan." Metromedia buy puts the 116 episode "Touchables" in the markets of N.Y., Washington, Kansas City, Sacramento, Peoria and Decatur. "Texan" has been sold in from 40 to 45 markets and "Fractured Flickers" another Desilu property, has been sold in 60 markets in four weeks of distribution.

In addition Metromedia bought ABC Films' "New Breed" entry.

Vanderbilt, Cavrell in Non-Theatrical Pix Tie

Cornelius Vanderbilt Jr. and Louis Cavrell, proxy of Charter Oaks Television, have made a "close working arrangement" to make and distribute industrial and educational films.

This, according to the new partners, won't affect present "Vanderbilt" production with Deluxe Labs on film processing.

WINS Salutes Cops

WINS, N.Y., will be giving New York's Police Dept. one of the longest shows on record this Friday (5). The Westinghouse outlet has mapped a 17-hour salute to the Police Dept. in segments that will go around the clock.

Working in relays, WINS staffers will cover all facets of the Police Dept., from headquarters routine to the mobile units.

Local News Show Clips Carson On WNBC-TV; Mueller Now a Regular

New Yorkers won't be able to see Johnny Carson in "Tonight" until 15 minutes after the rest of the country, because WNBC-TV decided to insert local news from 11:15 to 11:30 p.m.

Beginning this week, at the end of the N.Y. newspaper strike WNBC-TV, which covers 10% of the national audience potential for the network, decided to make a nightly regular out of Merrill Red Mueller. His local news stanza will follow the 11:15 p.m. national-international news on WNBC-TV.

Until the end of May, the 11 o'clock news slot will be filled by longtime regular John K. M. McCaffrey. After that, Frank McGee takes over. If the 11:15 Mueller slot clicks, then WNBC-TV will have an MAM combination. McGee and Mueller.

Obviously, NBC and CBS execs disagree about late night news. WNBC-TV recently, during the strike, eliminated some of the extra news it was carrying, on grounds that the longish news hour ruined the audience for the WNBC-TV "Late Show." Some NBC figures that instead of hurting the extra news will help Carson.

WB WANTS CROMMA

Hollywood, April 2.—Dick Cromma, who stars with Walter Brennan in "The Real McCoy" on CBS-TV, has been overruled by Warner Bros. to star in its "No Time for Sergeants" telefilm series project, aimed at the 1964-65 season.

"McCoy" was yanked from the CBS-TV shed.

Convention Briefs

Chicago, April 2.—Trying to find his way in the dark, a newcomer to the ABC-TV affiliates presentation Saturday walked straight into a decorative pool camouflaged at the rear of the room by a network poster. Dropping from the knees down, he shrugged off the laughter and, instead of retreating for a change of clothes, stayed to learn what his fall lineup was going to be. Greater love hath no man for his network.

There was some astonishment among delegates at the appearance of Joe Stambler at the ABC-TV functions only two weeks after he resumed as vice-general manager of the New York flagship, WABC-TV, in a schism with coo chairman Ted Shaker. Stambler, who hasn't yet made another connection, "I still feel part of the family."

W. Earl Dougherty, of KXEO Mexico, Mo., has been elected proxy of the Assn. of Professional Broadcasting Education. He is the first broadcaster to head the APBE, an organization of educators and broadcasters dedicated to furthering broadcast education on the college and university level.

Dougherty succeeds Dr. Harold F. Niven of the U. of Washington who joins the staff of the National Assn. of Broadcasters as assistant in the v.p. for planning and development.

Harold I. Kassens, of the Federal Communications Commission,

JACK BARRY
"THE JACK BARRY SHOW" for
Paramount TV
"BY THE NUMBERS" for Decca

Goodwill Chain Hits 6736 Net

Detroit, April 2.—The most successful year in the history of The Goodwill Stations, Inc. was announced in the 1962 annual report to shareholders. Revenues reached \$7,919,600, a 30% gain over 1961. Profit was \$673,118, a little over double last year's figure.

On the basis of 671,446 shares outstanding at 1962's year-end per share earnings were \$1, compared to 49 cents for 1961. Dividends paid amounted to 60c per share, compared to 45c in 1961.

The Goodwill Stations include the divisions of WJR-Detroit and WJRT-Ft. Worth, both in Michigan, and WSAZ-TV, Huntington, Charleston, West Virginia.

"All four stations operated by the company showed increased revenues and profits in 1962," it was stated in a joint statement by John F. Paul, chairman, and Worth Kramer, proxy. "The year 1963 promises well. If the remaining months continue the upswing of the first quarter, we will have another record year."

CTV BUYS 'McMALE'S NAVY'

Ottawa, April 2.—"McMale's Navy," Ernest Borgnine starrer, added to CTV web schedule Fridays 10 p.m. The MCA TV International show is handled by Tont division of Gullite Canada Ltd. (Spitzer, Mills & Bates), and Lever Bros. Ltd. MacLaren.

was given the EMMY Award at the fourth annual convention of the National Assn. of FM Broadcasters. Kassens is the chief of the Aural Existing Facilities branch of the FCC's Broadcast Bureau. He was honored for his efforts in developing sound and practical engineering standards for the FM industry and the subsequent standardization of FM-Stereo broadcasting.

Originating the Lawrence Welk show out of Chi in connection with the ABC-TV affiliate power cost the network about \$40,000. All the vocals had been pre-recorded on the Coast.

WGN-TV, indie station in the heat city, made a showmanly contribution to the opening session of the convention by lending its studio orchestra and the talents of arranger Robert Stebbins, who fashioned the striking backdrop on which the film hog of Bob Hope was projected.

WNBC-WMAQ, the NBC (40s) in Chicago, contributed the Joe Gallicchia studio orchestra to the Saturday night NBC-TV affiliates banquet, cutting the show behind Jerry Bishop and Hope.

Roger Moore, star of Independent Television Corp.'s "The Saint" hourlong series, found that he was represented in other series being peddled here.

Moore had key roles in Screen Gems' "Ivanhoe" and Warner Bros. "Maverick" and "Alaskans." Moore wondered aloud whether his tab is being split three ways.

WNBC Radio—What's With It

At NBC the past few days there has been serious speculation that once the Philco-NBC heads over a tv license in Philadelphia's revived NBC coo chairman Ray Wolcott will concentrate next on WNBC Radio, in N.Y. Outcries have been heard from high network management about the relatively poor status of the radio key in the country's biggest market, a situation they feel has prevailed perhaps too long.

What set off the intra-company disturbance was the graphic allegation that the station, while it hasn't been a profit maker in sometime, reportedly lost coin during the N.Y. newspaper strike even with a billings increase. This seems to have been due to the low rating status of the network coo—eighth to ninth in the market. Sometimes in lieu of a profit, NBC places high value on prize-winning programming (i.e., award-winning or critically acclaimed stuff) but even that lately has not turned up in favor of the station.

Japan Lifts \$3,300,000 Ceiling On Imports of U.S.-Made Telefilms

Little Gimmickry

Chicago, April 2.—Gimmickry, souvenirs and hard sell convention tactics weren't feature either of the NAM convention or TFE '63. There were some door prizes, tv sets, etc., and some souvenirs handed out, but the watchword for both TFE '63 and NAM seemed to be decorum.

One of the light touches was supplied by Desilu which had a 1962 Lincoln V12 for transportation from the Conrad Hilton to the Pick-Congress for conventioners. Tie-up for the '62 Lincoln was Desilu's "Unouchable," just put into syndication, and its "Fractured Flickers."

Sec. 315 & Kitchen Sink Thrown Into Pitt Battle Over New Sports Stadium

Pittsburgh, April 2.—Pay tv, radio and tv rights and the interpretation of Sec. 315 of the FCC licensing operating code were thrown into the boiling cauldron of dispute over Pitt's proposed new sports stadium this week.

County Commissioner Dr. William McClelland, who wants the Pittsburgh Pirates to put up more private capital to have the stadium built, was denied time on KDKA-TV to state his position because he is "a legally qualified candidate for reelection" and if he were allowed to use the a.r., other candidates would ask for equal time.

McClelland had not asked KDKA-TV for time but was granted free time on WTAE who felt that his message was in the public interest. Ted Reeves, gm of KDKA-TV, however, pointed out that his entire speech was interlarded with political overtones in his stand to protect the interest of the county taxpayers.

On WTAE, McClelland brought out the point that within the 40 year period of the lease the city will be considerably have pay tv and that most of the customers would be watching the games from their living room with the Pirates collecting the revenue.

It was also pointed out on the same station by his fellow commissioner, John McGrady, that the Pirates had exclusive radio and tv rights and that he felt the county should participate in this revenue.

This week settlement of the financing problem seemed remote as the Pirates and the county jangled for position while every civic and news group in the area clamored to have Dr. McClelland reverse his position and let the stadium be built so that Pitt's status as a major league city could be maintained.

As it stands now, Forbes Field, the present Pirates home, is owned by the University of Pittsburgh who want to take possession as soon as possible. The Pirates and Steelers will then need a place to play and the Stadium was the answer brought to civic officials after a three year study by the Allegheny County Conference.

Its recommendations were roundly applauded by everyone, including the commissioners at first, but after more study Dr. McClelland dropped the bomb by saying he wanted the Pirates to pay 10 times more for financing than was recommended.

Rigid dollar ceiling imposed against American telefilms will be eliminated by the Japanese Government effective this month, according to John G. McCarthy, proxy of Television Programs Export Assn., who has been battling for just such a move. In fact, this was the principal purpose of McCarthy's mission to Japan last February.

McCarthy, said the Japanese move does away with the overall dollar ceiling of \$3,300,000 against American telefilms. Import of feature films for tv is not included in the new decree which applies solely to videotex an hour or less in length.

The TPEA proxy commented: "I would hope that this would result in a doubling of business in Japan for TPEA companies in dollar terms. Under the ceiling we were limited, but now it's wide open." He said the move has "tremendous implications" for other markets because "artificially depressed" prices in Japan due to the ceiling has tended to keep prices down in other comparable markets, particularly in the Far East. While they didn't have ceilings such as Japan, they pointed to the Japanese situation as an argument not to pay more."

"New contracts for programs whose unit price is \$1,000 or less per 30-min. show will be automatically approved by the Bank of Japan. Contracts over \$1,000 per 30-min. show will be approved on application to the Finance Ministry. There is no indication such approval will be withheld. It's a procedural step so that the Finance Ministry can keep an account of the amounts involved during the transitional period," McCarthy explained.

"I am very happy at the result" of the Japan-TPEA negotiations, said McCarthy, whose TPEA group represents 20% of American producers and distributors.

Schwimmer Tapes Harness Racing

Chicago, April 2.—Walter Schwimmer, Chicago tv packager who of late has been specializing in sports presentations—golf, bowling and hockey, for instance—now has a new video entry in harness racing.

Over a projected 125 station lineup on the Sports Network, Schwimmer will video tape a 30-minute special on the Hambletonian, reputedly the "Kentucky Derby of harness racing," for telecasting Aug. 26 within two hours after the last heat is run.

As the Hambletonian is an event of the DuQuoin (Ill.) State Fair, previously taped color and activities at the fair will interlard coverage of the actual heats. Anticipated air time is 7:30 p.m. (EDT). Package is as yet unsponsored.

Schwimmer, whose most recent success was the "World Series of Golf" which he staged for tv last fall, hopes to make the Hambletonian an annual video event as presumably the golf show will be.

'Winnie' Goes Syndic

"Winston Churchill: The Valiant Years," which has had a two-year run on ABC-TV, is moving into syndication next fall under the Screen Gems banner. Series is based on the Churchill memoirs of World War II.

The 20 half-hour and one full-hour segments were produced by Richard Graff.

CLICK OF THE SYNDIE CLACK

Take Us on These Terms'

Chicago, April 2. If film syndicators return as NAB participants in annual conventions, these are the things the syndicators would like to win from the NAB:

1. A central, one floor grouping of hospitality suites.
2. A place for a film panel discussion on the NAB agenda.
3. Membership in the NAB which means something, in terms of recognition and status.
4. Possibility of holding a reception and cocktail party under NAB auspices.

These are the principal desires, as enunciated by one key film syndicator. These principles will play a key role to future NAB-syndicator negotiations.

AFTRA Heads for Early Showdown With WNBT, N.Y., Over Unionization

Within the next 30 days voting is due among WNBT's personalities on whether they should have a collective bargaining agent of the N.Y. educational tv station — namely, the American Federation of Television & Radio Artists.

An agreement was made in October that a vote should come after the station was on six months, after it was also agreed that the voters should only be "specialists" (rather than politicians and teachers in the N.Y. school system) who appeared twice or more on WNBT.

AFTRA sources last week complained that they still don't have a complete list from WNBT of those eligible to vote. Union was in need of addresses and such.

Feeling in labor circles is that AFTRA will have difficulty winning the referendum, if for only one reason—the short time the union has to appeal to potential members. It is automatic that organizing a union shop today requires in-person appeals, yet the best AFTRA is expected to be able to do is mail or telephone approaches to voters.

Mortimer Becker, counsel for AFTRA nationally, lately wrote a piece for the industry's own book, *Television Quarterly*, attacking WNBT. He said he had confidence that the Board of Education of N.Y. "will honor its commitment to teachers . . . that it has no intention of using, or authorizing use of, tapes or other recordings of the teachers' services in such fashion as to exploit such services unfairly."

"AFTRA," he added, "does not have similar confidence in WNBT." Even as the agreement on a vote was made last fall, AFTRA made it quite clear that it would not stop its attempts at representation even if it should lose the vote. If AFTRA loses, it is felt quite possible that the union will not permit its performing members (other than for the three announcers under contract to WNBT) to appear on the educationalist.

Four Star Syndie Hits \$3,200,000

Four Star Distribution reports sales totaling \$325,000 on the off-week "Rifleman" series during its first two syndie weeks and sales of other FSD product in 10 markets, boosting the company's seven-month sales total to \$3,200,000.

"Rifleman's" half a million plus includes sales to KTLA, Los Angeles; KTVI, St. Louis; KPIX, San Francisco; WDAF, Kansas City; and WOC, Davenport, Ia.

FSD vicepres Len Firestone says that more than \$1,000,000 in sales was written in late February and March. Besides "Rifleman," new sales have been racked up on "The Detectives," "Zane Grey Theatre," "Law & Mr. Jones," "Stagecoach West," "Target: Corruptors."

Recent sales have been with WTVR, Richmond, KOSA, Odessa, Tex.; WDBC, Birmingham; WSUN, St. Petersburg-Tampa; WHAS, Louisville; KIVA, Yuma, Ariz.; KAKE, Wichita; KTNK, Houston; KOA, Denver.

CHI'S TFE '63 HOME A WINNER

By MURRAY BROWN

Chicago, April 2. Film syndicators, for the first time achieved status of first class citizens at the 41st annual NAB convention here.

The breakthrough was won by the independent efforts of the film syndicators themselves, under the banner of TFE '63, and if the NAB doesn't give ground on its high-handed policies of the past, there might be a TFE '64, TFE '65 etc.

On vital counts, TFE '63 proved, for the most part, a success. Headquartered two blocks from the Conrad Hilton hotel, the site of the NAB convention, the Television Film Exhibit-1963 at the Pick-Congress Hotel drew traffic. Station operators, many key buyers, either walked or cabbied from one hotel to another, in order to confer with the film syndicators.

The brash, extravagant whoop-de-doo associated with film selling of the past, the type of conduct which drew the fire of the conservative NAB administration, wasn't anywhere in evidence.

It wasn't that TFE '63 lacked color, and fun. In fact, Sunday's (31) TFE cocktail party at the Great Hall of the Pick-Congress was the highlight of the convention. The TFE party was well attended and the color and fun were all there, in style and good taste. NAB, in future years, could profitably copy the TFE cocktail and reception party approach.

Big question of whether the 18 film syndicators, sponsoring TFE '63, will go independent at the '64 NAB convention, slated for San Francisco, won't be decided immediately. For one thing, there's a divergence of opinion among syndicators. For another, NAB has yet to be heard from.

At this point, though, there's no doubt that if the NAB returns to its policy of treating film syndicators as "second class" citizens, the syndicators can go it alone as they did at this convention.

While for the most part participating syndicators hailed the success of running exhibition and hospitality suites in conjunction with the NAB convention, under their own auspices rather than that of NAB, there were some complaints. Some syndicators felt that they were given accommodations away from the action. Others griped about the smallness of their quarters and other matters.

Of particular annoyance to Embassy Pictures was the physical layout of the third floor of the Pick-Congress Hotel, the site of TFE '63. Embassy and a few others found themselves cut off from the

(Continued on page 86)

Up J. T. Murphy To Crosey Prez

Cincinnati, April 2. John T. Murphy has been advanced from executive vicepresident to president of Crosey Broadcasting Corp. and named to the board of directors and executive committee. He succeeds Robert E. Dunville, who died Feb. 28.

Murphy had been with NBC in New York before joining the Crosey organization in 1946 as general manager of WLW-D television in Dayton and later served in the same capacity at Cincinnati headquarters for WLW-TV. He became a v.p. in 1951.

James D. Shouse, board chairman, also announced the stepup of Gilbert W. Kingsbury as vicepresident in charge of news operation for Crosey stations. He had been v.p. in charge of public relations.

Kingsbury, a former Cincy and Kentucky newspaperman, started with Crosey in 1942 as a news writer, headed its Washington bureau from 1945 to 1961 and returned here for the p.r. post.

Quinlan Sees Program Economics Forcing TV Networks to Inspire Creativity On O&O Station Level

Who's Laughing?

Chicago, April 2. Gag making the rounds here in connection with the Chicago Emmy Awards coming up May 13 is that WBBM-TV will be the hands-down winner in the write-in category, "Best Documentary That Never Got On the Air."

The station has had two excellent ones that were blocked from viewing the past two years. First was the BBC collaboration, Denis Mitchell's "Chicago: First Impressions," which had outraged the City Fathers sight-unseen when word came back from England that it painted an unflattering picture of the city. And the second William Friedkin's "The People vs. Paul Crump," a WBBM-underwritten film on a recent capital punishment issue here that contained some unpolite testimony on police brutality. Friedkin's film won a top award at the San Francisco Film Festival.

Embassy Brings Its Circus Touch To Film Package

Chicago, April 2.

Stations buying the Embassy Pictures "Class and Mass" cinematic package are taking a leaf out of the circus exploitation book written by Embassy boss Joe Levine.

Translating the Levine approach to exploitation, publicity and advertising from theatrical to tv exhibition was one of the reasons for the rating success of the Embassy pic in N.Y. and Chicago, according to Embassy tv sales topper Jonny Graff.

Graff, at the same time, reports that the group of 33 pic, to be telecast from '63 through '65, has grossed almost \$2,000,000. Sales have been ticked off in 30 markets.

Stations telecasting the Embassy group of pic, titles of which range from "Hercules" to "Madame," plan to go heavy on station promos, ads, etc., in a vidversion of the Levine approach.

According to Graff, agency time buyers in N.Y. have been appraised of Embassy's move-in on tv, and are following the sales, with placing spot money in mind.

As to the ratings, "Attila" on WGN-TV, N.Y. for its "Big Preview" telecast recently achieved a 24.7 average quarter hour Nielsen and a 31.5 share. "Hercules," telecast previously, had proved out to be the station's highest rated pic, topping all competition in the market.

In the personnel end, Graff named Alton Whitehouse southern sales manager, and Jerry Liddard, western sales manager.

SG SELLS 'NAKED CITY' TO WPIX, N.Y.; WGN, CH

"Naked City," longrunning ABC-TV dramatic series which ends its network run this fall and goes into syndication under the Screen Gems banner, has been sold into the key New York and Chicago markets. WPIX, N.Y., bought the series along with WGN-TV in Chicago in the first syndication sales.

Package includes 90 hourlong stanzas and 30 half-hours, the latter representing the first year of the show when it was only a half-hour in length. "Naked City" is produced by Herbert B. Leonard.

Chicago, April 2. With rising tv program costs choking network profits every year, a Windy City o&o veep foresees the day when the veeps will be forced to turn to their own stations for program development. That day, he opines, is probably as imminent as two or three years from now, and "when it comes it will start a new era of the creative station manager and will make heroes again of the local program people."

Sterling (Red) Quinlan, WBBM chiefman who was the youngest in the old school of Chicago tv broadcasters and is now the last of them, points out that it costs upwards of \$75,000 a segment for a network half-hour show now and that the costs seem to go up about 10% every year with no prospect of reaching a plateau. "At that rate," he says, "we're bound to see the day when for sheer self-interest the networks will have to develop shows, or formats or new personalities in their key markets. The industry soon will be desperate for it."

"The point is that if one o&o can come up with a winner for its network—a show that can rank up there with a 20 rating—that network can easily save \$40,000 to \$50,000 a week on programming, based on what outside-produced shows are costing at present. I've got a feeling that if it only happens once, you'll see a rash of creativity at the owned-stations, and I'm speaking about all the networks." Quinlan is with ABC-TV. He cites Westinghouse's "Steve Allen Show," which WBBM carries, as an example of what might be possible to produce at the station level.

Quinlan assured VARIETY that he is not merely indulging in wishful thinking. He takes as a harbinger of what he terms "the coming trend" the fact that Leonard Goldenson, Simon Siegel and Tom Moe engaged the WBBM conference room for a few hours during the National Assn. of Broadcasters convention to look at 20 minutes worth of creative programming submitted by each of the five ABC-TV o&os.

There have also been evidences at recent affiliates meetings of a new network attitude towards its roots thinking in programming. Quinlan points out: "It's always been customary to ask the affiliates what they'd like to see on the network, but now the network people really seem to be listening. They're saying, 'Look boys, give us some ideas.'"

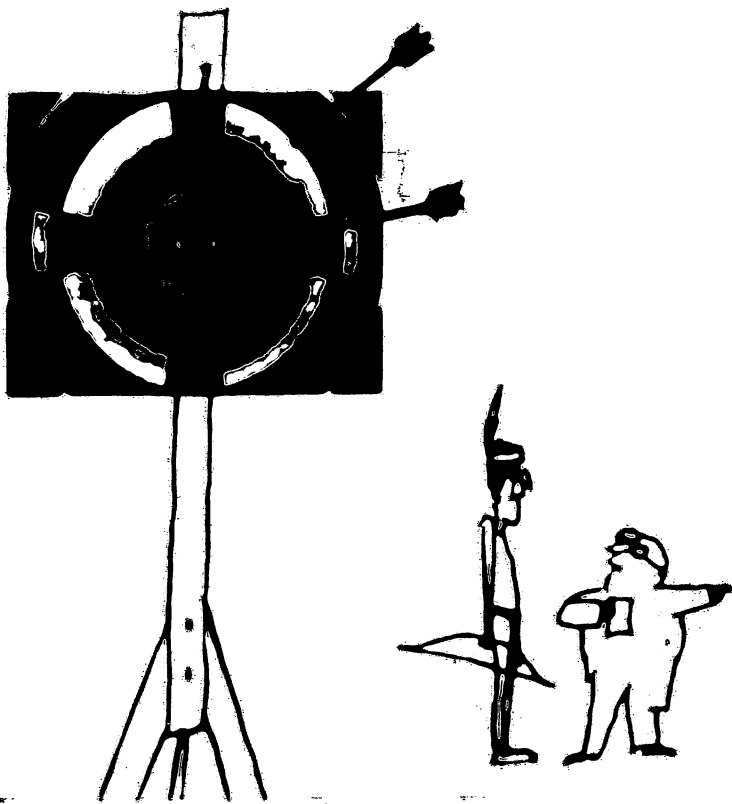
The WBBM veep earnestly believes that one day the board of directors is going to say to the owned-station managers, at one network or another, "Here's some local program development money. Try to come up with a winner."

(Continued on page 82)

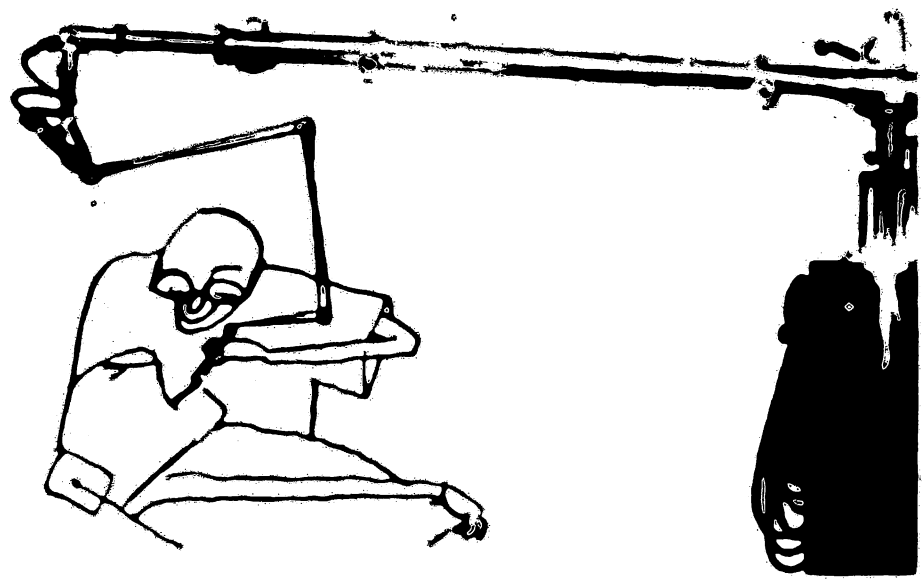
CBC Buys 18 MGM Post-'48s

Canadian Broadcasting Corp. has bought 18 post-1948 feature films from MGM-TV for the CBC-TV network. CBC bought nine features from Metro's latest package and nine from the group sold recently to NBC-TV.

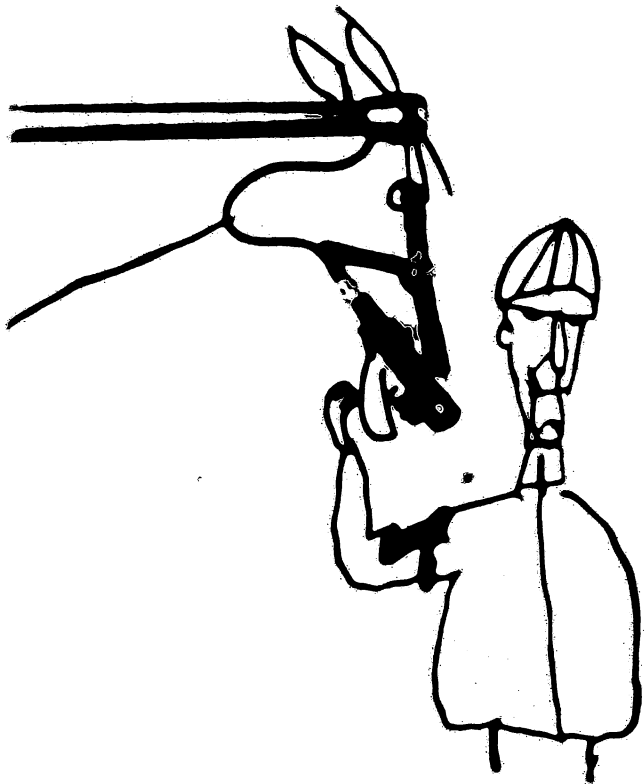
MGM-TV has sold its latest package of 30 83 films to 13 additional markets in the last month, bringing the total US sales to 42 since the start of this year. New deals include WNBC-TV, New Haven; KBTU, Denver; WSB-TV, Atlanta; WDSU-TV, New Orleans; KCMO-TV, Kansas City; WHI-TV, Pittsburgh; WMAL-TV, Washington; KVAL-TV, Eugene, Ore.; WNEP-TV, Binghamton; WLYH-TV, Lebanon, Pa.; WFBG-TV, Allentown, Pa.; KROD-TV, Colorado Springs; and KARK-TV, Little Rock.



If you aim high...



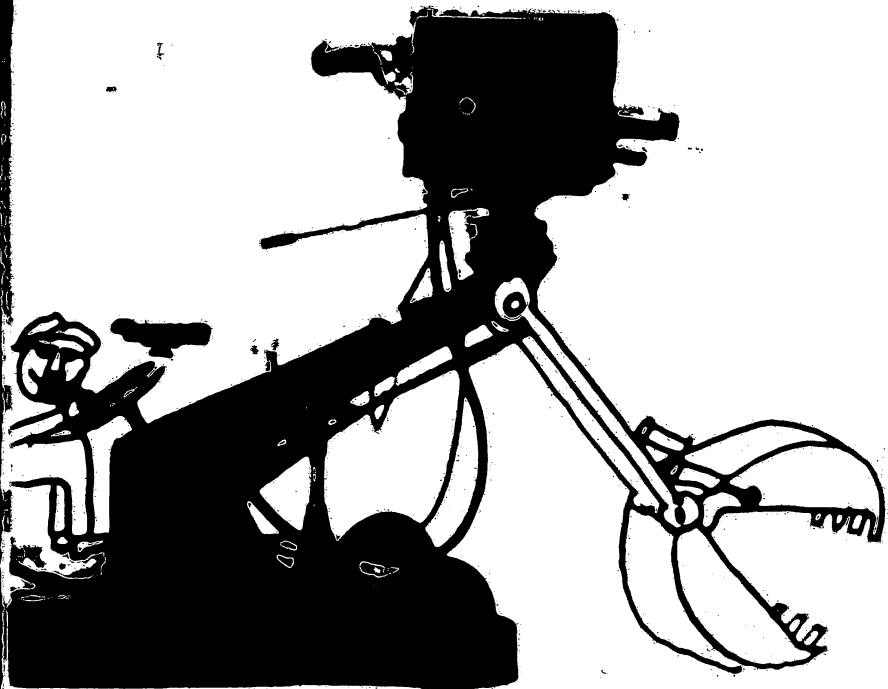
dig deep...



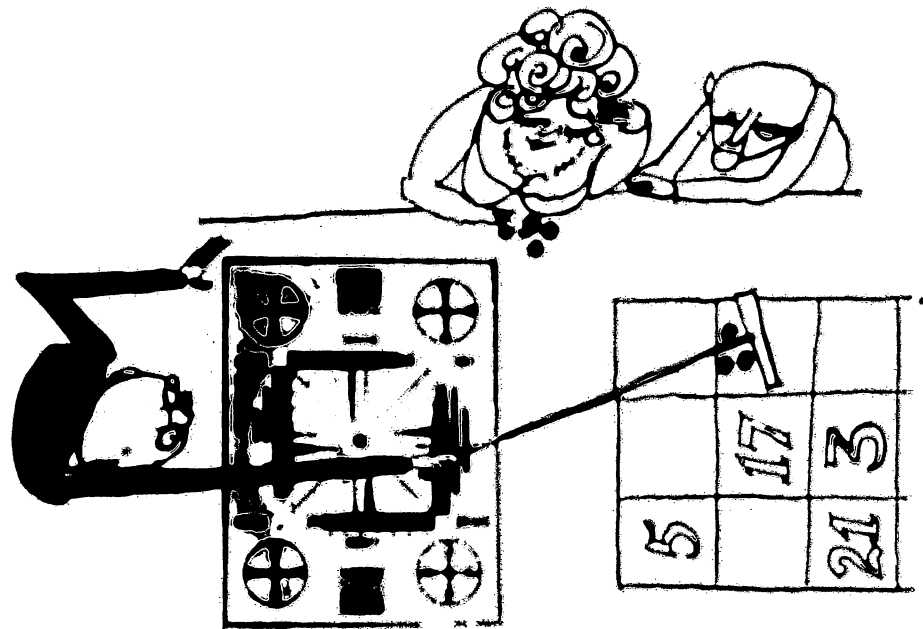
play some long shots...



study the signs...



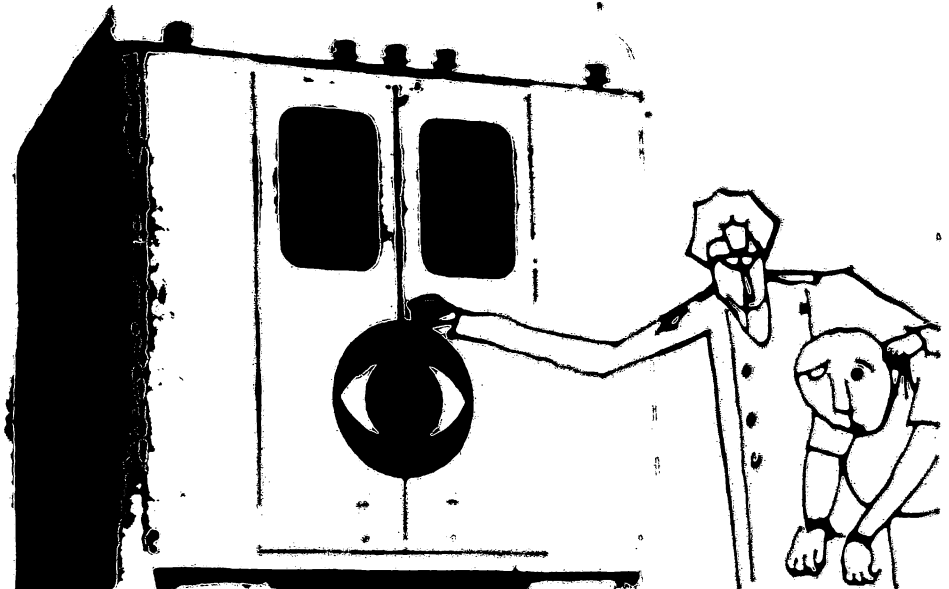
a little deeper...



take some gambles...



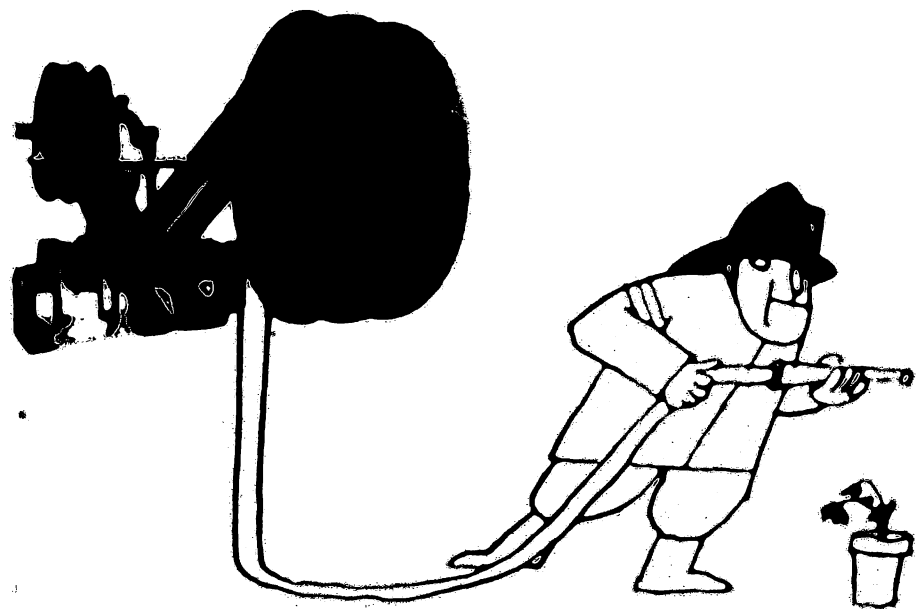
watch developments...



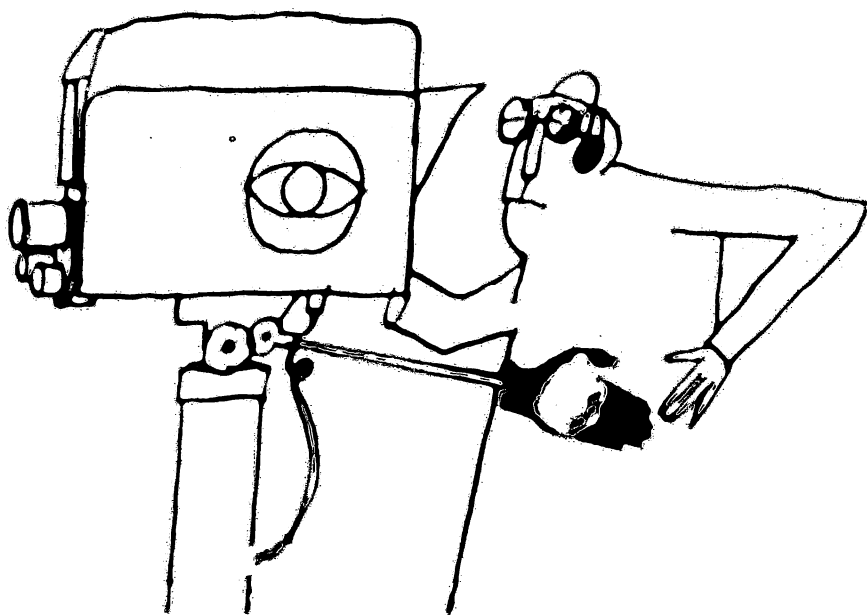
capture big names...



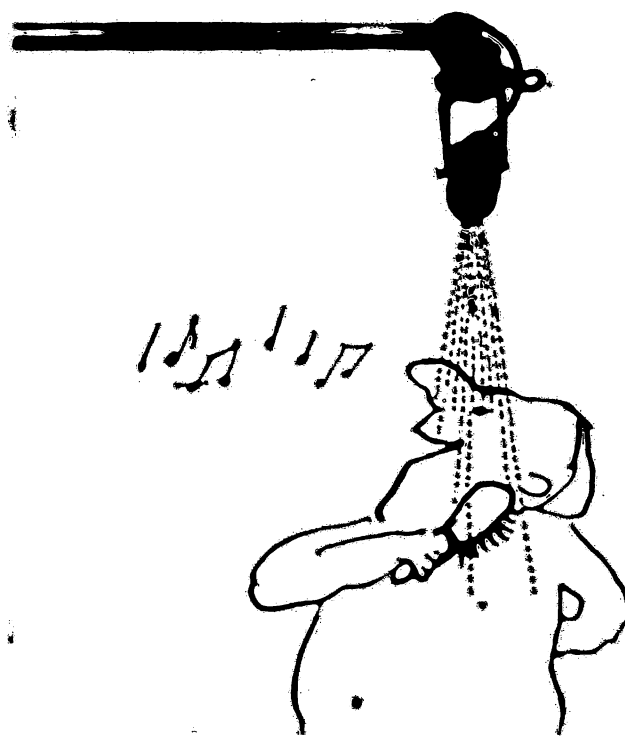
develop new ones...



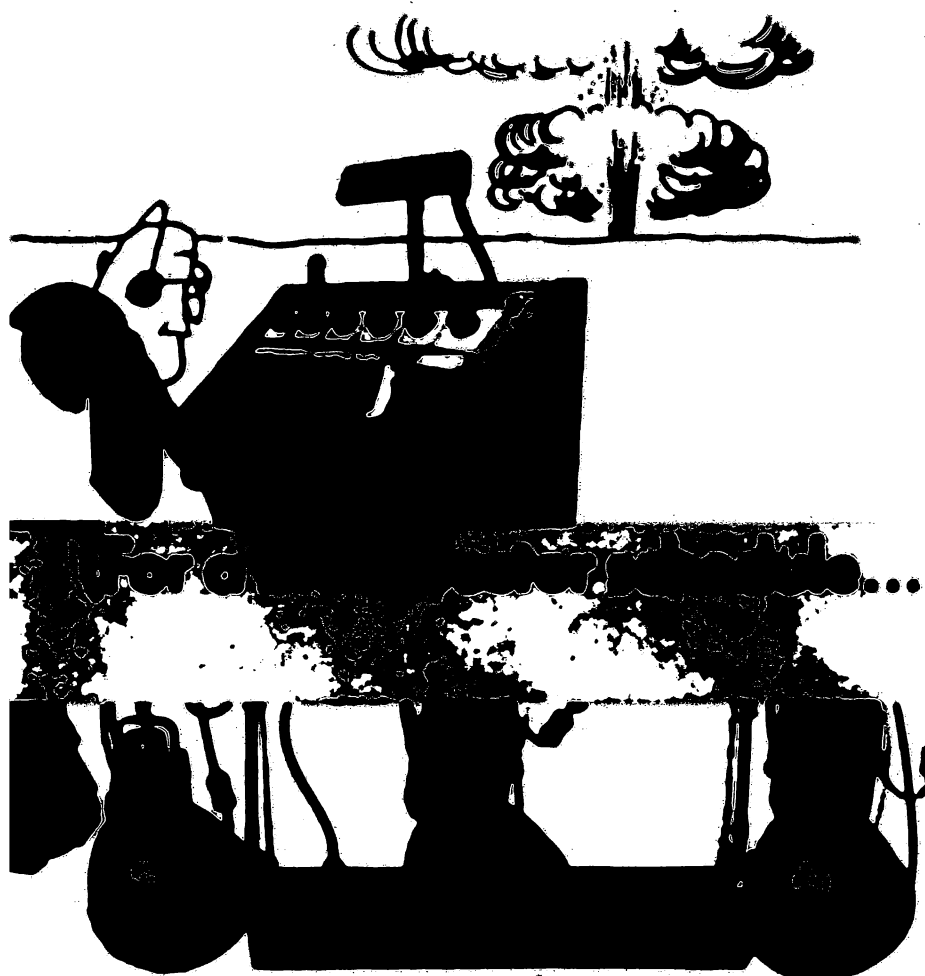
nurture them all...



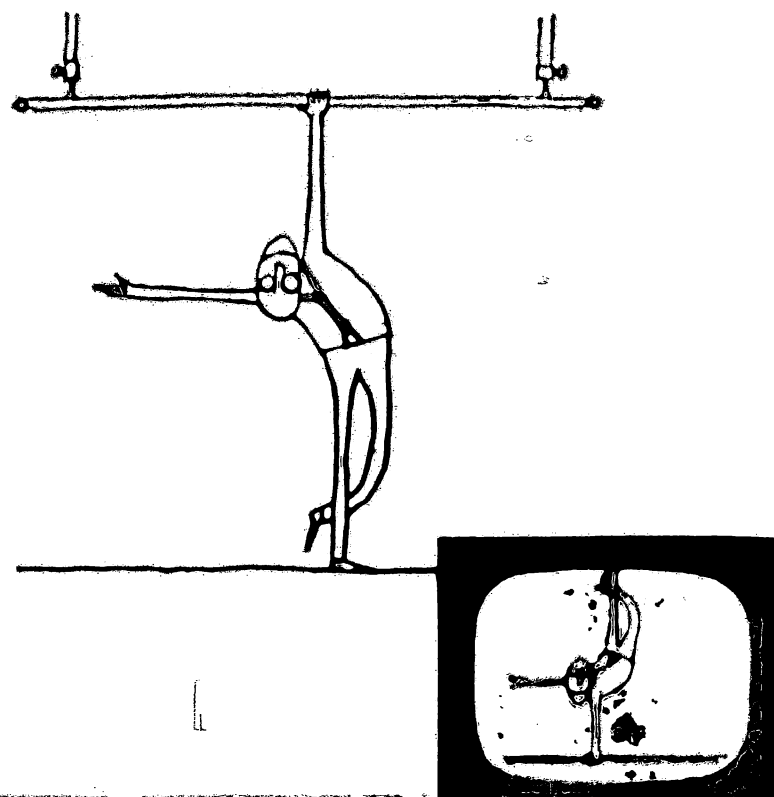
add the best station lineup...



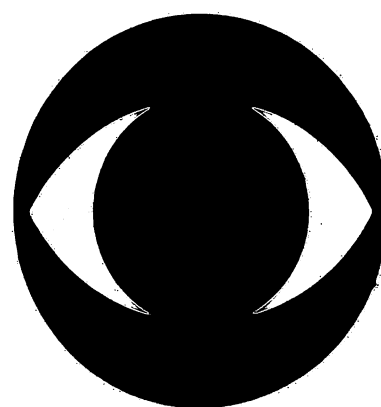
make advertisers happy...



win the nation's applause...



with balance...



then you're the
CBS
TELEVISION
NETWORK



**NOW ENHANCED BY
THE MOST DISTINCTIVE
EXTRA SERVICES
EVER PROVIDED
BY ANY SYNDICATOR!**

DICK POWELL'S
ZANE
GREY
THEATRE

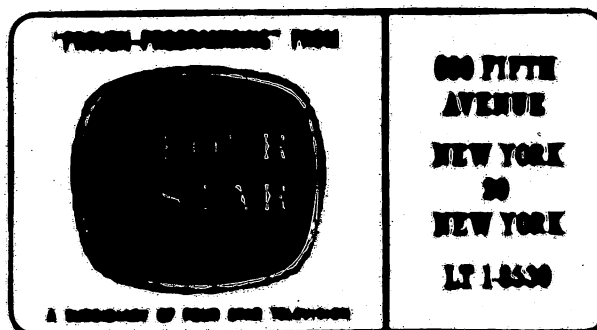
HOST: DICK POWELL

[illegible]

HERE'S WHAT'S AVAILABLE TO HELP YOU REALIZE ITS GREAT POTENTIAL:

- 145 different, per episode "coming attraction" trailers
 - Per episode action photos with titles,idents and synopses
 - "Network caliber-or-better" promo hits including teleps, :10, :20 and :60 second filmed trailers, ad mats, on-air announcements, bios, etc.
 - Two weeks before playdate film delivery for taping promos (by request)
 - Color photos on loan books
 - Sales helps to station reps for more national spot business
- BY FAR THE MOST ENTERTAINMENT
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DICK POWELL'S ZANE GREY THEATRE PROGRAMMED "BACK-TO-BACK" WITH THE RIFLEMAN MAKES TV'S GREATEST WESTERN HOUR.

TV SPOT COMMLS. LURE NAMES

CBS-TV's 'Benny Ante'

A reported peace reigns over the battlefield of the giants—a battle triggered by the move to upset the slot next season of the Jack Benny show on CBS-TV.

Benny, playing out 9:30, won't follow Red Skelton, as he now does, with "Whistle Stop" getting the 9 o'clock berth. That's how it was plotted by CBS-TV proxy James Aubrey, in his pre-season mailing of the network schedule to affiliates. Benny's feelings, however, have been assuaged. CBS-TV made a deal with Benny to buy 250 episodes of his series for a reported sum in the neighborhood of \$3,000,000, to be rerun as a daytime entry in '64 or '65.

At the network, there was no report of a link between Benny staying at 9:30 p.m. after the new Paul Henning series, and the daytime deal. Other quarters, though, saw a link, citing previous network deals with Benny, one of which involved the retaining Benny's services a couple years ago via the purchase by the network of Benny's "Checkmate" villain series.

Benny, along with Young & Rubicam, representing responder General Foods, expressed disappointment at losing the post-Skelton slot. At stake was the sizeable lead-in afforded by Skelton as opposed to the unknown lead-in quality of the Henning show.

From Aubrey's point of view, ably expressed by some of his senior aides, no one, including top talent, should dictate the slot of any program. That's strictly a network privilege and the slotting should be dictated solely for network reasons.

Joined in the fray, before the daytime Benny rerun deal was consummated, was Bud Barry, at Y&R, representing General Foods, and a beef by Benny to his old friend, CBS board chairman Bill Paley.

In the midst of what now seems sweetness and light, CBS-TV now has two hot nighttime entries for daytime airing, the other being reruns of the Andy Griffith series slated for airing in '64-'65.

Directors Co. Tapping Brit. Literati For Flow of NBC DuPont' Dramas

Directors Co., the Fielder Cook-Franklin Schaffner production company that again for the '63-'64 season will be doing seven original dramas for NBC-TV's "DuPont Show of the Week," is winging a spread of 6,000 miles in either direction out of New York in a search for good scripts. And U. S. video's scribes are right now in competition with the best Britain has to offer—which, says Fielder Cook, the partner who has been facing east, is considerable.

Britain's tv, both commercial and BBC, stands today with five-drama where U. S. tv was back in 1955, says Cook, who has been reading a stockpile of English tv scripter's works by Albion moonlight while producing a special in London for NBC and British Rediffusion (joint effort, being handled by Cook independent of Directors Co., will be aired both in Britain and the U.S. and is a melior titled, "To Buy a Second Career," starring Jack Hawkins and Pamela Brown). As in U. S. tv's so-called "Golden Age," British tv is now presenting 200 original dramas a year, and 150 of them are mediocre or awful, says Cook. Another 25 to 35, he figures, should be classified as good; then there's five or 10 that are excellent, and the three or four—as it used to be here—that are "marvelous."

On his last couple of trips to London on the U.S.-Angle production, Cook has taken time to plow through scripts already aired. In reading more than 100 scripts—"I got cross-eyed"—Cook says he found five British writers who rank with any U. S. tv has ever produced. It's Cook's plan currently to use one, two or possibly three British scripts, either originals for DuPont, joint deals, or remakes of the British productions already aired.

There are other advantages on the British scene against the dried up U. S. script market, which, incidentally finds all the tv-trained good guys employed elsewhere. As Cook runs it through: Reginald Rose is a corporation; Rod Serling is two corporations; Loring Mandel has taken a year to write a play, is now writing a movie; Horton Foote is working in pix and writing a new play; J. P. Miller is in features; Ted Muesel ditto; Mike Dine is writing a novel; and so on. For the producer, one of the important advantages in Britain is that the top tv writers also branch out, but they continue to knock out tv originals—probably because there's a market.

Another advantage is the modus operandi. British tv writers submit a script—not a story suggestion followed by an outline (which could be followed by a script, which then needs rehashing. The British writer, with script in hand, has a sales advantage, because he already

is aware of the weaknesses and can talk forcefully about strengthening his piece. Same time, Cook says he has seen U. S. writers fold in the middle of presenting an idea.

Anyhow, for the record and the possible future on U. S. tv, here are some of the writers so far who have most impressed the Directors Co. exec: Alan Owen, Harold Pinter, Jack Pulman, Hughes Wilson, Alan Richards and Berthel Mather.

In spite of the fact that both Cook and Schaffner feel that the Hollywood tv film writer, locked in by the series format's continuity of characters, are writing "incidents" rather than drama in the true sense of the word, Schaffner has been scrounging the Coast scene for original scripts. As previously reported here, he thinks he might come up with something despite all.

British Lion Bows In Telepic Prod. Via Granada Tie

London, April 2.

For its first venture into the vidpic arena, British Lion has teamed up with Granada TV and Television Wales and West on the production of a skein of 13 one-hour stories spun around the characters of the famed old novel "Lorna Doone." Total budget is loosely around the \$1,000,000 mark.

Frank Launder is producing and Jim Williams has written the first script, will be writing most of the remainder and supervising what he does not directly write himself.

Bulk of the shooting of the entire skein—and if it clicks a new one will be launched to follow on—will be in the western counties of Devon, Cornwall and Dorset, the novel's original locale. This is presumably where the principal TWW contribution will be made. All studio work will be done at Shepperton. Shooting is expected to start in the early summer and tentative launchings pencilled in by the two tv companies are for late fall or early winter.

Apparently the partnership came about by one of those rare show biz coincidences: Launder and Sidney Bernstein, the Granada topper, getting the same basic idea together. Both went after Jim Williams for the almost identical writing job and finally decided that co-operation might be the best idea of all.

ONE DAY'S WORK CAN EARN 25¢

By JOE CONEN

Now that talent agencies have discovered how much coin there is in commercials, they're planning to increase the take by getting top names to make commercial films. Among the monies being discussed for some stars are sums ranging up to a reported \$25,000 for a commercial, which would entail a day's work and with limited use so that it wouldn't interfere with working for other sponsors.

The plan has already been tried on a limited scale. The Janis Paige shampoo commercial is so arranged so that its restricted use cannot bring in sufficient residuals to equal her guarantee. The same plan is being pitched in other names, and likelihood is that it may be a regular item for upper crust performers.

The entry of agencies into the commercial field on a full-scale basis is comparatively recent. For example, the William Morris Agency has been in this field for only three years and the department is now extremely profitable. General Artists Corp. followed suit shortly thereafter, but its operations are more limited.

The major objection, that of overexposure, the agencies feel has been overcome by the stipulation of the number of plays each commercial can get. For those same names, such as models, singers and announcers there has been as much as \$50,000 for a widely used filmed sales spiel. The agencies have plotted to increase this kind of coin by use of names and feel that they are on the verge of inkling a few deals.

One such deal, that of Danny Thomas, who is pitching Maxwell House Coffee, is getting a hefty return on this pitch. However, Thomas is being used because his regular show is also sponsored by the coffee. Thus, the bankroller is taking advantage of the identification on which they have already invested heavily.

This is not the case in the new deals being concocted. The agencies are plotting to have names do the selling, but not frequently enough to be identified with any particular product.

What effect this will have on the commercials field as now set up remains to be seen. One agency felt that, if mishandled at the percentage level, it could conceivably draw off sponsors of regular shows. They admit that sponsors have generally wanted their headlines to make a sales spiel for the commercial on the regular show. From the moneyman's viewpoint, this is the climax of the program. If they could buy the apex, then, of course, they might try to displace with the rest of the program. The percenters say that they won't let that happen and limited use at high guarantee is their answer.

Shuberts Plan TV Prod. in N.Y.

Alvin Cooperman, who eight weeks ago became booker for the Shubert Theatres in New York, is considering plans to move the firm into television production in N.Y. He says that nothing will happen for at least another year, but he and Lawrence Shubert, Lawrence Jr. have talked about the possibilities of a local Shubert Film facility.

Cooperman began in the late '30s with the Shuberts and in '51 went into tv, returning only this year after racking up major tv production credits on both Coasts. Cooperman, who once worked for the late Shubert chief booker Elias Weinstein, says that his immediate concern is getting the Shubert legit houses booked for next season.

Dickens Wright Standing (K)PAT In Shifting Radio Formula to Frisco

Horse of Another Color

Vincent Fennelly, producer of "Rawhide" for CBS-TV, came from Brooklyn and by his own admission the only horse he saw before becoming an actor producer in Hollywood was the one drawing the Borden milkwagon.

He's learned a lot about western ways since, including the fees for cattle aiming, cattle being on camera regularly in "Rawhide." He said the fees for aiming of cattle run this way: \$5 a head to walk; \$7.50 to run; and \$10 a head to stampede.

CBS keeps 500 heads of cattle at Albertson Ranch, about 30 miles from Los Angeles, for the "Rawhide" series, and when needed, other herds are brought in from Mexico. "One thing they don't get is residuals," Fennelly says.

Desilu's 'My Love' Bounces McCoys' Off CBS in Fall

Desilu's half-hour series, starring Glynnis Johns, tentatively titled "Careful My Love," has won the Wednesday at 8:30 p.m. CBS-TV berth for next season. Slotting of the Desilu property, described as a comedy-mystery, and its sponsorship by Ralston Purina spells the nighttime demise of "Real McCoys."

Glynnis Johns starrer won out over other entries, including "Car 54" and an Ethel Merman starrer. Costar of the new series is Keith Andes, who costarred with Lucille Ball in the Broadway legitier "Wildcat."

In the new biz department for the '63-'64 season, Spindel joined R. J. Reynolds as cosponsor of "Password." Coca Cola, Bristol Myers and Parliament eligs lined up as participating sponsors of "Rawhide," which is now half sold.

Web's prestige on American history, retitled "The Great Adventure," slated Thursdays from 7:30 to 8:30 p.m. is now being pitched to blue-chip advertisers as a program buy, rather than as a participation vehicle.

Don McNeill Sam. ABC-TV Series

Chicago, April 2. Don McNeill, host of ABC Radio's "Breakfast Club" for three decades, will take another ring at television with a new Sunday afternoon series on ABC-TV that starts May 5. New entry is a quiz-game show titled "Take Two," which will displace "Alumni Fun Show" on the network at 3:30 p.m. (EST). U.S. Gypsum will sponsor for a minimum of 13 weeks.

Show is being produced by Fred Olson, proxy of the Chicago firm, Ray-Eye Productions. McNeill, who will host, has had other video stints in the past, including a television of "Breakfast Club," but all have been short-termers.

New Crosby Prod. Execs

J. R. Rodgers, formerly associated with Jack Webb's production companies, has moved over to Bing Crosby Productions as treasurer and controller. At the same time, Irving Lande was named head of business affairs.

Lande, formerly with Artists Agency Corp., will handle all writer and director negotiations for Crosby Productions' "Ben Casey" and "Breaking Point" series.

When Dickens J. Wright Assoc. premieres in San Francisco radio April 29, it not only will be invading the market with the "good music" sound that made WPAT, Paterson, N.J., famous in the industry and a major force in New York A.M. but also the call letters—or anyhow the western approximation of same, KPAT, that is.

For Dickens Wright, who bought WPAT in the early '50s for around \$500,000 and sold it to Capital Cities a couple of years ago for around \$5,000,000. Acquiring the call letters KPAT to put on his new firm's first station (presently KRC) is the final haul in a mother lode from WPAT. In the last few months he has been joined in the new venture, which plans to eventually operate seven outlets in seven major markets, by just about all the top execs that were with him during the building of WPAT. They include former vicepres and operations director William J. Calbert, music director David Gordon and publicity-promotion-ad director John Dori.

Says Wright, "I haven't any doubts at all that KPAT (new KRC) will be a great success and neither do any of the men on my staff. As you know, this is the same group that worked with me to build WPAT from a small, relatively unknown property into one of the most successful independent stations in America's most competitive market. All of the highly respected and commercially successful policies we originated in the Greater New York market will be strictly adhered to by us in the Bay area. KPAT will be that rarest of radio stations, a station responsibly aware of its audience's needs, realistically aware of its advertisers' needs. Under Wright's ownership, WPAT had strict commercial regulation involving restrictions on type of product, speed of delivery etc., and blurbs and news were clustered at breaks with prime emphasis on "through" programming of music. Like WPAT, KPAT will be simulcast on AM and FM 24 hours a day."

"Unfortunately," says Wright, "we shall probably be called a 'good music' station for paucity of expression in the industry, but for the record, we will be a music station and not a 'good music' station in either of the two all too common meanings of that phrase."

Wright says the current KRC rate card will be increased by at least 500%. Immediately, and he's got the same patience (probably more now) that it took to wait out Madison Ave's time buyers when WPAT was big with New York listeners but still small with advertisers. "We're not in a hurry. The Bay Area is a big market, a rich one and a very right one for our kind of radio station."

With minor modifications that may be made to suit particular markets, future purchases of the Wright company will see a swing to the PAT modus operandi in partnership with Paul Bausman, one of the principals at WPAT. Wright controls 78% of the stock in the new org. Balance is held by a small group of individual investors, none from broadcast ranks.

NBC News Specials

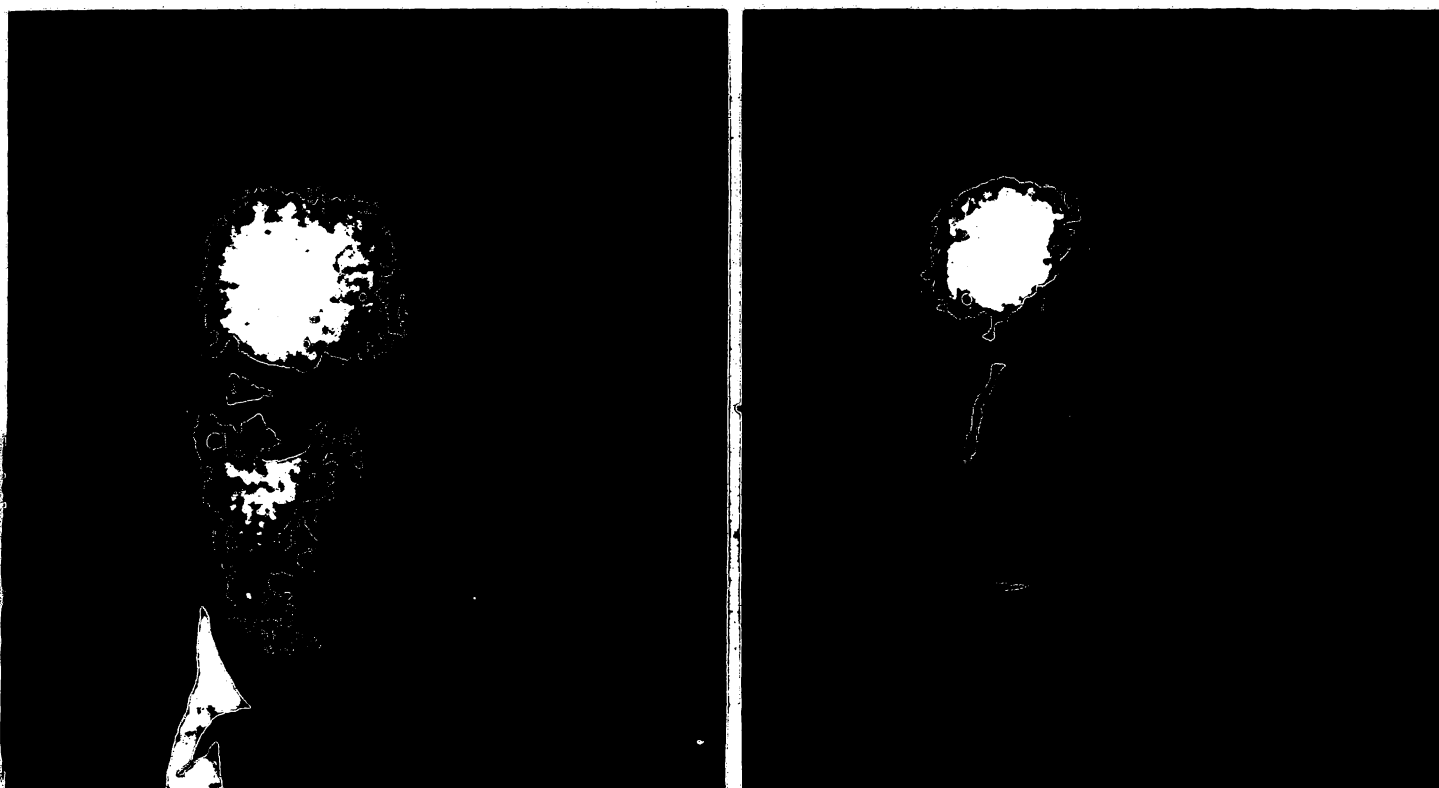
Washington, April 2

Eight of next season's NBC News' tv specials were listed by web exec veepee Bill McAndrew. The news chieftain, was in Washington today "Tues" to receive a Veterans of Foreign Wars' citation.

The specials in the works are on the French Army and its influence on politics, the training of a pro grinder, private art collections, the life and culture of modern India, the history of the Mississippi, a train journey by Orient Express, a carryover from this season, life in Australia, an outer space examination.

Award form the VFW was for NBC-TV's "Profile in Communism" and "The Tunnel."

SHOW MEN SHIP

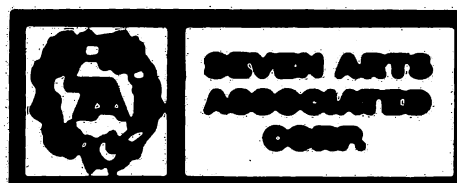


Among the harbingers of Spring in New York is the sight of grim-faced network executives, armed with pilot films and attache cases, on the hunt for Fall sponsors. But not at NBC. The early hunting has never been better, and the network was substantially sold, well before the vernal equinox. The reason for this unprecedented sales success can be summed up in one word. ■ Showmanship. For example: ■ Showman Bob Hope takes a new direction as star and host in a weekly series of one-hour dramatic, variety and comedy shows. And the program is SRO for 52 weeks, in one of the biggest sponsorship deals ever. Chrysler has Hope—and a red hot show for the Fall. ■ Showman Richard Boone is creator, star, host and continuing player in a one-hour dramatic series featuring television's only repertory company. Boone is a boon to advertisers, and Reynolds Metals has him—another bonanza prospect for the coming season. ■ And so it goes. ■ Thanks to master showmanship—and salesmanship—Spring has come in merrily at NBC.

Look to NBC for the best combination of news, entertainment and information



The finest product of the Japanese film industry—award winning films such as “The Island,” and “Rashomon.” These and many more films from Germany, France, Italy, and England ...the best the world has to offer...are all in Volume 6, “The International Volume,” Seven Arts’ new release of “Films of the 50’s.”



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 Los Angeles: 3542 Royal Wood Drive, Sherman Oaks, Calif. • STace 8-8276
 Toronto, Ontario: 11 Adelaide St. West • EMpire 4-7193
 For list of TV stations programming Seven Arts’ “Films of the 50’s”
 see Third Cover SRDS (Spot TV Rates and Data)
 Individual feature prices upon request.

JFK Will Love 'Em More in '64

Washington, April 2.

President Kennedy, with election year a mere year off, has warmed toward those working in the broadcasting industry again. After turning down an invitation to attend the annual Radio-Television Correspondents Assn. dinner here last year, he has agreed to come to the upcoming one on May 3.

Because the White House selected the date when the President would be able to come, 400 fewer people will be able to dine with the President and watch the show being arranged by a committee of the tv networks.

The dinner will be held in the ballroom of a new downtown hotel, the International Inn. The Assn. had wanted to have the dinner in Sheraton Hall of the Sheraton-Park Hotel which seats 1,200 (compared to 800 at the International Inn). The Sheraton-Park room is taken by a national convention on May 3.

Talent for the show is not yet firmly set. Stephen J. McCormick, v.p. of Mutual, is general chairman of the dinner. Outgoing proxy of the Assn. who will preside at the dinner is Robert Fleming, head of ABC News in D.C. The new president to be installed is Bill Murren, Washington bureau chief of NBC News.

The Lady Shows Her Black Ink

Femme Veepee at NBC Radio Talks Of Dollars With Sense; Web's Upbeat

By ART WOODSTONE

NBC Radio made a slight profit in 1966, a greater profit in 1967, improved slightly in 1968 in 1969 and now has every reason to believe it will hit still further—and greater—black ink in 1970. All this is according to Marian Stephenson who is in charge of the radio network's administration and who has the distinction of being the first and only female vice-president in the long history of the National Broadcasting Co.

There is no question about Miss Stephenson's femininity but she did, the other day in conversation with a reporter, talk a man's traditional business language—dollars and cents, along with some other things of interest to both sexes.

After a substantial loss in 1966, the NBC Radio network turned a small profit in 1967, a rather significant point since radio network's didn't—and, except for NBC, don't—make profits; they haven't since the advent of tv as a serious commercial threat. Miss Stephenson noted that a year later the NBC Radio profit picture was improved "many times" over 1966 and, then, the take in 1968 was approximately 30% better than '67.

Reason the dignified lady was so sure that 1969 would see NBC Radio exclusive of its owned & operated stations make the greatest profit since the old network radio days, some 11 or 12 years ago, is simple: "Our first quarter this year," she said, "is already better than the same time of 1968, and in the second quarter we have already met our budget expectations, which as written were an improvement in profit over last year the same months." Those same months, April through June of 1968, constituted the "best quarter we've ever had," she added.

She explained that radio network sales had been "terrific" lately, so that naturally it made it easy being way ahead of budgetary expectations.

The loss turned to profit came after NBC Radio in 1960 eliminated the soaps and the other drams. "That enabled us to turn the corner," Miss Stephenson said.

As for profit beyond this year, the vice-president, taking a page from the book of her chief, exec veepee Bill McDaniell, declared that profits for radio networking in general would have to improve once some acceptable measurement for non-plug-in radios was discovered. She said that last year 80% of the radios sold in the United States were of the non-plug-in variety and yet the webs have no way of substantiating to an advertiser's satisfaction that "two-thirds of the radio market is non-plug-in."

Miss Stephenson said the portable radios and car radios are measured by Sindlinger and Pulse but the problem was simply that Nielsen, which she said the industry considered the rating bible, had not taken to measuring the same group of radio listeners. She added that Nielsen is mulling such plans however.

"Should we be able to charge for the non-plug-ins, we will undoubtedly have higher sales and greater profit."

Miss Stephenson did not appear to be a lady who gives advice. Instead her own view of herself, and she seemed reluctant to talk too much about herself, was merely

that she'd rather ask questions than come in with the answer all set. She did suggest too that the one thing she couldn't stand—and she assumed no business man could either—was a woman who acted tough. She prefers the soft approach—logic and empathy.

As for her bosses, McDaniell, who heads the radio web, and Bob Kintner who heads NBC and all its parts, they like her style. That, they have made clear, is why she is now a veepee.

TV Variety Shows Play It Cool With Multiple Dealing

Variety show toppers no longer fear the talent shortage. They are leaving themselves open for next season so that they can take advantage of new names coming up or the sudden availability of established performers. They are no longer signing every performer being submitted to multiple deals. Many have discovered that this procedure, widely practiced last year, left them with no fluidity either artistically or budgetwise.

Indication of the new modus operandi is seen on the Garry Moore Show. Moore thus far is making provision for multiple guests deals for only three performers. He has lured Alan King for nine shots, Nancy Walker for four and Nat King Cole for three. Dorothy Loudon has been poached for 13 shows with options for another 13 when the show is picked up again. If Miss Loudon is resigned likelihood is that she'll be on all Moore shows for the rest of the year.

As of now, talent agencies are experiencing more difficulty in lining up multiple deals for next year, unless they want hot properties committed. They are in no hurry to do so in this category because of current guest shot ceiling of \$7,500, which is breached only occasionally. However, present tendency among talent buyers is to avoid paying the maximum.

Revue Setting Up Brit. Prod. Wing

Hollywood, April 2.

Revue Studios, MCA's tv film subsidiary, will establish a production arm in England. If current negotiations are successful, a coproduction deal with a major British tv company is now being negotiated by MCA proxy Lew Wasserman. MCA-TV, which handles global and domestic distribution of telefilms and feature films for MCA, would supervise the British branch of operations if the deal is finalized.

Richard Irving, a Revue production exec and officer, is being groomed to head production for Revue in England. Revue has been involved in five foreign productions but this would be its first international step into vidpix production. Revue of Australia, also a subsid, tapes live shows there.

Milt Joffenberg's Dual Role for Joey Bishop

With Joey Bishop returning next fall with the same half-hour format instead of the projected hour variety series, Milt Joffenberg will move in as producer of the series, as well as script supervisor.

Although it'll be Bishop's third season on the Coast-originating show, he's only now gotten around to establishing residence on the Coast. He's purchased a home in Brentwood, but will continue to hold on to his Englewood, N. J., house.

Sammy Davis, Cole Specials for BBC

London, April 2.

NBC-TV's Tom Moon has packed a couple of big tv scoops; Sammy Davis and Nat King Cole exclusive appearances on the Corporation channel.

Davis, who played into London early Saturday aym (30) and hosted a press cocktail party the following day, has packed for a 45-minute show to go out live on Sunday, May 5, which will be during his season at the London Palladium.

At time of writing no more details are available other than that production will be in the hands of the BBC's top light variety singer, Dennis Main Wilson and will go out at a peak hour.

The BBC says that, as far as its information goes at the moment, the Davis show is officially shelled as "a one-man show." But when he arrived he had with him comic Pat Henry, dancers Oogie and Margot and his own drummer Michael Silver. If Davis' previous preference is any guide, it is quite possible that he will not map out his tv show program until much nearer the time.

The Nat Cole project is a much less ambitious one. He has put his name to a contract to do a 20-minute show which will be taped on July 16 while he is here on his tour.

'Z Car' Click Down Under Sours Aussie Demand For More Brit.-Accented Fare

London, April 2.

The success of the BBC's tv skit "Z Cars" in Australia appears to have spearheaded a new demand in the Commonwealth for British vidpic and tape material. It is ironic, but the strong feeling is that this program has helped Granada sell its longtime winner "Coronation Street" to a Sydney station. (See separate story).

Steps for a number of Aussie tv outfits have just recently been asked to see more and recommend more UK stuff and not to worry about the problem of regional dialects or accents. This is a double breakthrough in one.

One resident Aussie tv ren explained it this way: "Until just a few short weeks ago there was just not enough air time to squeeze in British shows which most of the time prejudiced themselves out of the market because of the dialects used."

"No doubt Australian stations have started on the bottom layer of their material stock and are needing more supplies, and at the same time the 'Z Cars' series has received such a terrific critical acclaim and public reaction, that programmers out there do not appear to be as worried as they used to be over regional accents."

Certainly the "Coronation Street" consignment—24 segs, the first ever made more than two years ago—will go out over the Sydney station TCNS, exactly as British viewers saw them here. And the new alert is for half-hour drama and pubaffair programs, individuals or in skeins. But still not comedy.

Benton Exits Revue For 'Kildare' Series

Hollywood, April 2.

Douglas Benton has exited Revue Studios to join MGM-TV as associate producer on its "Dr. Kildare" series, which is produced by David Victor. Benton was a writer and production exec at Revue.

Calvin Clements, who has been associate producer on "Kildare," exits to resume freelance writing.

Vincent Fennelly Envisions Era Of 2-Hr. Featurettes (250G Per) For TV

CBS Shifts More Prod. To Republic Studios

Hollywood, April 2.

CBS-TV is planning to move its "Gunsmoke" series from Paramount Sunset to Republic studios for production next season, also its new hour-long series, "The Great Adventure." The web, which has a lease with option to buy Republic, is already leasing its "Rawhide" series at the valley lot.

"Adventure," produced by John Houseman, was formerly called "The Free and the Brave." It debuts next semester.

ABC Daytime Hits High Noon With Tennessee Ernie

After precisely one year of launching his daytime show on ABC-TV, Tennessee Ernie Ford has hit the rating and sales stride projected by the network programmers. Ford, who began his five-times-a-week half-hour show April 2 of last year, is now consistently reaching over 2,500,000 homes daily. This level compares with the 1,000,000 homes reached about six months ago.

One of the factors in the build-up has been the shift of the Ford show to a noontime start at that time. He originally opened the network at 11 a.m., a position which will be taken over by "The Price Is Right" in the fall.

Meanwhile, Ford has brought in some top advertisers into the network's daytime picture. One of the most important for the network was Westinghouse, for its appliance division. Latter company, which bowed its campaign to ABC last month, has pegged its bankrolling of the Ford show onto a major merchandising point-of-sale promotion. Similarly Sunshine Biscuits has been heavily promoting its participation in the Ford show.

Ford currently is about 85% sold out at a premium rate of about \$4,000 per minute as against the web's meager plan of \$2,000 per minute. Current bankrollers include, besides Westinghouse and Sunshine, Clorox, Campbell Soup, General Foods, Norge, R. T. French, Malton, and S. C. Johnson.

Today's Hits Road In Dutch Treat

It was obviously decided that "Today" will continue travelling, despite beefs recently from the New Orleans Times-Picayune that the early morning NBC-TV stanza was free-loading. "Today" is going at the end of April to Holland to tape five shows.

Holland will undoubtedly pick up some of the extra charges incurred in transporting the stanza to Europe. After the New Orleans newspaper beef, NBC News held confab about the show's travelling and reaffirmed the conclusion it had reached in N.O. during Mardi Gras—that it would give credit to financial contributors at the end of each seg.

WGN-TV Launch Pad

Chicago, April 2.

Two-thirds of WGN-TV's 1962 program department booked the indie within the past nine months to try their luck in New York, and both hit the jackpot within the past fortnight.

Ed Warren who had been WGN-TV's program director, left last summer to take a similar post with WNBC-TV in Gotham. A few months later one of his WGN staffers, Fred Silverman, quit to seek more challenging action in New York and hooked on with WPX.

Two weeks ago Warren was plucked by ABC-TV as pd over the five o'clock stations. And Silverman last week was appointed director of daytime programs for CBS-TV, the spot vacated by Oscar Kitz who moved up to program administration.

Featurettes for tv, of a length of two hours, at a cost of about \$250,000, is forecast by Vincent Fennelly, producer for CBS-TV's "Rawhide."

Fennelly, when east for huddles with network brass, said he based his forecast on a number of developments in tv, the growth of the 90-minute form, the success of networking of Hollywood features, and the need of the majors to keep their studios active.

The hour form, according to Fennelly, is drying up in terms of coming through with fresh, original story formats. He raises the question of how many movies, psychiatric shows can there be? He points to the look alike story ingredients in so many of the hour shows peddled this season. Producer feels that breaking into a two-hour film format would open up new vistas.

Rating points going to network telecasting of vintage features proves that audiences can be held for a two-hour span, he adds.

Fennelly, who produced low-budgeted features before enter. g tv production, says the economics of producing two hour featurettes would work on tv. It's not only a matter of money, though. The way Fennelly envisions it, a studio or network entering the featurette field would build up a stable of contract writers, and actors, going back to a situation before the majors were so hard hit by the tv medium. Such a talent reservoir would insure the quality of the product and the emergence of popular on-screen faces.

The 90-minute "Virginian," the elongated "Wagon Train" and the "Arrest" and "Trail" gambit next season on ABC-TV, each 45-minutes in length, slotted back to back, indicate, according to Fennelly, the new direction of networking.

Initially, as Fennelly sees it, the two-hour featurettes would be programmed in the form of special. They would be new movies as opposed to the oldies, the producer adds, with emphasis.

Huntley-Brinkley Now 75% Sold

NBC News has sold 75% of the new half-hour Huntley-Brinkley tv strip, which begins next fall. So far, Reynolds, Tabacco, Alcoa, Aluminum, American Home Products, American Chicle Co. have bought big hunks of the cross-the-board news program.

Out of the 20 quarter hours every two weeks, five are still available—two one week, three the next. In most areas, the H & B stanza (now 6:45 to 7 p.m.) will run 6:30 to 7. NBC-TV is holding out for firm 52-week biz, as with the present quarter-hour series. None of the four sponsors so far has any cancellation privileges, making them all firm 52-weekers.

American Chicle and Reynolds each has five quarter hours every two weeks. Alcoa has three. American Chicle two.

Reuben Frank is expected to return to the series which he left last year. He will be exec producer of the expanded Huntley-Brinkley show, and Elliot Frankel who is now producer, will be his producer too.

CANADA CUTS QUOTA IN SUMMER BY 10%

Ottawa, April 2.

"Canadian content" bureau of Canadian television broadcast, is to be relaxed by 10% during the summer. The Board of Broadcast Governors, ruling that Canadian video shows must have a minimum 55% Canadian content will also to 45% from June 2 to Oct. 1, according to BGC plans for all webs and stations.

Reduction will help, principally, the indie stations during a time when commercial revenues decrease with loss of watchers. The Canadian content ruling went into effect April 1, 1967, with a 45% minimum which rose to 55% a year later. This was reduced during the summer, reinstated last Oct. and now will again be dropped for the 1968 warm time.

WNBC-TV devotes over one-third of its schedule to information, education, culture. More than programmed by any other New York commercial television station. More hours of hard news, too. That's why WNBC-TV is known as "New York's community-minded station."

Each week, more than 90% of New York's metropolitan area families spend over 11 hours with WNBC-TV's diversified entertainment and information schedule. And the unique, community-service programs reach sizable audiences, too. More New Yorkers tune to *Recital*

Hall in a typical month than will attend concerts at Philharmonic Hall in Lincoln Center in a year. WNBC-TV's *Dialogue*, *Open Mind*, *Direct Line*, and *Youth Forum* each attracts more New Yorkers than subscribe to the *Saturday Review*. (*Youth Forum* alone has won 23 awards for excellence and community service.) Together, these five programs form the basis for a new sponsorship plan called Pathways—to help advertisers concentrate impact on New York's most thoughtful audiences. (Detailed brochures available on request.

as much a part of New York as its subways

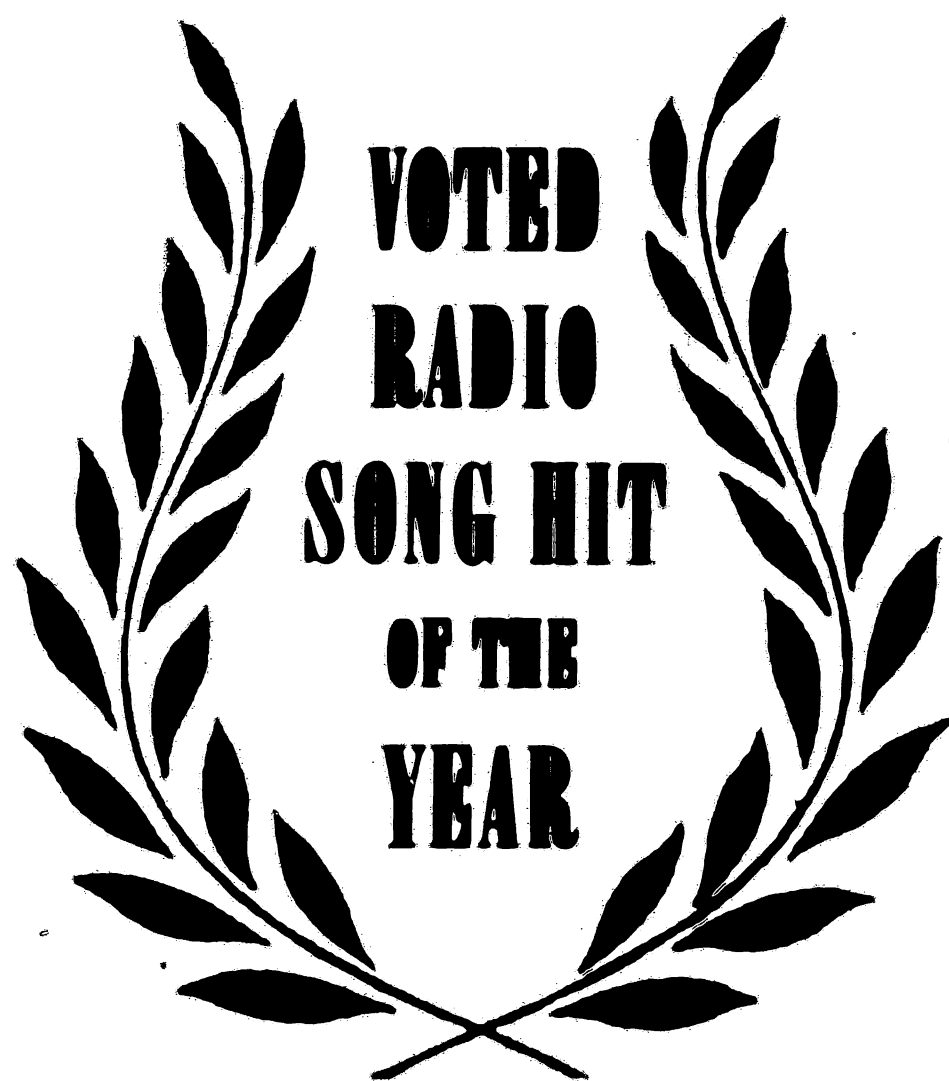
Current sponsors are P. Lorillard Company, Bowery Savings Bank, and Socony Mobil Oil Company, Inc.)

WNBC-TV — serving the metropolitan area of New York, New Jersey, and Connecticut—creates programs that viewers talk about, think about, care about. That's why New Yorkers rely on WNBC-TV. It links them to local issues and events—much as the subway system links them to many points in the metropolitan area. This kind of community-station bond is distinctive to the programming of all NBC Owned Stations.



WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON

NBC Owned. Represented
by NBC Spot Sales.



*By the Nation's
Radio and Television Editors**

"WHAT KIND OF FOOL AM I?"

By Leslie Bricusse and Anthony Newley

from the Broadway Hit Musical

"Stop The World—I Want To Get Off"



**21st Annual
All-American Poll
conducted by
Radio-Television Daily*



BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, New York
Chicago, Los Angeles, Nashville,
Toronto, Montreal

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jack Rubin, director of CBS-TV sports, back from a business trip to Europe . . . Salvatore J. Lippman Jr., CBS-TV v.p. of business affairs, to the Coast . . . CBS-TV's Bud Savoy and Lloyd Britton off to Venezuela for p.a.'s . . . Gene Roth, CBS-TV v.p. of program administration, off to Coast . . . Vito Allen, on-CBS-TV producer, tapped to produce the variety show of the annual radio-tv correspondence dinner in Washington May 3 . . . Wedding bells in May set for Bart (Gumbel) Reynolds and Judy (Fair Exchange) Curren . . . CBS-TV proxy Jim Anthony back from Coast and out to NAB meetings . . . James Dolan made the acceptance speech for Ted Husing when the latter was inducted into the Hall of Fame of the National Sports Broadcasters and Sportswriters Assn. on Tuesday (3). Group held its annual meet at Salisbury, N.C. Dolan, director of CBS Radio, worked with Husing for many years.

Summitman Henry, former lead in "I'm Dickens—He's Fenster" will be guest on NBC-TV's "First Impressions." Segment was taped Thursday (30) . . . Independent Television Corp. has named Ted Smith as account exec for northeast sales territory . . . Sam Cook, vice president, administrative v.p. of CBS Films, served as toastmaster Saturday (3) at the annual luncheon sponsored by the Community League-Panasonic Chapter of the Assn. for the Help of Retarded Children . . . TV and radio consultant Eugene (Gene) C. Wyatt joins United Artists Television as an account exec. Wyatt will headquarter in N.Y.

Bruce Cohn has joined Teletelvision as a producer . . . TV announcer Herb Hansen married Sunday (31) to Lois Wasserman, N.Y. social worker . . . Bruce Lodge named treasurer of Screen Actors Guild Canada . . . John Fower, director of children's programming for ABC-TV, will continue as exec producer of "Discovery" when the show moves into a Sunday afternoon slot starting Oct. 1 in a one-a-week version under the jurisdiction of the network's news department . . . Bob Wasserman to the Coast to ready his production of the adaptation of D. H. Lawrence's short novel, "The Princess" . . . Edward Elman signed to direct MGM-TV's new series, "Harry's Girls" for NBC-TV next season.

Bud Sullivan will read selections from the New Testament for "Today" special Good Friday coverage on NBC-TV April 13 and there'll be music by the Baroque Ensemble . . . Carmen Ruffalo doing a "Today" stint four days earlier, on April 8 . . . Charles Griffin, featured in "Tobin Teller" as Vincent Teller's son, has been sideling in CBS' "Love Of Life" serial for approximately the last month . . . Barbara Blumstein, WNBC-TV publicity gal, moving over to the Harold C. Myers & Co. Embassy . . . Comic Bill Taylor does a May 13 return on the CBS-TV Ed Sullivan show.

Joseph Roberts upped to exec veepee of Measek . . . Jack Klingman has been signed by Tom Korman Assoc.'s for reping in all fields . . . Roger Stevens is slated for an April 10 guest spot on NBC-TV's "Truth or Consequences," her first appearance since her recent illness . . . Edward Watson, Curtis Publishing's longtime Sark, had a guest shot last week with Henry Morgan and Blue Stevens on NBC-TV's quinner, "The Match Game" . . . Mutual web's commentator Cedric Foster has been decorated with the Order of George First, rank of commander, highest honor given to foreigners by the Greek government.

IN HOLLYWOOD . . .

Art Linkletter will try a panel format for his NBC-TV Monday nighter although early ratings have been "pleasing" . . . NBC-TV latched on to International Beauty Contest at Long Beach Aug. 16, first time in eight years it gets national airing. Wayne Sullivan produces the pageant . . . Don Quinn was lured from retirement by Paul Manning and assigned as story consultant of "Beverly Hillsbillies." Quinn gave Manning his first writing job in Hollywood on "Fibber McGee and Molly" . . . Sam Flores, 26-year worker in the Hollywood vineyards, pulled stakes for Miami and piloting of Web Edwards' "Hawaii Calls." Joining his parting setup later will be Howard Sam and Bill Bennington . . . Walter Lantz sold a new block of the "Woody Woodpecker" cartoon to Kellogg. His wife, Grace Stafford, is the voice of Woody . . . Ron Snyder resigned management of the Northern, Lantz & Brerby outpost to team up with Chuck Kern, late of MCA, as consultants and producers of color vidies for kiddies . . . Hollywood got its first look at a "tab watcher" last week when Herb Gordon, UA-TV veepee, was escorted to the Brown Derby by the studio's auditor . . . Jim Johnston, out of New Orleans, starting in her own interview series, "I Married An Angel." Her subjects—wives of the L. A. Angels who'll tell about the home life of ballplayers . . . William Morgan, a 200-pounder who was account exec on Metroland, heading up the Kenyon & Eckhardt office in Hollywood.

IN CHICAGO . . .

WNBQ installing two new video tape machines, for a total of six, to expand its commercial production biz . . . Lynn McAuliffe, ex-WBKB press dept., joins the Ross-McClure shop as production associate and writer next week . . . John Brady joins WBBM-TV's 10 p.m. newscast the next two weeks while Faby Flyn vacations in Mexico . . . Judy Carls, who's been a literary consultant and written material for same, signed on with WBBM Radio's creative staff . . . Mary Latta, vet of the film syndication wars, moved back from Detroit to head the Midwest division of Trans-Lux . . . WBBM-TV newsmen Wendell Smith was in Mt. Sinai last week with pneumonia . . . Louie Witz upped to exec. sales manager of WIND . . . Don McInerney, a production assistant, was named continuity director at WBBM-TV . . . Ben Turey, blurb writer and host-producer of WGN-TV's "Polka Party," playing a who's engagement at Ray Columbus' Supper Club with his own . . . WNBQ has decided to continue "It's Academic" through the summer but may later "Artists' Showcases" and "Date-Line, Chicago" and go with reruns. Upcoming on the latter is an "objective" segment on advertising . . . WIND pulled 1,100 pieces of mail in response to an editorial on a state bill to trim daylight saving time . . . WMAQ's Pez show Award reflects on Mrs. Ruth Hanover, former schoolmarm who does "Carnival of Books" on the station . . . WBBM's Lucy Adair gets his photo on Country Delight milk carton for the sponsor's April merchandising campaign . . . WGN's Jack Quinn got the Illinois outstanding sportsman award for the second straight year from the state's Sportswriters and Sportscasters Assn. . . WBBM-TV revising its 7 a.m. news and turning it over to the program dept. . . Big Schwartz goes to Hollywood next week to tape interviews at the Academy Awards shindig.

IN LONDON . . .

TWW has sold its "Personal Scrapbook" skein to Telefilm Eireann, and its "Lowlights" skein, made in Hollywood, to Border and Anglia stations, with Southern TV taking it up in April . . . Harry Donaghy has decided that the British Postmaster General's attitude towards toll tv and particularly big screen payee is too much to combat, and he has opted out. Says he has scrapped his plan to show the Marconi system of big screen tv in London. Donaghy was prepared to sink \$700,000 into the project. He says this will also mean his video studios will remain closed down . . . AR-TV threw a cocktail party last Thursday (30) for the cast of their new skein "Crane" shedded for bowing today (April 2) . . . New British picture star Tom Bell given a dramatic vehicle on BBC-TV last Sunday (31) "The Big Donkey" . . . Yankee gospel singer Frank Brown featured by BBC-TV in a Sunday religious (Continued on page 50)

Hawaiian Eye Stars May Wind Up on CBS

Hollywood, April 2. Deal is being made for Troy Donahue and Connie Stevens to star in an hour-long dramatic vidie series on CBS-TV for the 1968-69 season, a project which would be a co-production between Warner Bros. and CBS-TV.

Warner tv production chief Jack Webb instigated talks for such a venture with CBS-TV's Hunt Stromberg Jr., veepee in charge of program development. As a result, negotiations are now on for WB to loan the show as a co-production with the web.

Miss Stevens and Donahue starred in Warner's "Hawaiian Eye" series on ABC-TV, but that show ends after the current semester.

Gulf Firms Three NBC News Hours

Gulf Oil has bought three one-hour planned specials from NBC News—two due in the fall, one in early '69. This investment, of around \$250,000, is a variation on the usual Gulf-NBC News tv theme of joining on hard news coverage known as "Instant specials."

Gulf does, occasionally, sponsor special news programs planned well in advance, but the story doesn't sign for three at once. This, Presumably, Gulf decided to take the three specials because there just hasn't been that much big news breaking since January when the Gulf "Instant news" post was renewed with NBC.

The three programs are an education, football and project Gemini. First two, on education and football, are to be produced in September and December by Shad Northfield.

ED BLEIER & YALE ROE UPPED IN ABC-TV SALES

Ed Bleier, daytime sales chief for ABC-TV, has been moved up to v.p. and national sales manager for the ABC-TV daytime and nighttime. He'll report to Ed Sherick, ABC v.p. in charge of tv network sales.

Yale Roe, who has been assistant to Bleier, has been upped to director of daytime sales. Both Bleier and Roe have been credited with giving ABC's daytime schedule the strongest position it has ever held with a virtual SRO status. Bleier, a v.p. since 1965, has been with ABC's sales force on and off since 1952. Roe was formerly assistant general sales manager for KGO-TV, the ABC owned station in San Francisco.

Would Extend Period For FCC Intervention

Washington, April 2. On FCC's behalf, Sen. Warren Magnuson (D-Wash.) introduced a bill requiring intervenor petitions be submitted 30 days after FCC issues notice of a hearing. Law now lets an intervenor file a petition up to 10 days before the hearing date. FCC said it felt the proposed 30-day rule gives intervenors an "ample and reasonable" period to file.

London Agencies

London, April 2. G. R. (Roy) Watson of the Good-year Tire and Rubber Co. (Great Britain) Ltd., elected proxy Incorporated Advertising Managers Association in succession to Ray Crew of Monsanto Chemicals Ltd. . . . William R. Baker Jr., new chairman Advertising Council of America, and honorary board chairman Benton & Bowles, is in Britain trying to have established a body similar to the Ad Council in the U.K. and other European countries. . . . David Pullen has joined Alan Grossman as group account executive . . . Michael Lovatt, marketing manager, Tea Division J Lyons, is leaving to become managing director of Remington Rand Ltd. . . . Gordon Graham appointed managing director McGraw-Hill, publishing company, of London. He was previously veepee and general manager of the book company's New York export department.

Jingle Writers Go Legit as Broadway Finds Em Too Good Not to Be Tried —On Other Madison Ave. Fronts

By BILL GREENLEY

Nobody's exactly predicting the day when Madison Ave.'s jingle writers will take over Broadway musicals, but Music Makers proxy Mitch Leigh, who scored the GBS comedy hit, "Too True to Be Good," says he's had half a dozen legit musical propositions since—and the good musicians are beginning to come out of the blurb ranks.

"The right music is the right music, man, whether it's for George Bernard Shaw or Daisie, Dane Bernbach," declares Leigh. Important to a musician, he says, is knowing his craft thoroughly, and he feels he could sit down and compose an opera, rock'n'roll ditty (even with similar theme) and either would be adequate.

Important to the jingle writers today, he says, is the fact that they work constantly and their stuff is performed. Another thing going for them, says the boss of one of the major blurb scoring shops, is the far-out client. Whereas the blurb musician working for tv's programming execs will have experimentation and imagination thwarted because, "the client will never buy it," the client himself is actually eager for the music to go with his sales pitch that is distinctive and groovy—"The stuff they figure is too far out for a show the client buys every day." And, while maybe 20% of the scoring of commercials today is above the mediocre, says Leigh, the time is fading when blurb tunes were something for the advertiser to impress his friends at the country club with—"They're playing my song," that is. The music, he says, should be an adjunct to the sales pitch, not a novelty.

A speaker yesterday (Tues.) at the NAB convulse in Chicago, Leigh told the station men that in the last five years every product with music that has involved the listener emotionally has gone up in sales. He called for a greater use of motivational mood music, which he thinks will keep maturing for the next couple of years. He pointed out that a better brand of musician is now in the business and the younger fellows are better schooled and better equipped.

Meanwhile, back on Broadway, Leigh's plans call for a full blown musical comedy score next time out. He wants to work with the same director as on the Shaw comedy, Albert Marre. And who does he want as a collaborator on the lyrics? A guy from J. Walter Thompson.

World Problems

International Radio & Television Society will run a series of six weekly Production Workshops dealing with "Problems of International Television Commercials."

Starting April 16, the sessions will be chaired by William Duffy of McCann-Erickson and held from 5:30 to 7 p.m. on successive Tuesdays in the Johnny Victor Theatre. Each meeting will be an open forum headed by a panel and augmented with samples of film commercials.

Topics will include legal and ethical considerations, control of content, the creative challenge and others.

World Biz

Alexander Film blurbery, Colorado Springs, has been expanding greatly in the foreign commercial market.

Head of the company's international division Marie Allen, says that new blurb's for overseas are being filmed in the Colorado Springs studios for Maxwell House, Campbell soups, Kleenex and Parker pens. Blurbs will ultimately be on television in Puerto Rico, Dominican Republic, Grenada, Antigua, Kuwait, Arabia and throughout Central and South America.

Others regularly producing foreign blurbs at Alexander both for video and theatres include Chevy, Seven-Up, Clairol, Mido, Ponds, Vicks, Pepto Bismol and others. In the reverse, the Colorado Springs studios also produce blurbs for clients in Columbia, Cambodia, Honduras, El Salvador and the Philippines.

Company has produced tracks in Spanish, French, German, Italian, Arabic, Siamese, Chinese and Thai. Voices are recorded in New York

while all photo and lab work is done in the west.

Scalpone Rejoins M-E

Hollywood, April 2. Alfred J. Scalpone has rejoined McCann-Erickson, as vice-chairman of the plans board of L.A. and San Francisco.

Scalpone was formerly with M.E. as veepee in charge of tv, and exited the ad agency to join CBS-TV as coast program chief in 1966. He later left CBS-TV and has had various other associations since.

North's Program Plans

Chicago, April 2. North Advertising, a Chicago agency, plans to establish a separate program service division if the reaction is favorable to its pilot project, a radio package called "Action," which is being demonstrated off an audition tape at the NAB convention.

The radio service was conceived and is being implemented by North veepee William E. Conner. It's designed to "spice up" a station's music programming with 60 to 90-minute featurettes of special appeal to the so-called "young moderns," also called the television "unreachables."

Conner's package would furnish subscribing stations with 60 such featurettes per week to be integrated, at the rate of 12 per day, into a two-hour daily deejay show. The package features will include interviews with young execs, beauty hints, star interviews, personal advice and segments on sports, politics, education and science. One is to be called "How To Make a Buck."

If there's sufficient action on "Action," North will set up a program division staff separately from personnel working for advertising clients to avoid any conflicts of interest.

Barker Rebuffs MCA On 5% Agency Bite; Sez It's Only for Theatspe

Hollywood, April 2. Ex-MCA client Cecil Barker, producer of "The Red Skelton Show" on CBS-TV, has flatly refused MCA demands on him for services allegedly performed before the talent agency folded last summer. Ed Brown, Barker's manager, said that "we take the position that the 5% MCA seeks under terms of its agreement with Screen Actors Guild does not apply to Screen Producers Guild members, or anyone but actors." "They are asking for 5% and I don't understand why we should pay. That percentage applies only to actors. We don't owe them anything," he said.

Brown, who also is manager of Ty Hardin, against whom MCA filed an arbitration with SAG seeking back commissions, said in Hardin's case MCA is "asking for more than 5%, and I don't think they're entitled to it." He said he plans to ask SAG for a postponement of the arbitration proceeding because neither he nor his client was notified MCA was taking it to arbitration.

BARRY SHEAR EXITS NBC FOR OWN PROD.

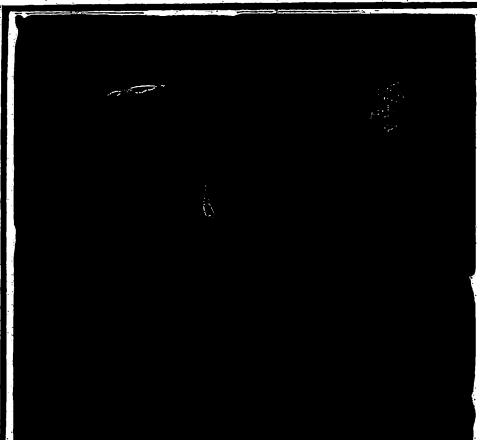
Barry Shear, who recently sought out of his NBC-TV long-term contract in order to take on a Danny Kaye producership has received it—but evidently not for the Kaye job. The producer-director's pact was to run through '68, but he got out of it, effective May 8, in order to set up his own production company.

Shear hopes to produce three featurettes, one a farce built around moving making the silent era. He also has plans for video production, two of them for specials and one for a musical variety series.

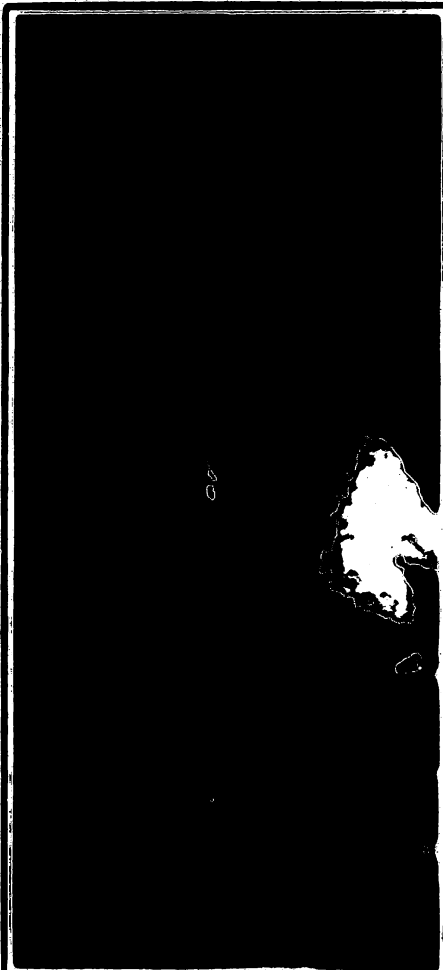
Shear has directed and produced a good number of major specials for NBC-TV and last year did "The Lively Ones" on NBC-TV for Ford. Shear has promised NBC that if the series is again brought back for the summer, he'll be available to handle it.



The Greatest Show On Earth
• becomes a spectacular weekly television series— starring Jack Palance.



High adventure. David Janssen,
the hero, is a convicted killer
who is innocent. **The Fugitive.**



The stories of people who
appear to function
normally until
they reach the
Breaking Point.



120 minutes of unpredictability—The Jerry Lewis Show.

He's a
multi-millionaire,
a great lover and a cop.
Amos Burke starring
Gene Barry.



She works for a Congressman
and proceeds to upset and uplift
the entire U.S. Government.
The Farmer's Daughter.



Jimmy Dean
and ballads and blues
and Bob Banner (producer).
The Jimmy Dean Show.

THE BIG NEW SHOWS



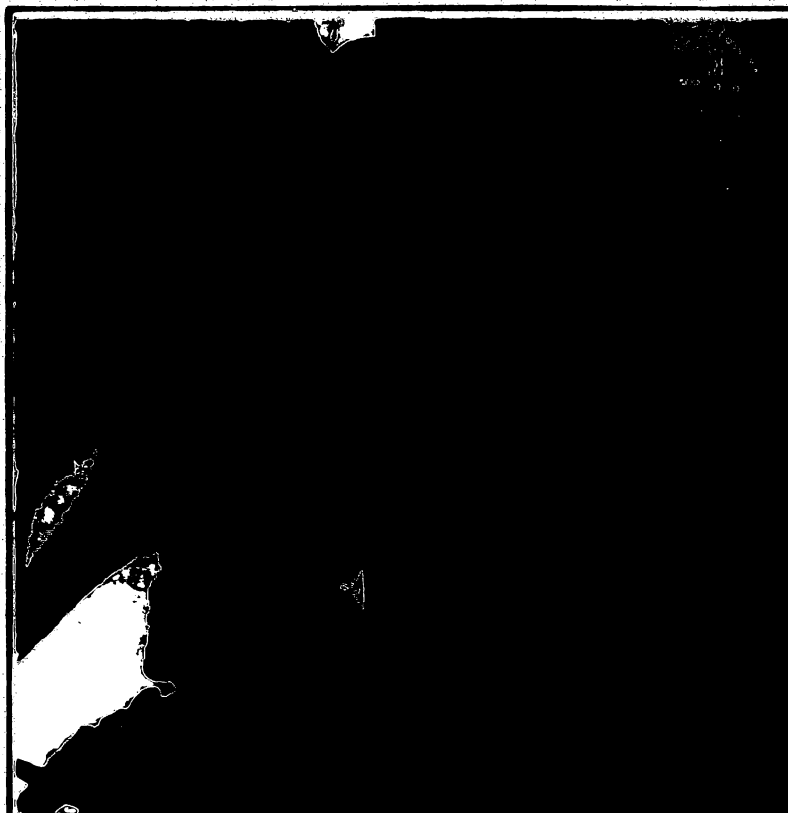
A face only millions of science fiction fans could love. One of the guest monsters on *Please Stand By*.



She's a teen-age twister, a prim twin cousin and an Academy Award nominee. *Patty Duke* in *The Patty Duke Show*.



The kid might just become another Huck Finn. *The Travels of Jamie McPheters*.



Fresh new format—two shows in one—45 minutes of chase, followed by 45 minutes of courtroom. Chuck Connors, Ben Gazzara, John Kerr star. *Arrest & Trial*.



College drama—too old to be boys and girls, not yet men and women—*Channing*, starring Jason Evers and Henry Jones.

ARE COMING TO ABC ●



It's tougher to recruit volunteers for peace than for war.

But our recruitment campaign inspired thousands to apply for the Peace Corps.

Workers for peace win little glory. Yet they, too, fight battles for freedom with knowledge and skill. Right now, over 5,000 Peace Corps volunteers are in the field, but thousands more are needed to meet mounting requests. How do you enlist more volunteers? The ABC Owned Radio Stations proposed a recruitment campaign to the Peace Corps. Working together, they produced and conducted a campaign in which Peace Corps Director R. Sargent Shriver and many prominent educators and personalities gave of their time and talent.

The results? More than 3,500 listeners wrote our stations for information and applications and the Peace Corps reported inquiries more than doubled. While no one knows how many will become volunteers, only 1% of the 3,500 persons writing our stations could fulfill some country's entire needs. We are proud of this significant response that came from listeners of the six ABC Owned Radio Stations. **ABC OWNED RADIO STATIONS**

Top 20 in Britain

(Tom Ratings; Week Ending March 17)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8682
Coronation Street (Wed.)—GRANADA	8682
Take Your Pick—AR	8646
Play of the Week—ATV	8624
Armchair Theatre—ABC	8624
Wagon Train—BBC	8700
No Hiding Place—AR	8452
Double Your Money—AR	8452
Eric Sykes—BBC	8452
Sunday Publication—ATV	8328
Emergency Ward 10 (Fri.)—ATV	8304
Emergency Ward 10 (Tues.)—ATV	8080
The Lucy Show—BBC	8032
Dickie Henderson Show—AR	8016
Take a Letter—GRANADA	8000
Z Cars—BBC	8004
Beetle & Boudge—GRANADA	8004
The Plane Makers—ATV	8000
Black & White Minstrel—BBC	8236
Thank Your Lucky Stars—ABC	8232

'Sam' You Made the Time Too Early ('It's Not a 7:30 Show')

By DAVE KAUFMAN

Hollywood, April 2.

Verdict isn't in yet for tv lawyer "Sam Benedict" as regards next season, but it doesn't look too promising. Edmond O'Brien, who plays the flamboyant, colorful attorney, admits to mixed feelings on a renewal. "Your ego is involved. You'd rather be in a hit than a miss," he remarks. The actor, who has pix and legit offers dangling before him but can't make a decision until the series option date of April 15, adds "It's certainly more interesting to play a variety of parts. I'm not a personality actor who plays the same part every time. It's more fun to play a variety of roles."

"But 'Benedict' is challenging. I never expected to enjoy a year on tv, and I never worked so hard in my life. But I was surrounded by a wonderful group, from Bob Weitman on down, and enjoyed the year despite the work. I've always played my career by ear, intuitively. At Bogart once said, 'you're not an actor if you're not acting.'"

O'Brien recently essayed a dual role in an episode called "Seven-ton Gypsies and a Sinner Named Charlie," and wants full credit given his makeup man, Jack Wilson, for a remarkable fake prosthetic. He got a lot of mail after that show, and one femme with a Park Ave. address wanted to back the show as a full-blown series.

Proud of this seg, O'Brien says his sentiments are expressed by what William Collins said of the novel: "There's only one rule—make 'em laugh, make 'em cry."

Adds the actor: "It's also our obligation to inform, but not in such a way as to make the entertainment suffer. If you can get across a message with humor—as in the original 'Ninotchka'—that's the way to go."

He admits at first he didn't even want to do the series. "I had done 'Johnny Midnight' for a year at Revue, and I was not happy with the general setup at all. The quality of writing wasn't there. So I didn't want to do another series. I turned Bob Weitman down three times, but he is a very persuasive guy, and I finally said yes, figuring the pilot wouldn't sell. But it did."

Also a director, O'Brien observes that "one of the hardest things for young directors to learn is not to make projection room heroes of themselves. They make these elaborate dolly shots. And I resent the excessive use of close-ups on tv. I think they become meaningless when you see so many of them. They do it at the outset, so you have nowhere to go; it's almost like an actor playing his big scene first. Directors should never shoot a complicated master scene unless it's to be on the screen, but they like to impress the front office. They don't have enough experience and intuition to know what the coverage should be. It imposes a tremendous burden on the crew and cast."

Method actors: "All these kids discussing systems at a f f e houses on the Strip. I don't know about that. I was one of the first

method actors, and studied at the Neighborhood Playhouse in N. Y. with Gregory Peck and Richard Conte, among others. Basically, it's something that belongs in drama, not on a professional stage. The method kids all started to be different, then they all became alike. Non-conformism becomes conformism after awhile. The method is a way of equipping yourself as you can play a scene whether the director is good or bad. I don't knock the method. I just think there are many approaches to acting."

"Benedict": "It's not a 7:30 p.m. show; it's an adult show. We were up against the tremendous publicity onslaught Jackie Gleason's return to tv had been given. We were on for eight weeks before anyone knew it." ("Benedict" is opposite Gleason Sat. nights 7:30 p.m.)

Ratings: "Whatever you say about the ratings, at least we are all judged by the same system, whether they are equitable or not."

O'Brien, meanwhile, had to mix a number of Broadway plays, including John Mersey's "The Child Buyer," because of the series. Director John Frankenheimer asked him to do "Seven Days in May." Frankenheimer Productions wants him for "The Winston Affair," and Stan-Bé Lammont to star him "for a flock of things."

O'Brien, who has a piece of the action, has just finished the 20 hours of "Benedict." Average work day was from 7:30 a.m. to 6 p.m. "with good luck," and there were times when he worked until 10 p.m. or 11 p.m. O'Brien once talked until 10:30 p.m., grabbed an 11:30 p.m. plane for France, to begin a new episode there the next a.m. Company shot in France 12-14 times during the season. Sums up O'Brien: "I've made tv at all the factories in town, and win, lose or draw, MGM makes the most qualitative film. They really are out for quality, trying to put the same stamp on tv as they are famous for in movies. Some studios who shall remain nameless are interested chiefly in getting the picture done."

Irish TV Introduces Daytime Femme Shows

Dublin, April 2.

Afternoon shows, twice a week, are being introduced for women viewers by Telefís Eireann (Irish TV). Transmitters will become operation at 4:30 on Tuesdays and Thursdays instead of 5 when children's viewing starts. Both programs will be Irish originated.

At the end of this month, "Checkmate" will end its run and be replaced by "The Gallant Men." "Boat Race," an Irish-language entertainment show, is being dropped in May and succeeded by a film slot. The "Dick Powell Show" is to be the top Sunday night feature three nights out of four, the fourth being occupied with a home-produced drama. Thursday evening religious programmes will in future alternate between a 7:30 and a 10:30 spot.

TE's new Controller of Programmes, former MCA v.p. Gunner Ruckelshaus, who takes up duty June 1, paid a 24-hour visit here last week.

FLAIR REPORTS' GOES LIVE ON ABC RADIO

"Flair Reports," a live programming venture, will be replacing ABC Radio's "Flair" show starting July 1. Like its predecessor, "Flair Reports" will be segmented and will consist of six three-and-a-half-minute each weekday and three on weekends talk features on such subjects as business, science, medicine, entertainment, politics, health and education. A producer, assistant producer and editor will be named to create the capsule shows in each subject area.

Wayne & Shuster Sets Canada Pace On Talent Salaries

Ottawa, March 28.

Johnny Wayne & Frank Shuster, comics who live in Toronto but have appeared more than 40 times on the Ed Sullivan tv show and had their own summer series ("Mollyday Lodge") from Hollywood in '61, top the list of high-earning Canadian tv-radio talent, according to a Toronto Star survey.

They're bracketed at \$70,000 (each) with Bill Walker, a tv host and commercial announcer. TV host, panelist and commentator Pierre Berton (who also has a radio series, does a column for Maclean's magazine and writes books) lines up in the \$60,000 slot with Gordon Sinclair, tv panelist and radio commentator; actor Barry Morse (who does a good deal of work in the U.S.); and Fred Davis, tv host, commentator and commercial announcer.

Juliette (Syzy) who's had her own weekly tv song show for years, and John Rae, radio and commercial announcer, are in at \$50,000 each. Austin Willis, who's been featured in British movies and now does acting and commercial announcing, is solo at \$40,000. Larry Mann, tv host, actor and commercial announcer, is rated \$35,000, along with Murray Westgate, actor and commercial announcer, and Don Wright, ad-jingle creator.

Kate Reid, who's done tv acting and commercials but more legit—she's been starred in the West End—is alone at \$30,000. She's starring in the Stratford, Ont., Shakespeare Festival this summer. (Survey omits Joel Aldred, generally considered one of the continent's top-paid commercial announcers—probably because his work is virtually all in the U.S.)

In contrast, CBC president J. Alphonse Ouimet earns \$20,000 a year; CTV (the indie web) presy S. W. "Spence" Caldwell \$25,000.

Scot TV Prepping Medico Project

Glasgow, April 2.

The commercial tv station here, Scottish Television Ltd., controlled by newspaper owner Roy Thomson, is readying a novel educational tv project in the production of 12 programs aimed to acquaint doctors with recent advances in medicine and surgery.

Talks are in progress between STV execs and the Glasgow Post-Graduate Medical Board to work out the pattern of the broadcasts, which may pave the way for an Auld Lang Syne educational tv service.

Each program is being introduced by Sir Charles Illingworth, Regius Professor of Surgery at Glasgow Univ., who has just left on a visit to New Zealand. Initial subjects are renal disease and chromosomal abnormalities and clinical syndromes.

The Postmaster General has given the necessary okay for extra air time to allow the experiment to proceed.

The adult education development follows a successful transmission by STV of a medical program from Glasgow Univ. last October, in association with a confab on educational television.

Storm Brews as French Filmmakers Finally Concede TV's Big Threat

Paris, April 2.

30th Anni Coming Up For McNeill's 'Fast Club'

Chicago, April 2. "Don McNeill's Breakfast Club," oldest network show and still the foundation upon which ABC Radio's programming is being built, notches its 30th anniversary this coming June. To celebrate the anniversary, the show is going to stage a broadcast "from the world's largest diamond," the one at Yankee Stadium, following which McNeill and his troupe will go on a tour of U.S. military bases in Europe. According to Jim Duffy, the show's exec vicepres in charge of sales, "Breakfast Club" will easily have grossed \$2,000,000 in its 30th year and has been maintaining a steady 75-80% sellout status.

CBS-TV's Sheers Having Himself A Cultural Ball

James (Jay) Sheers, producer-writer at CBS-TV, feels he has a dream assignment, working on documentaries which reflect the culture of people around the world through their offbeat popular manias.

Indicative of the documentaries he's engaged in is the upcoming one on the role of the opera in Parma, Italy, titled, "In the Mouth of the Wolf," to be telecast Wednesday (10) by CBS-TV, at 7:30 p.m. Parma, in central Italy, has given birth to such musical greats as Verdi, Toscanini, Tebaldi and Paganini, and in the words of Sheers, "Parma is as hepped up about opera as Brooklynites used to be about dem Bums."

He has taken off for Mexico to scout and a project involving the Ballet Folclorico, the folk music and dance group brought to the U.S. by Sol Hurok. His mission is to see whether a documentary can be fashioned reflecting the ancient Mexican culture, how it developed and how its now mirrored in the Ballet Folclorico.

Working on a comparative shoestring budget, Sheers, when shooting abroad, utilizes native crews. He had one project on the convention mania in the U.S., but decided to skip that one because of budgetary reasons.

He functions under the wings of CBS v.p. Jack Kiermaier's department and according to Sheers, he's left completely alone in trying to fulfill his assignments. His documentaries, along with other producers in the Kiermaier wing, and herbs many times in the Wednesday evening slot, when that slot is unoccupied by an edition of "CBS Reports."

Other projects on Sheers agenda includes a possible documentary on the Egyptian songstress Omar Kalum and her hold on the Arab world; the lure of Blackpool to the roles of England. These documentaries, in the shadow area of entertainment and pubaffairs, give unusual insights into people of other lands, in the opinion of Sheers and he's having a ball, he says, doing them.

Sign Bob Cummings For Filmways' Pilot

Filmways and James Garner's JLK Productions have signed a deal with Bob Cummings for a pilot to a proposed series, "My Boy Goggle," which could be Cummings' fourth video series.

"Goggle" represents Filmways' first project for the '64-'65 season, and is the first move into production by Garner (former star of the "Maverick"), who plans both tv series and feature film production.

Scripter for the "Goggle" pilot is Bill Manhoff in an adaptation of a novel by Bentz Flagemann. Al Simon of Filmways is exec producer. Cummings' five kids will be tested for key parts in the proposed series which would deal with a father's attempts to raise an eight-year-old boy.

Television and films are really locking horns these days as filmmakers demand a bigger hand in vidfilm production. Also, producers and exhibs do not see eye to eye on the tv question, and a recent erupting of a U.S. tv personality on the scene, with as much hoopla as that given to most screen stars is also bringing things to a head.

With only one government controlled channel, and another pending for '64, if it makes it as announced, and growing net sales, film people have finally awakened to the fact that besides all their other troubles, video is now a serious threat.

Producers just got demands met for 14% aid handouts on grosses rather than the previous 5% and have been promised some relaxation. They also want to have writers, directors, stars and technicians share-the-risk via sliding payments depending on a film's box-office performance.

But now the main interest seems to be focused on a more co-operative setup with tv before it becomes the multi-webbed monster it became in the U.S. and Great Britain. To get back to the recent direct event that shook film circles, it was the visit of U.S. tv thesp Gardner McKay on an invite from a local tv mag, Tele 7 Jours (TV 7 Days).

McKay's hourlong "Adventures in Paradise" series had been sold to the one channel by the 20th-Fox tv rep Bill Lambros. Of the 52 contracted for, 28 have already been shown in their French versions. Fan mail for McKay was so big that he won one of the top awards handed out by Tele 7 Jours which led to the invite when the kudos were handed out.

McKay got top coverage, young girl fans mobbing him and the usual works heretofore handed film stars. This net financially beset filmmaker to wondering. With tv so powerful they had to make some sort of peace with it now or else fight it out for equal rights.

So each facet of the industry took its own steps. The exhibs decided to sue tv for using features to compete with new ones and thus infringing a law that any medium in the public domain could not compete with a private one. This should focus attention on the use of films and the prices paid.

Producers, on the other hand, want tv to use at least 70% of French features and also give them more vidpic work, now being hogged by the film section of the governmental video arm, Radiodiffusion-Télévision Française.

But it is seen that tv is here to stay, as are films, and they will have to adjust as has been done in other countries. Talks are now on and the last case about the entertainment aspects of tv is coming up. This latter point could help lead to a commercial opening in the pending second channel.

So tv and films are jockeying for their respective places now.

'Bonanza' Prod. Plans Mex Pix-TV Projects

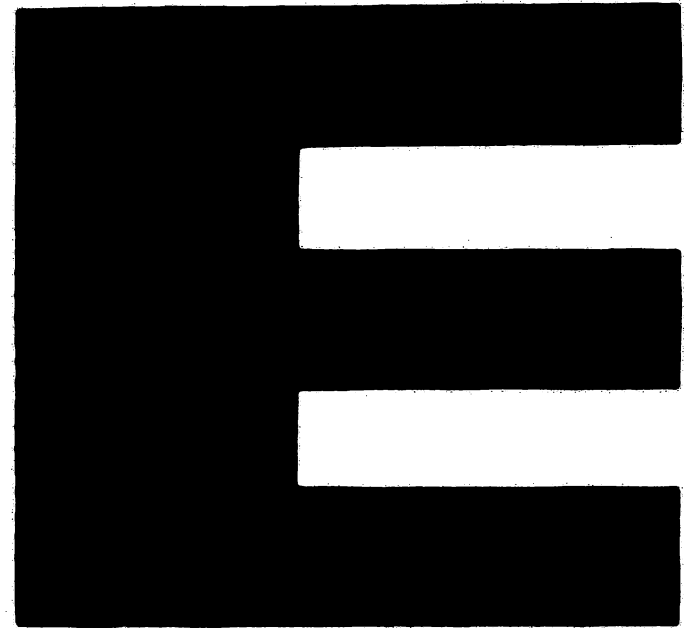
Hollywood, April 2.

Producer David Dortort of NBC's "Bonanza" series is planning to produce an indie motion picture in Mexico next year, also to lens a pair of the vidpic series episodes in and near Mexico City.

Dortort will leave around April 8 for Mexico City to scout locations and studio facilities for his pix and tv projects in 1964. If he finds facilities in the area of Mexico City are adequate, he will move the "Bonanza" troupe there next year at the end of the season, to finish the vidfilms there. He will then remain there to shoot his motion picture during the eight-week production hiatus of the series.

Dortort is currently negotiating for a historical tome dealing with the Mexican revolution, as the vehicle for his theatrical film.

The producer is also involved in negotiations with NBC-TV on producing another series for the web, in addition to "Bonanza" for the 1964-'65 season. It will be a 30-min. or 60-min. series.



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JOSEPH E. LEVINE'S "ATTILA" IS NUMBER ONE IN NEW YORK TELEVISION MARKET!

"Attila" was ranked No. 1 in its time period (7:30-9:00 P.M.) on WOR-TV's "The Big Preview." On Friday, February 23rd, "Attila" achieved a 24.7 average quarter hour rating according to the Nielsen Station Index. It had 31.5% share of audience in the New York Metropolitan Area.

This is the second of the thirty-three motion pictures purchased by WOR-TV, Channel 9 from Embassy Pictures.

The first, "Hercules," smashed all opposition in racking up the all-time rating high on WOR-TV.

Attila

ANTHONY QUINN / SOPHIA LOREN

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Back Nielsen Against Wall

Continued from page 27

staffers, WAKY came out ahead of WKLO, Richardson said.

The 20 unused dailies, added to the final results, increased WKAY's listening by 30% and WKLO's by only 3%, he pointed out.

At that point, Rahmel asked "did you suggest we edit dailies for our subscribers?"

Acting subcommittee chairman John Moss (D-Cal.) immediately cut Rahmel off saying "let's not go into that now."

Richardson pursued the point, noting every other survey but Nielsen placed WAKY ahead of WKLO.

He also pointed out that WAKY was a McLendon station and in other cities, McLendon station had always placed first in rating surveys.

Richardson asked if it weren't possible that Nielsen moved its rating equipment from homes not listening to subscribers to homes that do.

This was denied by Rahmel. Nielsen's chief statistical officer, Warren Cordell, and Rahmel then turned back subcommittee's suggestions of juggling with technical statistical arguments.

The results brought forth by Richardson could be just a statistical happenstance, they asserted. Much of the day was spent otherwise in fencing over technicalities.

After four days of trying, the Oren Harris subcommittee finally nailed Nielsen on specifics late last week.

The nailing came suddenly and succeeded in piercing the smoke-screen of shrewd Nielsen witnesses had been able to throw up through some 20 hours of testimony.

An interoffice memo and television auditor results from Louisville, Ky. proved to be the linchpin rater's undoing. Every previous subcommittee thrust had been parried by a pillow of words. These struck home.

The interoffice memo, introduced by Richardson, was said to have been written sometime in March, 1962. It was written by Cordell and sent to board chairman A. C. Nielsen Sr., who is now supposed to be out of the country.

A portion of the memo read into the record by Richardson noted how investigations and studies aimed at Nielsen had previously been handled by the firm's top management. But lately, continued the Cordell memo, his statistical research division had been doing the job. The memo cited five recent investigations including that by the Harris subcommittee.

The memo then added: "These Governmental investigations were trying because we preferred not to let these people learn and publish our vital weaknesses." This bombshell produced a variety of immediate reactions, a drumfire of attack from the subcommittee, extreme chagrin by Cordell and low whistles from the press table.

Obviously shaken, Cordell began his defense. He said he wrote the memo in an attempt to get a larger budget and more employees for his division. "I'm surprised to find this letter turn up here," he added in patently apparent embarrassment. "I wrote it as a confidential letter to our chairman of the board. I'm somewhat embarrassed."

Acting subcommittee chairman Rep. John Moss (D-Calif.) sought to temper the incident's sting.

"We recognize your embarrassment," he told Cordell.

"I just hope I still have a job," Cordell responded.

"You can always run for Congress," put in Rep. J. Arthur Younger (R-Calif.) to further ease the tension.

But then the cross-examination started. Cordell was asked pointedly just what his firm's "vital weaknesses" were. He described them as radio measuring difficulties, radio sample size inadequacy and having to wait for 1960 census data to set up a new master sample.

"Do you honestly believe you have put all your weaknesses into the record of this hearing?" Moss asked. "I hope so," said Cordell who went on to add that an admission of weakness is not an admission of wrongdoing but a sign of conscientious attempts at reform. Sensing one of its few Nielsen kills, the subcommittee peppered

Cordell with charges he had led investigators down a blind alley because of this memo, made the real facts almost impossible to pin down and generally monkey-wrenched the probe.

Cooperative On Surface

Richardson took the stand at this point to tell the subcommittee the Nielsen company, Rahmel and Cordell had always been extremely courteous and cooperative "on the surface."

"But in my opinion, the door was never completely open because we had great difficulty getting certain facts and I don't believe we have discovered all their weaknesses yet," he added.

Perhaps an even more significant subcommittee blow was struck earlier in the day against Nielsen's prized, patented yardstick. Their use goes to the heart of Nielsen's operation because they are supposedly placed in 1100-plus selected homes across the country and the results are projected to the national ratings.

If these devices are unreliable or are indiscriminately placed, the underlying Nielsen thesis collapses, the subcommittee tried to show.

Richardson introduced the results from 11 audimeters placed in the Louisville, Ky. market at various times in 1961. He explained how Louisville seems to have become the services' Waterloo by testifying he and fellow investigator Rex Sparger chose Louisville for their extensive analysis of all the services' results.

Richardson said he and Sparger had written to a number of stations over the country asking to pin down a definite ratio of ratings to national billings. Several Louisville stations objected, so it became the target area.

Returning to the Nielsen audimeters, Richardson ducked on eight of them. According to the analysis, one audimeter showed no viewing for a 10-day period in November; another produced no tape; one was not labeled; another showed continuous viewing from 9 p.m. Nov. 8 until 9:05 a.m. Nov. 14; another showed a set on all night although the station was off the air; another showed the set on from dusk until dawn for a week; another showed 24-hour continuous viewing; and another showed round-the-clock viewing for 72 hours.

This development led Rahmel to offer the subcommittee the records of all Nielsen audimeters across the country, however, he said, the Louisville results weren't representative.

It also led the subcommittee to reply why 11 audimeters couldn't be projected to represent the 1100-plus sample homes when the 1100 are used to represent 20,000,000 homes.

Then it was Rahmel's turn to be peppered by the subcommittee. One member called the results "a perversion of the American people's viewing habits"; another called them "almost unbelievable"; and one said he thought all the large New York ad agencies ought to be called in and asked what they intend doing about this evidence.

It still another development, Richardson brought out that Nielsen's New York radio sample was 285 homes, but the maximum use in use figure at any one time was 10 percent of that. The average, he said, was 6.4 percent.

This means, Richardson stated, 24 sets at the most would be measuring 30 stations. Cordell was forced to agree.

Speaking about New York, Richardson also said one radio station owner there had testified one rating point meant six figures to his station. He could get this one point from 3½ homes, Richardson said, and these homes would be a great temptation to anyone interested in six figures.

Earlier in the week very few gains were chalked up by the subcommittee, mainly because of deaf Nielsen obfuscation.

It was, however, added:

That Nielsen does in fact have a 30% corner on the radio-TV rating business; that when one program has a 17.9 rating and another 17.7, the difference is in the area of statistical variance and the shows may not rank that way at all; Nielsen's standard metro sample of 200 homes is only a goal, the actual figure being closer to 150.

Scarpelli's TV Laffs

The N.Y. Mirror first led off Henry Scarpelli's "TV Tee-Hees" (now a \$2.95 Fleet Pub. book) and since 1967, it's been a General Features syndicated series of cartoons in some 100 papers. As the title indicates, it's all video, and as Scarpelli has organized this anthology of visible risibilities, it's a fun book.

In his cartoon commentary on the medium he ranges from tv repair men (and their larcenous ways) to programming, from kiddie video to adult shows, and in doing so spans the entire panorama in very funny and quite often kidding-on-the-square attitudes. A bright and, beltimes, devastating cartoon book indeed.

Abel.

DeGaulle Orders AN-TV Ban On Grandeur Abroad

Paris, April 2.

The shortwave section of the nationalized tv and radio section, Radiodiffusion Television France, banning French programs abroad, was saved from possible extinction due to President DeGaulle's interest in foreign attitudes towards France and the desire to spread the word and grandeur of the country abroad.

Up to now it was financed by the Ministry of Foreign Affairs for propaganda value to a tune of about \$5,000,000 a year. Then the Ministry said recently it would demand a list of expenditures and even cut the grant in half.

RTF head Robert Borden was asked about this by President DeGaulle, and, after giving several reasons why the shortwave project was in trouble, was cut short by the President who said he wanted the voice of France to be heard everywhere in the world.

The President then probably put a stamp of approval on this RTF act which should now get the money it needs and probably a carte blanche in expenditures. It seems that the President also added to Borden that he particularly wanted the voice of France present in South America and China.

No new equipment is also deemed in the office plus a new lease on life for this threatened RTF offshoot answering to the Foreign Service rather than to the Ministry of Information, which has the RTF under its aegis.

Comparative Ratings Of Tory, Labor Party Show May Tie Brit. Future

London, April 2.

Political pundits might be able to measure up something from the comparison of viewing figures of the two opposing parties recent airings over the entire nation's tv web. On March 20 when the government Tory Party had one of its routine of party political addresses to the nation, 2,000,000 homes were tuned in according to the latest TAM Survey just released. The Socialist airing on Feb. 27 captured 207,000 more.

But the real value of these figures is in noting what watched both airings on the respective channels each night.

Example: on Feb. 27 when, according to TAM, 2,710,000 sets caught the socialist airing on BBC and 2,074,000 on the commercial channel, the BBC was about to screen a 25-minute surrealist documentary on the whys and wherefores of an appendectomy ("Your Life in Their Hands" shein) and the commercial channel was prepping to air "The Bing Crosby Show." An obvious explanation for the big gulf between the two.

Example: on March 20 when, according to TAM, 4,044,000 caught it via the BBC and only 4,470,000 were watching the indie channels, the commercial web was readying a circus while the BBC had another of the same skits—but this time the far more sensational surgery of a birth by cesarean section. To add weight the BBC had before the broadcast a sports program dealing with the opening of the new horse racing season.

U.S. TV Documentary Form Scores Hit in Reich at Embassy Workshop

By NANCY BORN

Bad Godesberg, April 2.

Reflecting upon this and last year's international film festivals, neither American feature nor short films—very few exceptions omitted—made a particular impression on the experts who viewed them. But the American producers' current forte looks like being in the documentary tv field. This was found evident at the second "TV Workshop" in the American embassy, Bad Godesberg, last week.

While the first "TV Workshop" back in Dec 1961, like the second one organized and headed by the embassy's tv and film officer George Wallace, concentrated on interstate entertainment programs, the last one (March 22-23) dedicated itself to news and documentary programs, more precisely news reporting, the coverage of special events and the documentary approach to public affairs programs. One and a half dozen of vidix of this type supplied by the three big U. S. television networks were screened. Wallace had requested the material from each of the U. S. network reps assigned to Germany and the response had been gratifying. The basic idea of this workshop enterprise is to make German tv people familiar with what their American colleagues are doing beyond the ocean.

More than 50 people showed up, the U. S. Information Service Screening Room at the American Embassy was therewith SRO. All domestic tv stations had sent reps. The Second German Television network which begins operations April 1st had sent some 20 people alone. The Second German TV has hired many journalists from the newspaper field and assigned them as news editors in this new organization.

Actually this workshop session was prompted by requests from these journalists who wanted to see U. S. TV news programs and techniques. Since they don't go on the air until April 1, the workshop was timed to include almost their entire news staff prior to their first telecast.

On hand to answer questions and discuss their operations were several prominent American reporters, producers, managers, etc. such as Daniel Schorr (CBS Berlin correspondent), John Cooper (manager of news films, N.Y. CBS), Av Westin (CBS producer-director Europe, London), Piers Anderson (NBC Berlin correspondent), Ed deFontaine (Westinghouse Broadcasting Co. Berlin correspondent), Ben Lacy (ABC's Berlin correspondent), Jack Beggs (chief European producer, Paris, ABC), among others.

James E. Hoffnagle, counselor for public affairs at the American embassy, made the introduction and Brewster M. Morris, charge d'affaires ad interim, the welcome speech. Hoffnagle said that "his Washington team," Ed Morrow, would come to Bad Godesberg in May and even bigger guests are expected in June, the President and Mrs. Kennedy in June. Add that the third workshop will be held on a wider basis, with distinguished Washington associates possibly attending.

Impressive Screening

The films then shown impressed the German tv people, especially Ed Morrow's "The Great Holiday Massacre" and NBC's actuality documentary entitled "Police Emergency," the first of a number of such programs (the next ones reportedly were on firemen and hospitals internat) that have been widely acclaimed as a completely new departure for this kind of programming. It's a cross between news and documentary.

German viewers found some remarkable contrasts between these programs and their own productions. They start with the people themselves. The traffic policemen in the first mentioned film "Massacre" kept a free while being interviewed while German cops feel uneasy in front of the reporters' microphones and often are not willing to answer at all and refer to "certain regulations" to avoid questions. Then there is the language angle. It's found that the English language qualifies itself better for short and clear news reporting. There's some truth to

that. The English lingo takes care of a more vital "drive" which is so essential in programs of this type. Not to forget, naturally, the money angle. The German tv is quite generous when it comes to entertainment programs while news features have generally only a small budget at their disposal.

Eric Sevareid's CBS program, "Where We Stand" cost \$30,000, which is little by U. S. standards but a big sum for the German type of such program. Speaking of money, Daniel Schorr of CBS disclosed (and European producer-director Av Westin admitted) that his recent Adenauer interview cost CBS \$100,000. "It's been the hardest job in my life," said Schorr. "It took six months to produce this interview which was a lineup of several interviews put together along with material from archives."

Politically speaking, the interview contributed, according to Schorr, much to prestige for Adenauer in the States while it was considered less positive for the German chancellor in his home country. Schorr, incidentally, had made himself quite a name with German television. Not only his Adenauer interview but also the one he did with the East German Communist leader, Walter Ulbricht, and frequent participations in Werner Hofer's "Fruehschoppen" (Morning Pint), a regular Sunday political roundtable conference, took care of Schorr's prominence with the German tv community.

Schorr will interview Prof. Ludwig Erhard, the Federal minister of economics, next, but not before the end of the year. He thinks it wise to do such big-scale interviews, not more than once a year. A German star reporter would probably rush the next one in an attempt to repeat the success.

Americans found some drawbacks with German television (the big one: German programs don't always stick to their scheduled times. Delays of five, 10 or more minutes are no rarity. American programs, it was said, are punctually on the dot. Where's the much cited German precision? Then the long and often overly long intermissions. Also, Americans find that German programs are often much too talky and that they lack pace. This, however, may also very well be a matter of mentality while also the forementioned language factor (German word sentences can never be so short and hitting like the English ones) may play a certain role along this line.

In all, George Wallace's tv Workshop proved highly interesting. The German tv people learned a lot. And with regard to news reporting, they are given a big opportunity in June when President Kennedy visits the country.

TV in Germany Getting Richer

Frankfurt, April 2.

If all the television spots that played on West German screens were lumped together, they would total 24 days and nights of commercials—or 672 commercial hours—for last year.

That is an increase of 50 hours over the total commercial programming on West German TV in 1961.

Total take from the commercials is estimated at about \$75,000,000 for last year. In addition, since each of the nation's 7,500,000 set owners has to pay a monthly fee of \$1.25 to the federal post office for the transmission, the television stations collected another \$70,000,000 last year, it's estimated here.

And, think some of the enthusiasts, that is only a starting drop in the bucket. With the upcoming Second TV net, there will be added commercial time and money.

'Lassie' Barks Louder

The March 11 Nielsen ratings place "Lassie" in the No. 8 spot. Since starting the five-part cliff-hanger the show has gone from No. 20 to No. 8. No. 8 Rating of 1.0. A chapter will be in the next report.



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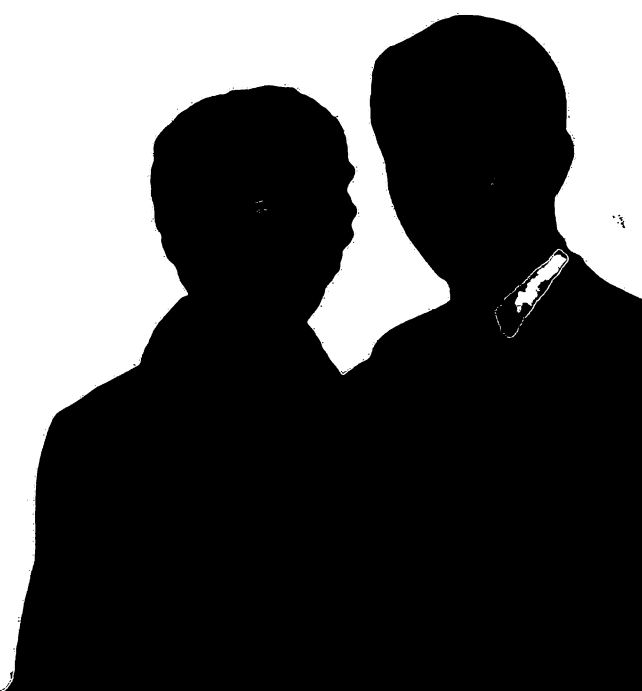


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from 6 BIG NETWORK YEARS!**

234 FAMILY-FUN HALF-HOURS

mca

**Hugh Beaumont
Barbara Billingsley
Tony Dow
and
Jerry Mathers
as
'Beaver'**

THE DOCTORS

With Stuart Rosenberg, Richard East, John Capone, Fred J. Seidler, others
Executive Producer-Writer: Gail Tabor
Producer: Jerry Lipton
Director: Carl Gama
30 Mins., Mon.-Fri., 2:30 p.m.
Participating
NBC-TV, from New York (tape)

A virtue of "The Doctors" is each half-hour will be complete. A housewife won't have to hold her breath for months and months, until the hero and his enemies are in an uncertain confusion. Because a different story must be turned out every day, it would seem the series will have to rely even more heavily than most soaps on the cliché and the contrived development. A whole new batch of clichés has been developed: the last two seasons by primitive television doctors, and the first day, Monday (1), this NBC-TV strip borrowed a lot of them.

A little girl with an appendicitis and a man who has been in surgery, not of the kind but of something familiarly mysterious to viewers—an operation. There are four leads for "The Doctors," and all of them get into the net the first day. There is the happy doctor, the serious doctor, the lady doctor and the priest, and they work for the same hospital. But of the lot was an old pro, Fred J. Seidler, as a heavily-creased surgeon.

A good deal of work must be done in operating room scenes; they were unimpressive.

"The Doctors" has a remote chance, but still a chance, of making out against the CBS-TV competition.

ROOSEvelt SHOW

With Sherman, guests
30 Mins., Sat., 10 p.m.
Participating
NBC-TV, from New York (tape)

Columnist Edith Sherman's back on TV, but Marvin Brande, his press, guest made all the news.

Brande came up as a personal favor to the White House and revealed many facts of his complex personality with little pretense. Indeed, it at times seemed like a series of misadventures rather than an interview.

Between taping and airing, there were rumors Brande was quitting the occasion to announce he's retiring from film in order to get away from it all in Tahiti. In truth, Brande said only that he was going to "take a break at it"—and the "break" could be anything more or less than a vacation.

It is, of course, unfair to quote Brande out of context, but some of his comments may help shed light on Brande the man as contrasted to Brande the actor. Excerpts follow:

About success: "We're all diseased with the desire to be 'successful' and it doesn't mean a thing... Success is largely non-existent. A waste... You can get respect from people by just having money... When Marilyn (Monroe) died, I was so clearly reminded the struggle isn't worth it."

"I'm a hero to people who have no right to make a hero. On the other hand, my actor can be hated or admired by people who have no right to hate or adore him."

About "Marilyn on the Beach": "We were sent out without a script... We worked around the clock to get a script."

About the working press: "Some are responsible, some irresponsible. Reporters make a lot of money by writing a sensational story."

About magazines: "What fairy stories you read!... You only do them a favor by using them... It can be a very distressing thing to read (damaging things) about yourself."

About the Saturday Evening Post: "I'm going ahead with my suit."

About Time Magazine: "They like to get the dirt in."

And that is the way it went. And the way it was going indeed the station in let the greatest run an entire 30 minutes.

Sherman realized Brande was the star and confined himself mostly to obvious questions, interesting as it was, a couple of challenging queries might have enlivened the proceedings. Nonetheless, it emerged as a tv soap for Sherman, who's going to keep his former favorite as he can set up panels on controversial local topics from time to time and interview with interviews with interesting visiting and home town personalities.

YOU DON'T SAY

With Tom Kennedy, others
Producer: Ralph Andrews, DM
Yagman
Director: Stuart Phelps
30 Mins., Mon.-Fri., 2:30 p.m.
Participating
NBC-TV, Hollywood

This new daytime quiz entry on NBC-TV is an obvious copy of the successful Goodson-Todman "Password" on another network. Because of the carbon elements that give the show some fun and excitement, "You Don't Say" has a fair chance of survival.

Physical setup of "You Don't Say" is no class to "Password" a viewer would have a hard time distinguishing between the two without the help—guest actors (during opening week Betty White and Barry Sullivan) paired with someone out of the audience and came Tom Kennedy on a podium in between. Instead of the partners trying to clue each other in words as on "Password," they use each other hints on personalities in audience is stated with the last word missing and the missing word is named in a tip to the famous person's name. There also is a chance to pick up extra coin, as in password, when the winning audience member plays against clues on an electric board. Show is in order for no discernible reason other than the simple format allows for easy camera handling.

Boomer Kennedy, a Coast tv personality, handles the on-air chores in slick fashion.

A CONVERSATION WITH THE VICE PRESIDENT

With Vice President Lyndon B. Johnson, William E. Lawrence, Edward P. Morgan, John Ballin
Producer: Lawrence Lawrence
Director: William E. Lawrence
30 Mins., Tues., 10:30 p.m.
ABC-TV, from N.Y. (tape)

The power gap between the President and the Vice President of the U.S. is immense. So is the privilege gap as reflected in television's treatment of the two offices. A couple of months ago, President Kennedy received a full hour, three-network treatment in a historic "concentration" with three different web correspondents. Last Tuesday, a vice-presidential version of the same show was put on only by ABC-TV in a half-hour non-primetime period with three of its own staffers.

In the spotlight was Lyndon B. Johnson, a Vice President with outstanding capabilities, but who has been unable to keep over the Constitutional constraints on his office. In the course of the interview, Johnson detailed the attempt to build up the person of the Vice as the administration of President B. Kennedy, but he demurred. Johnson pointed out the V.P.'s power is only as strong as the President wants them to be.

The show was an interesting portrait of one of Washington's most shrewd politicians. But whether Johnson's cast of personality, which never could quite break through a mask of formality, will serve his known Presidential ambitions for 1968 remains to be seen.

Under questioning by the ABC reporters, Johnson carefully sidestepped all questions about his plans for 1964 and 1968. As the Vice put it, "the delegates to the convention will decide the nominee." When William Lawrence asked for a more "realistic" appraisal of Johnson's perspective, the latter again neatly ducked behind the technocratic.

Interviewed in his office on Capitol Hill, Johnson spoke about his duties in the nation's space program, security council, and in the Federal civil rights program. Asked of the window whether he was a happy man, Johnson discreetly replied that few men have been as lucky as himself in both his public career and his personal life.

Norm.

THE YALL AMERICAN — GARY COOPER

(Project 30)
With Walter Brennan, narrator; Gary Cooper, Chuck Gable, Ernest Borgnine, others
Producer-Director: Donald S. Hyatt
Writer: Richard Hammer
Music: Robert Russell Bennett
30 Mins., Tues., 7:30 p.m.
SAVINGS AND LOAN FOUNDATION
NBC-TV (film)

(McConn-Erickson)

"Project 30's" entry to Gary Cooper almost at the first anniversary of his death was a masterpiece of the sentimental tv biography, done with overt love for its subject and with moments of

(Continued on page 51)

SATURDAY NIGHT (INSTEAD OF THE MOVIE) SHOW

With Hank Stahl, Dave Crandall, Lucy Salt, Lili Senoff, Fritz Elze, Eugene Wild
Producer: Hank Stahl
Director: Hank Stahl
30 Mins., Sat., 11:15 p.m.
Participating
WTAE, Pittsburgh

This is a hip show that will be enjoyed by teenagers and squares alike but the general public will have to get with this show's thinking before it can be properly appreciated. Now in its fourth week, the show comes on at 11:15 in a time period formerly dominated in the ratings here by the station's Saturday night movie and this pleasant outing with four talented people should keep it in contention.

Hank Stahl, who helps produce, write and stars in the show, is a very versatile light comedy player and has an able foil in Dave Crandall, who does most of the writing. Johnny Carson doesn't have to worry too much but the needs of the city are met with this show as it is probably the best variety show ever produced locally and the only one on the air now with such careful production and writing skills employed. Lucy Salt is one of the other members of the show company and she joins happily into the gay festivities. Lili Senoff (nee Dave Guard & Whitehyll Singer) adds a lot to the permanent cast with her fine vocalizing.

Switch to film clips for gags or commercials are very funny and expertly done. On show caught, the four stars took satirical swipes at every problem in the city and even lampooned rival station, KDKA-TV, in its presentation of a television editorial. On this show, former waltzweight champion, Fritz Elze, appeared as a guest and challenged Eugene Wild to a poetry contest. His last line was, "I'll make you an amateur, when I hit you in your lumbic postmaster." The Deane Wild, Pittsburgh's good law group, provides the musical backing.

Tele Follow-Up Comment

David Brinkley's Journal
James E. Hoffa, proxy of the Teamsters' Union, drew a one-hour "portrait in depth" Monday (1) via NBC-TV's "David Brinkley's Journal." Filmed in color, it was a thorough pictorial analysis of the controversial union leader.

But although Brinkley's commentary was replete with verbal jabs, this tv documentary also emerged as an excellent portrait for Hoffa who freely spoke his philosophy. The viewer, of course, could draw his own conclusion from this NBC News Special.

Particularly vivid was Brinkley's interview with Hoffa in the union's plush Washington headquarters. Here the teamsters' chief came up with such Hoffaisms as: "Life is a jungle," "Baby Kennedy is a spoiled young millionaire," and "my ethics are simple—love and let live."

Almost a half-dozen cameramen provided fascinating footage of Hoffa in action—campaigning for office, haranguing the opposition, etc. The film was well edited under the able production guidance of Ted Yates and Stuart Schulberg. Frank Stinebaugh's direction was crisp while Brinkley proved an impartial commentator on a potentially explosive subject. Xerox picked up the tab. GMB.

Howard K. Smith

Never before has Hollywood loomed so large on the tv screen. Not only are its feature productions helping to fill mammoth now of the electronic medium, but Hollywood's history has been widely tapped by numerous recent specials. In fact, the cinema capital has been analyzed in the minutest fluctuations of its rise and decline as the factory for the world.

Howard K. Smith, on his ABC-TV "News and Comment" show Sunday night (31), also took a crack at the subject in a thoughtful report on some of Hollywood's problems, real and neuritic. Nothing strikingly new was disclosed, but the virtue of a show on Hollywood is that even familiar material can be interesting.

In this case, the show was sparked by the appearance of a flock of top pic names who also

BEN JERROD

With Michael Ryan, Addison Mitchell, Joanne Baird, Isabel Ross, others
Producer: Joseph Hardy
Director: Fred Carney
Writer: William Kendall Clarke
30 Mins., Mon.-Thurs-Fri., 1 p.m.
Participating
NBC-TV, from New York (tape)

Since the makers of this soap opera faithfully emulated the tried, though untrue, formula for programs of the genre, nothing exciting or, particularly, real happened in "Ben Jerrod." It premiered Monday (1) at 1 p.m. in place of Merv Griffin, and, in the exchange, the audience was the loser. However, the reason for the exchange was NBC-TV seeks a larger audience than Griffin gave, yet it is doubtful the network's goals will be served. Because there was no exceptional story material, the burden for commercial success must rest on the cast's ability to develop a following.

But an opening day the cast was not very winning. Michael Ryan, who essays the young Jerrod, a lawyer just returned to establish practice in small Indian Hill, Rhode Island, acted inordinately broad and immature, without warmth or flexibility. If Ryan's employers want to make Jerrod into a hero, then the actor can't be blamed. Otherwise he should settle up. The rest of the acting crew was asked to make every word sound economically important, laden with some awful truth. The effect was undeniably slow, even for soap opera.

"Ben Jerrod" provided no surprise, but none were expected. Fundamental trouble really was that the 30-minute daily drama bowed with undue care to a formula. Result was a parody of daytime drama, which went so far to include a first-day murder involving the town's richest, most influential and ruthless citizen.

Art.

GENERAL HOSPITAL

With John Berardino, Emily McLaughlin, Roy Thinnes, Jane Taylor, Ralph Manza, Craig Curtis, Walter Koenig, others
Kase, Producer: Selig Seligman
Producer-Director: James Young
Writer: Theodore and Mathilde Ferro
30 Mins., Mon.-Fri., 1 p.m.
Participating
ABC-TV, Hollywood

With "General Hospital," ABC-TV is for the first time dipping its toe into the daytime glycerine barrel. The half-hour medical melter is an obvious attempt to extend into the seaper sunshine the nighttime fad of doctor dramas.

Only feature that distinguishes this effort from the others in network soaps (where CBS has had a virtual monopoly till now) is that it's produced (taped) in Hollywood whereas Sudville is mainly a subdivision of New York. Opening episode Monday (1) launched a series of traumatic situations ranging from an 18-year-old girl's hysteria over the shape of her beautiful face after an auto accident (her shape, which swathed in bandages to a critical squabble over hamburger for dinner again between an intern and his wife, a nurse, who are struggling together in jobs at General Hospital).

Strip's lead is John Berardino as kindly, efficient, middle-aged and handsome hospital topper Dr. Steve Hardy—his character obviously hatched out as that daytime video's housewife can clutch him to their fantasy chests. Emily McLaughlin and Phil Brewer play the intern-nurse married couple and K. T. Stevens portrays Dr. Hardy's fiancée, who is going to be left at the hospital reception desk more than once a week as the good doctor strides off in dedication to another patient or emergency sickling (first day out she was left holding a couple of theatre doctors while the doc checked out to check a high blood pressure). All handle their jobs with pre-attentiveness well above the meanderings and high contrivances of script. Writers Theodore and Mathilde Ferro have some hard hashing to do to extract the necessary suds to make this home cracker elixir.

Jane Taylor, like the series' regular thespian, handled the hysterics of the smashed-up young patient with a skill that brought more to the part than it deserved. James Young's direction was okay within soap opera's built-in limitations.

Bill.

FAIR EXCHANGE

With Eddie Foy, Jr., Audrey Christie, Lynn Loring, Flip Mark, Victor Maddern, Diana Chorney, Judy Carne, others
Kase Producer: Cy Howard
Producer: Ed Fuldman
Director: Robert Swackhamer, Sherman Marks
Writer: Lawrence Marks
30 Mins., Thurs., 7:30 p.m.
Participating
CBS-TV (film)

In one season, "Fair Exchange" opened as an hourlong series, first 60-minuter in the situation comedy vein, was dropped from the CBS-TV schedule, only to return on the same network later in the season as a half-hour.

Thursday's (28) debut of the half-hour format retained the mechanical weaknesses of the series, the Hollywood factory-made stamp of sweetness and light, mixed with laughs, artificially concocted. The pace, though, was faster, compared to the longer original.

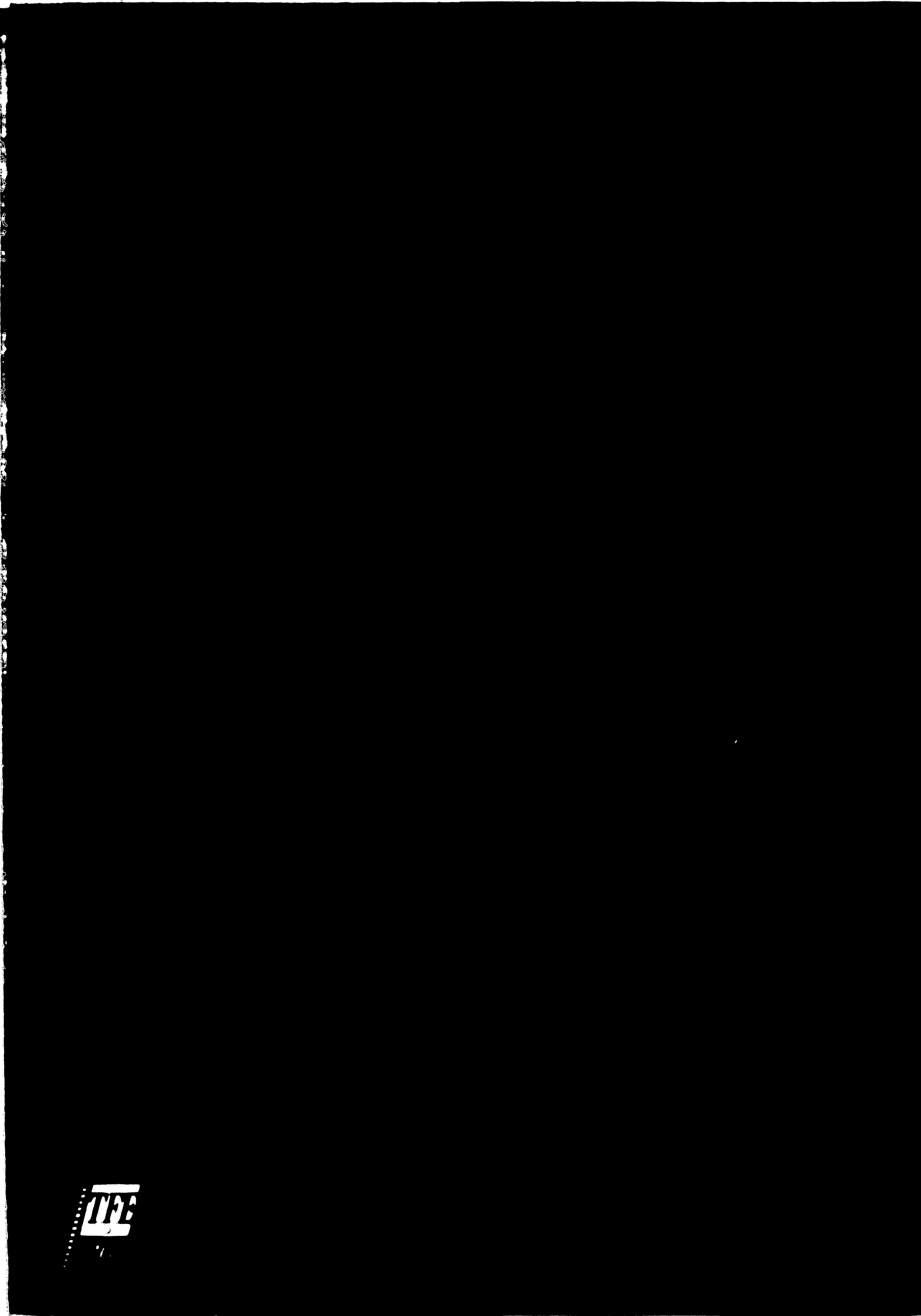
Occasionally, a true emotion and a spontaneous line slipped through, lifting a few moments. The windup was a wave-the-flag curtain dropper, with the coryn on joining his father and mother in a rendition of "There's No Big Life . . ."

Father, he it recalled, is a former song and dance man, portrayed by Eddie Foy, Jr. Foy remains a strong pull in the series. The twist of an American family and an English family exchanging teenage daughters on a visiting basis is retained, and the alternate flashes of how each family deals with their respective ambitions for their young sons was featured in their opening episode.

Members of the American family, in addition to Foy, are Audrey Christie, Lynn Loring, Flip Mark, with the English family composed of Victor Maddern, Diana Chorney, Judy Carne and Dennis Waterman. All delivered pre performances.

Horo.

(Continued on page 53)



THE
7

'NAKED CITY'



STARRING
PAUL BURKE



CO-STARRING
HORACE McMANON

SCREEN GEMS, INC.

SMASH FIRST RATINGS!

NEW YORK:

Tops 4 of 5 competing programs with a 14.4 rating and 27% share! (WNBC-TV, Fri. 7:00 PM)

FORT MYERS:

Tops both competing syndicated shows with a 16 rating and 41% share! (WANE-TV, M-F, 6:00 PM)

DELAND-BAYTONA BEACH:

Dominates all competition with an 11 rating and 67% share! (WDBO-TV, M-F, 1:00 PM)

BACHELOR FATHER STARRING JOHN FORSYTHE

WITH

NOREEN CORCORAN and SAMMEE TONG

157 half hours from **mca**
TV FILM SYNDICATION

Foreign Television Reviews

EUROVISION SONG CONTEST

With Catherine Bayle, David Jacoby, Ronnie Carroll, Annie Palmen, Heidi Brühl, Carmela Corren, Anita Thallong, Emilio Pericoli, Lilla Mäkelä, Grethe & Jørgen Ingmann, Vico Vito, Ester Ofarim, Alain Barriere, Jose Guardiola, Monica Zetterlund, Jacques Raymond, Francoise Hardy, Nana Mouskouri, Eric Robbeaux Cook.

Producer: Harry Carline
Director: Yvonne Littlewood
50 Mins., Sat., 9 p.m.
BBC-TV, from London

Maybe because it was held for the first time in a TV studio — earlier events took place in concert-halls in various European capitals — the 1968 "Eurovision Song Contest" was a far slicker and smoother presentation than before. BBC-TV played host to the prize-winning tunes and artists from 16 European countries, and the program was claimed to reach an audience of 30,000,000 through the international hook-up.

Voting arrangements were as usual, with juries from each competing country awarding points at the end of the show and totals being totted on a board as they were received. The brittle and over-elegant Catherine Bayle emceed capably, and, for British viewers, the voice of deejay David Jacobs introduced each item.

The standard of entry was higher than usual, although countries like Holland (with an item about musical clocks), Norway, Yugoslavia and Spain provided numbers that never seemed likely to take—and didn't. Winner was Denmark's catchy "Dansevise," delightfully delivered by the husband-and-wife team of Grethe Ingmann, who sang, and Jørgen, who by an excellent arrangement, a gay lilt (which contrasted with some pretty mournful themes from other played duet guitar. It was helped, of course, by an infectious verve. Its future as a chart-topper seemed bleak, however, for it would be more at home on the cabaret circuit.

Coming a close second was Switzerland's "Ten Vas Pas" ("Don't Go"), a torchy ballad with good commercial possibilities. This one enjoyed a superb performance from the Israeli chanteuse Ester Ofarim, who clicked in a tense and super-charged workout as if the lyric was part of her experience. Miss Ofarim was, in fact, the end of the show among the performers.

The Britains "One for All" for Italy took third place, and was agreeably sung by Emilio Pericoli. Britain's entry, "Say Wonderful Things," was as predicted by VARIETY in this space, fourth, which was a fair result both for the number and for Ronnie Carroll, who did all he could for it.

Amongst the other moments of impact in a busy show was the over-the-top Heidi Brühl, from Germany, in an otherwise packaged tune, Carmela Corren, another Israeli thrust who clicked in the Austrian ditty, and the fervent Nana Mouskouri, who represented Luxembourg in a sentimental tune that did not suit her acrid and offbeat style. For Monaco, Francoise Hardy came up with her own song, "L'Amour S'En Va," which was strictly for the light-troisecor brigade and lowered the spirits.

Harry Carline's production was suavely directed by Yvonne Littlewood, who cleverly avoided the monotony of a retinue of warblers employing their lungs by nifty camera touches and by turning many of the tunes into production numbers. The Eric Robbeaux orchestra was faultless, under its guest-baton-wielder. The winning prize was presented by BBC-TV's program controller Stuart Head, and the only technical fault in a highly complicated show was the failure of one jury to transmit its vote correctly, thus causing some confusion on the board and to Miss Bayle, who kept grinning. *Ott.*

PARADE

With Show Taylor
Producer: Billy Looman
30 Mins., Tues., 1 p.m.
Associated TeleVision, from London
Imported from the U.S. via Mark Goodman and Bill Tatum, "Parade" made an offbeat half-hour, without having the impact to figure highly in the ratings. Show Taylor, a local purveyor of conventional bonhomie, emceed briskly, and the

show paired two showbiz celebs — in the one caught, Adrienne Corri and Noel Harrison — with a couple of viewers. Each celeb-viewer team has to guess a word given to one member of the partnership, by being thrown verbal clues. Thus, to identify "bouncer," the clue could be something like "commissionaire" or "cricet". The prizes reduced as each clue was missed, and total to be won from each game was a modest \$70.

There was also a quickie session, to give variety, on the same lines, with a number of words to be guessed in a few seconds. The result was tepidly time-wasting, and neatly involved viewers, who were given the words at the start of each game and could thus compete with the contestants.

It seemed somewhat pointless to involve thesps in the proceedings. Their presence added little to the excitement, and the foot went to their non-famous partners anyway, the celebs being dismissed with a plug for their latest activities. Dicky Looman produced safely, and the live audiences seemed to applaud on command, rather than through pleasure. *Ott.*

THE PULL TO THE SOUTH

With Harold Rome, Harold Taylor.
Bud Knapp, commentator
Producer-Director: Patrick Watson
Writer: Watson
Thurs., 8 p.m.
CBC-TV, from Ottawa (film)

The handful of Americans who care a hoot what anyone, least of all Canadians, think of them en masse would get some food for thought from this free-wheeling discussion of the recurrent proposal to meld the two countries. Pat Watson, whose regular "Inquiry" is usually provocative, rang the bell with this triple-threat special, whose main fault was using too much of one subject—Harold Taylor, ex-Canadian ex-Sarah Lawrence prexy now a "freelance philosopher and lecturer" and volunteer worker for peace. Barry Howells rates a nod for sharp editing.

The point was made that "if you live south of the border you earn one and one-half times as much as if you live to the north," and a British commentator who kept referring to the U.S. as "America" was heard noting that in one Vermont-Quebec border home the family cooks in Canada, eats in the U.S. and the mother-in-law has to sleep on the Canadian side or she'd forfeit her old-age pension.

Well-spotted sequences showed an American Clarence Barris, lecturing the Winnipeg Chamber of Commerce on his weird idea of union as "The United States of Canada," which would keep "Canada" as the national anthem (both proposals sure to receive widespread acceptance) and give Canada 24 senators, but apparently concede little else. Bold, effective commentator Budd Knapp remarked, "No one calls him a nut. They listen patiently, applaud politely."

A group of students at the U. of Ottawa, who'd evidently seen filmed segments of the show, provided some of the liveliest jab. Economic union got the nod from W. E. Williams, Procter & Gamble of Canada prexy, for obvious reasons of advantage to his subsidiary firm. Also from David Gilmour, whose Clairmonte Sound Corp. sells plenty of luxury stereo sets in the States despite high tariffs (but is now in danger of becoming U.S.-controlled like so many other Canadian firms).

How did Broadway composer Harold Rome get in? He's a friend of Taylor, who was shown at Rome's Bowery studio — latter singing and singing, not badly at all, while Taylor played a clarinet. Dropping it, Taylor said, "To me the Canadian social system functions at a very slow pace. Union would enlarge the Canadian identity rather than absorbing it." Rome, being a Yank, didn't burn, but some of the students who cut in did. *Gard.*

Kansas City — Station KUDL shifts from daytime only to full time beginning April 3. Power shift also is being made from 1,000 watts daytime to 5,000 watts daytime and 1,000 watts nighttime.

TIME ON OUR HANDS

Narrator: Stanley Williamson
Producer: Don Maworth
30 Mins., Tues., 8:25 p.m.
BBC-TV, from London

There has never been a shortage of "scrapbook" type programs either in television or radio, in Britain or anywhere else, with anthologies of newscast clips, old recordings and eye witness recollections of the fading pages of history. This BBC-TV show could claim to be the very essence of television if only on account of its degree of originality.

This was a "scrapbook," but presented as though it were in the year 1933 and looking back on the "previous" quarter of a century "from" 1933. Adroitly handled, beautifully edited in places and with an extremely skillful use of closeup and contemporary newscasts, the effect was a genuinely eerie one, giving truly the feeling of being in the year 1933.

The prophecies of the present day sociologists, scientists and teachers were used cleverly as though harkening back so that some present day opinions of Aldous Huxley, for example, were screened as the "cynically inaccurate prophecies" of 1933, and writer and lecturer Kingsley Amis, adorned with a little false beard, was presented "somewhere in the 1970s" as an intellectual, bemoaning the development of technological education at the expense of classical learning. There were mock-up shots of workers meetings protesting at too much money being paid for too little work because automation had arrived and with it universal leisure. In the late 1960s the viewer was asked to "remember" the massive traffic jams which culminated in one big one which took a week to sort out.

The strength of this program lay in its initial conception and in the skill of film editors Ron de Mattoe and Peter Marsh in cleverly manipulating fact and fiction so that there was difficulty in distinguishing between them. The "looking backward" technique of prophesying what is coming in the next 25 years created an element of timelessness which made fascinating viewing. *Pala.*

WAR AND PEACE

With John Franklyn Robbins, Kenneth Griffith, Daniel Massey, Noel Williamson, Valerie Sarruf, Clifford Evans, Tim Pearce, Steve Pinyan, Freda Dowie, Ann Bell, Derek Bondfield, Morris Perry, Barry Linehan, Mary Ninian, Gary Bond, Tom Adams, Tony Beckley

Director: Silvio Narizzano
Writers: Alfred Newman, Erwin Piscator, Gustav Frerking
165 Mins., Tues., 8 p.m.
Granada TV, from Manchester

The commercial web, for which 90 minutes is normally the limit, boldly allotted close on three hours of peak viewing time to Tolstoy. Even so, the chief drawback of this worthwhile enterprise was that it had to be given in six parts, punctuated by the commercial breaks. A detergent has never been so intrusive as when it interrupted Napoleon in Russia.

The version used was the stylized adaptation, with a lounge-suited narrator, seen on the London stage last year in the production of the Bristol Old Vic. Then it won critical acclaim, but it was inherently unsuitable for TV. In the theatre, allowances for convention must be made, and a modern-dress guide to the vast plot can be accepted as easily as a three-sided room. On TV, however, the device prevented involvement, and the production was at its best when the scenes were allowed to speak for themselves. All the same, John Franklyn Robbins gave a lucid account of his commentary.

This capsule Tolstoy isolated the author's theme of destiny and chance, interweaving the personal stories of Andrei, Pierre, and Natasha with the dominating historical background provided by Napoleon's bid for Europe and Moscow. Within its terms, it was far more coherent and truer to the original intention than, say, King Vidor's movie. But it never shook off a feeling of thesps acting out a puppet-show of emotional involvements, and Silvio Narizzano's direction, which was won-

derfully fluent and observant throughout, seemed hamstrung by a manner which did not belong to the medium.

Greatest sufferers from this style were the large historical figures, Napoleon (Kenneth Griffith) having more shadow than substance and Tsar Alexander appearing a querulous youth. It was, in fact, for isolated sequences that this outing will be remembered — and for Nicol Williamson's Pierre, a performance that came near to greatness as it progressed. Pierre, the uncertain nobleman who summed up, for Tolstoy, the dilemma of the Russian progressive, became the most affecting character, and Williamson was perfect in his fumbling at the duel and his final shocked intrusion on the Battle of Borodino.

Daniel Massey, though somewhat stiff-jointed, also scored as Prince Andrei, who recovered his humanity on the battlefield. And Valerie Sarruf was touching as Natasha, whose love was waylaid by the womanizing Kuragin. Clifford Evans clicked as the tetchy old Prince Bolkonaki, anti-reform and believing that tradition was what he was used to. Freda Dowie, Ann Bell, and Tom Adams gave able support.

As the narrator referred to the next scene, they were lit up with a mixture of back-projection and scattered furniture. This was expertly carried out, and Peter Phillips provided suggestive sets. Silvio Narizzano erred in cluttering the soundtrack with atmospheric music, relying too heavily on Prokofiev's "Romeo and Juliet" score, which is too soft-centred for the tragic business in hand. *Ott.*

THE LOVER

With Alan Badel, Vivian Merchant, Michael Forrest
Director: Joan Kemp-Welch
Writer: Harold Pinter
60 Mins., Thurs., 9:45 p.m.
Associated-Rediffusion, from London

Harold Pinter, whose earlier dramatic forays in splintered dialog have largely concerned the depressed classes, raised his social sights in this one. Its sexual connotations deprived the play of full networking, as Border, Westward and Channel TVs refused it. This won the show pre-publicity, and titillated the doubtful. First thing to stress was that Pinter provided full satisfaction. It was a witty, elegant, and truthful deployment of the difference between sex and carnal bliss.

Alan Badel and Vivian Merchant played a married couple living in dignified but unpassionate union. He, it seemed, went to work each day, in full knowledge that she was entertaining a lover in his own home while he was away. Said lover, however, was the very same husband, who returned to treat his wife as a prostitute, which she adored.

In this way, Pinter established the distinction between physical and domestic gratification. He brought them together, when the husband pretended that he was discarding his wife — whilst both were acting out their parts as lover and mistress. She would not accept it — and Pinter pointedly drew his moral, that a couple can be happily married only if the bed and the diningroom are interdependent.

Pinter made a subtle interplay between the two some, who behaved on two levels. They were courteous husband and wife, and involved lovers. The physical connection thrashed through the piece, emphasized by close knit direction from Joan Kemp-Welch. It had one of the most striking openings seen on TV — two silhouetted hands amorously drumming on a bongoskin. And it also had an intriguing opening line — the husband saying to the wife: "Is your lover coming today?"

The tension of the relationship mounted to a salty climax, and it was superbly acted by Badel and Miss Merchant. They were feline and acutely sensitive in their responses, and "The Lover" was a fine display of drawingroom comedy in an offbeat idiom. *Ott.*

Atlanta — Jay Kent, former announcer and general manager of WFML-FM, Montgomery, Ala., is now spicer on WSN-FM 104 here.

ROYAL SHAKESPEARE CO. (As You Like It)

With Vanessa Redgrave, Patrick Allen, Max Adrian, Patrick Wymark, Rosalind Knight, Paul Hardwick, Russell Hunter, Patsy Byrne, William Wallis, David Buck, Jeanne Hepple, Clifford Rose, Ian Richardson, Tony Church, Sebastian Wreska, Gareth Morgan, Doonan Mulholland, Eric Flynn, James Kerry, Peter Gill, Gordon Gostelow, Simon Kentish, Michael Ingham, John Normington, Richard Barr, Brian Harrison, Colin Finney, Julian Battersby, Bruce McKenna, Michael Murray, Roger Bivaine, Brian Wright, Marianne Frank, Edith McArthur, Narissa Knight, Rosemary Munnell

Producer: Michael Elliott
Director: Ronald Eyre
135 Mins., Fri., 8:25 p.m.
BBC-TV, from London

This famous production, which drew the legit crowds to the Royal Shakespeare theatres in Stratford-on-Avon and London, came over strong and clear, with little amendment, on TV. Michael Elliott's original conception emphasized the humanity of the characters, and was thus suited to the reality of the small-screen medium. Ronald Eyre's camera direction was first-rate, giving flow and high spirits to the development, which was clear throughout.

It was, however, slightly unfortunate that Vanessa Redgrave's Rosalind, the passionate centerpiece of the show and its main claim to popular attention, suffered somewhat in closeup. Her performance was geared to a seat in the stalls, and maybe Eyre was at fault in placing his cameras at a whisper's distance, which made some of Miss Redgrave's subtle and fast-changing facial play rather exaggerated. The same criticism could apply to Patrick Allen's Orlando, which was not exotically boyish enough in its romantic moods.

But these were small blemishes on a notable enterprise. Richard Negri's sylvan set was neatly embellished by Andrew Wallstead, and fixed the atmosphere accurately. The forest of Arden sequences were evocative, and the fashionable pessimism of Max Adrian's Jacques, in particular, came over practically unimpaired. Other familiar performances, like Patrick Wymark's Touchstone and Paul Hardwick's banished Duke, also stood out.

The play, given in two parts with a brief interval, seemed likely to please many for whom Shakespeare is a frightening word, and the chief advantage of this adapted production over some others devised solely for TV was that the company's teamwork, strengthened by many previous performances, bound the incidents, both fantastic and comical, closely together.

Outstanding contributions in minor parts came from Russell Hunter, Patsy Byrne, and David Buck, although Rosalind Knight's Celia was rather too glibly modern in intonation to get by. Quite apart from the entertainment value, the production is also a valuable record of Miss Redgrave's coming-of-age as a major actress. *Ott.*

Foreign TV Followup

The Sunday-Night Play

This drama skein from BBC-TV has come up with some pretty wild and woolly items in recent segments, and seemed to need a firm guiding hand clamped on it. It recovered its poise slightly with John Mortimer's "Too Late for the Mashed Potato," an agreeable trifle which had the deftness of dialog expected from this scribe and enjoyed an elegant production by Alan Bridges.

Thomas Lind (Dermot Walsh) took his wife Margaret (Elizabeth Sellars) and their child to an off-season Italian resort for a vacation. The marriage was at the itchy stage, with Margaret ever at the bicker. Thomas's eyes began to rove towards the comely Barbara Flack (June Barrie), staying in the same hotel, and the question was whether the romance would precipitate a crisis. But Thomas was middle-aged, and Barbara was from a younger and happier generation. Nothing blossomed, because Thom-

(Continued on page 12)

SUCCESS STORY

Produced on a modest motion picture budget, **THE LITTLEST HOBO** has already grossed nearly 20 times its original cost in U.S. distribution. Now, reaping equally successful box office returns in foreign distribution.

A proven exciting adventure picture geared to adult entertainment values—but with sure-fire appeal for all ages.

Reviews from cities of every size and geographic location make every sales point agencies and sponsors want to hear. The following are only 4 out of 80 in our files.

REVIEWS

"**THE LITTLEST HOBO**, is for the whole family. The star, a German Shepherd dog named London, will amaze you."

—Walter Winchell

"But mark you this: children have no corner on the laughter market at **THE LITTLEST HOBO**! Nor on the tears and exciting suspense it evokes. **THE LITTLEST HOBO** is both an heroic fairy tale for children and a sophisticated fantasy for grown-ups. The star, the great German Shepherd dog, London, is the smartest ever seen on the screen. **THE LITTLEST HOBO** is a gem of motion picture making."

—Kay Procter, Los Angeles Examiner

"**HOBO CANINE COMEDY**. **THE LITTLEST HOBO** is a gem of entertainment and artistry on a very high budget of intelligence and imagination. A 'sleeper'. This makes one hope that the picture's success will prompt a sequel dealing with further exploits."

—Jack Moffitt, Hollywood Reporter

"Shoppers for that 'something different', will be attracted to this unusual concept of a 'vagabond' German Shepherd dog, possessed of human qualities and understanding. Rating: Very Good."

—Motion Picture Herald, New York

GUARANTEED RATING FACTORS

Actually an audience tested TV "pilot", the movie, **THE LITTLEST HOBO**, has already favorably preconditioned a large number of American families to the television programs.

The family appeal of the star of this adult-action series is pointed up by the fact that 18 million U.S. families own 26 million dogs and spend over 395 million dollars on them annually.

The mature audience appeal of these exciting and dramatic adult-action adventures filmed throughout the world PLUS the equally important all family appeal of a handsome, intelligent German Shepherd adds up to a saleable, rating-getting series in any survey—any market.



THE

THE STAR

LONDON — Striking even among German Shepherds in ability and intelligence. Responds to over 4,000 words in English, French and German.



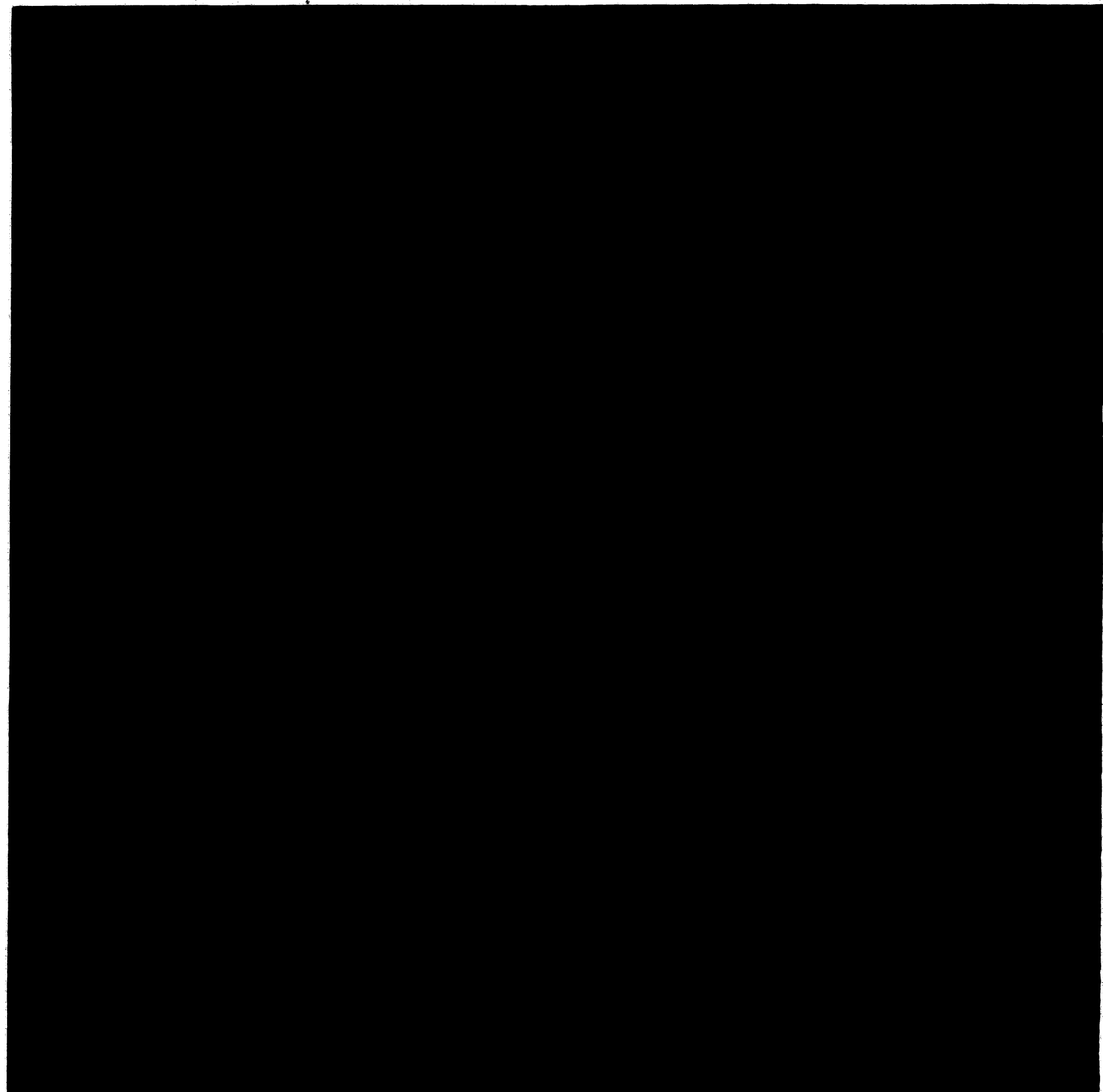
LITTLEST HOBO

WORLD ROAMING, WIDE RANGING TV FORMAT APPEAL

The star of THE LITTLEST HOBO television series, the magnificent German Shepherd, London, literally roams the world over seeking adventure. London ranges widely in his exciting travels—from the nocturnal jungles of the major cities to the vast reaches of the majestic Rockies. He wanders anywhere—by train, plane, ship; throughout America and foreign countries. His friends include the flying soldier of fortune in Hong Kong and the French Poodle from his Paris adventures. In each episode he meets new people in new locales. Each adventure's changing co-stars and supporting players are drawn from the industry's finest actors. The story policy is straight drama but the situations vary from Hitchcock suspense to Lucy-type humor.

Offices In: CHICAGO, LOS ANGELES, HOUSTON, ATLANTA / 500 PARK AVE., NEW YORK





THE
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VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations in syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: JANUARY 4-31, 1963.

RT. Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RT. Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1. Bonanza	KPIX	362,000	32	1. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	210,000	17	1. Ian & Challenge	KRON	154,700
2. Sam Benedict	KRON	341,000	20	2. Big Game (Mon. 7:00)	KPIX	UA-TV	210,000	16	2. Flying Doctor	KTVU	138,000
3. Red Skelton	KPIX	330,000	20	3. Sea Hunt (Tues. 7:00)	KRON	Economex	180,000	16	3. I Squad	KPIX	170,000
4. Beverly Hills	KPIX	330,000	20	4. One Step Beyond (Wed. 7:00)	KPIX	ABC Films	180,000	15	4. Everglades	KTVU	157,000
5. Bonanza	KRON	330,000	20	5. M Squad (Tues. 7:00)	KPIX	MCA	170,000	13	5. Sea Hunt	KRON	185,500
6. Bonanza	KPIX	328,000	27	6. You Asked For It (Thurs. 7:00)	KTVU	Crosby Prod.	150,000	13	6. Californians	KRON	124,000
7. Alfred Hitchcock	KPIX	300,100	28	7. Everglades (Wed. 7:00)	KTVU	Economex	157,000	13	7. One Step Beyond	KPIX	182,200
8. Candid Camera	KPIX	300,000	27	8. Ian & Challenge (Sat. 7:00)	KRON	Economex	154,700	12	8. San Francisco Beat	KPIX	210,000
9. Wagon Train; Etc.	KGO	307,300	27	9. Deputy (Fri. 7:00)	KPIX	NBC Films	153,000	13	9. Whiplash	KTVU	90,100
10. Bonanza	KGO	280,300	27	10. Riverboat (Sat. 6:00; Sun. 11:15)	KRON	Storer	140,500	11	10. Wide World Sports	KGO	123,000
									11. Critter Choice Movie	KGO	30,000

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: JANUARY 4-31, 1963.

1. Lucy Show	KMOX	320,300	46	1. Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	120,500	1	1. 4 News	KMOX	161,000
2. Beverly Hills	KMOX	317,100	42	2. Third Man; Planet (Fri. 9:30)	KTVI	NTA	80,100	1	2. Jack Paar; Tel. Hr.	KSD	220,000
3. Bonanza	KSD	300,300	43	3. Lone Ranger; Theatre (Sat., Sun. 11:30)	KSD	Telesynd.	80,000	1	3. Itty's Funnies	KTVI	110,300
4. Red Skelton	KMOX	317,300	40	4. Three Stooges (Mon.-Fri. 5:00)	KPLR	Screen Gems	81,700	1	4. Jack Paar; Senators	KMOX	10,500
5. What's My Line	KMOX	315,100	42	5. Waterfront; Pro Bowl (Sat. 3:30)	KTVI	TV Marketeers	73,300	1	5. Itty Show	KMOX	75,400
6. Andy Griffith	KMOX	300,300	42	6. Quick Draw McGraw (Mon. 5:00)	KSD	Screen Gems	71,100	1	6. Forest; Spits Int'l	KSD	61,000
7. Garry Moore	KMOX	300,300	44	7. Ripcord; Theatre (Sun. 2:00)	KSD	UA-TV	70,300	1	7. Three Stooges	KPLR	90,000
8. Bonny Thomas	KMOX	300,700	42	8. Popeye; Story Shop (Sat. 12:00; 4:00)	KMOX	UAA, KING	70,100	2	8. Owl; Spits Spect.	KMOX	147,000
9. Candid Camera	KMOX	280,500	40	9. My Men; Popeye (Sat. 4:00)	KMOX	Official	60,000	2	9. Bugs Bunny	KTVI	90,500
10. Bonanza	KTVI	280,500	40	10. Bonanza (Thurs. 5:00)	KSD	Screen Gems	67,900	2	10. Wide World Sports	KTVI	90,000
								3	11. Early Show	KMOX	81,500

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: JANUARY 4-31, 1963.

1. Candid Camera	KDKA	433,000	44	1. Tightrope (Fri. 10:30)	WTAE	Screen Gems	270,500	24	1. Jack Paar	WIIC	207,300
2. Bonanza	WTAE	420,300	40	2. Sea Hunt (Mon.-Fri. 5:30)	WTAE	Economex	185,000	15	2. Early Show	KDKA	150,300
3. Beverly Hills	KDKA	437,000	43	3. Valley Days; Concert (Tues. 7:30)	KDKA	U.S. Borax	147,500	18	3. Combat	WTAE	200,400
4. Red Skelton	KDKA	434,000	41	4. Tomahawk Territory (Sat. 5:30)	KDKA	Economex	130,200	12	4. Wrestling	WIIC	183,700
5. What's My Line	KDKA	421,000	40	5. Wyatt Earp (Sat. 6:00)	KDKA	ABC Films	130,300	11	5. Wrestling	WIIC	181,000
6. Lucy Show	KDKA	421,200	43	6. Peter Gunn (Tues. 10:30)	WTAE	Official	90,000	10	6. Garry Moore	KDKA	377,400
7. Andy Griffith	KDKA	400,300	38	7. Quick Draw McGraw (Tues. 5:00)	KDKA	Screen Gems	90,700	9	7. Adventure Time	WTAE	201,900
8. Lennie	KDKA	400,300	40	8. Bonanza (Mon. 5:00)	KDKA	Screen Gems	90,100	9	8. Adventure Time	WTAE	202,000
9. Bonanza	KDKA	400,300	38	9. Yogi Berra (Wed. 5:00)	KDKA	Screen Gems	90,000	10	9. Adventure Time	WTAE	185,100
10. Gunsmoke	KDKA	381,700	32	10. Story Of; Artist; Times (Sun. 6:30)	WTAE	UA-TV	91,500	8	10. Star News	KDKA	170,400

OMAHA, NEB.

STATIONS: KMTV, WOW, KETV. SURVEY PERIOD: JANUARY 4-31, 1963.

1. Bonanza	KETV	110,100	45	1. Dragnet (Fri. 9:30)	KETV	MCA	67,000	31	1. Jack Paar	KMTV	82,400
2. Candid Camera	WOW	100,100	45	2. Yogi Berra (Mon. 5:30)	KMTV	Screen Gems	55,800	20	2. Rocky; CBS News	WOW	15,200
3. Bonanza	KMTV	100,000	30	3. Circus Boy (Wed. 5:30)	KMTV	Screen Gems	53,000	17	3. Early Show; News; Wea	KETV	19,000
4. Beverly Hills	WOW	101,200	41	4. Mickey Mouse Club (Mon.-Fri. 5:00)	KMTV	Buena Vista	52,000	21	4. Boon; Tarzan; Bamba	WOW	15,500
5. Bonny Thomas	WOW	101,000	30	5. Death Valley Days (Wed. 6:00)	KETV	U.S. Borax	48,500	18	5. Wea; Spits; Hunt-Brink	KMTV	82,500
6. Lucy Show	WOW	90,300	35	6. Brave Stetten (Fri. 5:30)	KMTV	ITC	46,200	17	6. Early Show; News; Wea	KETV	27,000
7. Red Skelton	WOW	80,000	40	7. Highway Patrol (Mon.-Fri. 6:00; Sat. 5:30)	KETV	Economex	45,400	15	7. Wea; Spits; Hunt-Brink	KMTV	58,100
8. Bonanza	KMTV	97,300	33	8. Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	44,400	17	8. Tightrope	WOW	39,100
9. Andy Griffith	WOW	95,500	40	9. Bonanza (Mon. 5:30)	KMTV	Screen Gems	42,500	17	9. Rocky; CBS News	WOW	15,600
10. My Three Sons	KETV	95,400	34	10. Bonanza (Thurs. 5:30)	KMTV	Screen Gems	42,400	14	10. Rocky; CBS News	WOW	16,500
								14	11. Press; Pro Bowl; Golf	WMTV	39,700

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: JANUARY 4-31, 1963.

1. Candid Camera	WCCO	278,400	44	1. Checkmate; Tomahawk; Theatre (Sun. 3:00)	WCCO	MCA	113,400	16	1. Islanders; All Star	KMSP	50,700
2. Red Skelton	WCCO	250,700	38	2. Death Valley Days (Fri. 9:30)	KMSP	Economex	114,000	18	2. Congress; Bowl; Golf	KSTP	54,800
3. What's My Line	WCCO	233,500	38	3. Superman (Mon.-Fri. 5:30)	WTCN	U.S. Borax	111,000	19	3. Jack Paar; Tel. Hr.	KSTP	150,800
4. Lucy Show	WCCO	245,300	34	4. Whirlbirds (Mon.-Fri. 6:00)	WTCN	Flamingo	81,000	18	4. Movies; Hunt-Brink	KSTP	65,000
5. Beverly Hills	WCCO	232,500	33	5. Rebel (Tues. 9:30)	KMSP	ABC Films	80,000	15	5. News Picture; Wea. Spits	KSTP	180,400
6. Bonanza	KMSP	231,000	40	6. Mickey Mouse Club (Mon.-Fri. 5:00)	WTCN	Buena Vista	90,900	13	6. Garry Moore	WCCO	222,000
7. Andy Griffith	WCCO	225,000	32	7. Bonanza (Mon. 5:30)	KSTP	NBC Films	80,100	14	7. Axel & Bowery Boys	WCCO	82,800
8. Gunsmoke	WCCO	219,500	35	8. Ripcord (Sat. 5:30)	WCCO	UA-TV	67,800	10	8. Men Casey	KMSP	236,700
9. Garry Moore	WCCO	218,400	35	9. Buck Ralston; Concert (Tues. 6:30)	WCCO	Screen Gems	67,400	10	9. Champ Bowling	WTCN	58,700
10. Bonny Thomas	WCCO	218,400	29	10. Yogi Berra (Thurs. 5:30)	WCCO	Screen Gems	66,600	7	10. Laramie	KSTP	158,000
								7	11. Superman	WTCN	100,500

MEMPHIS, TENN.

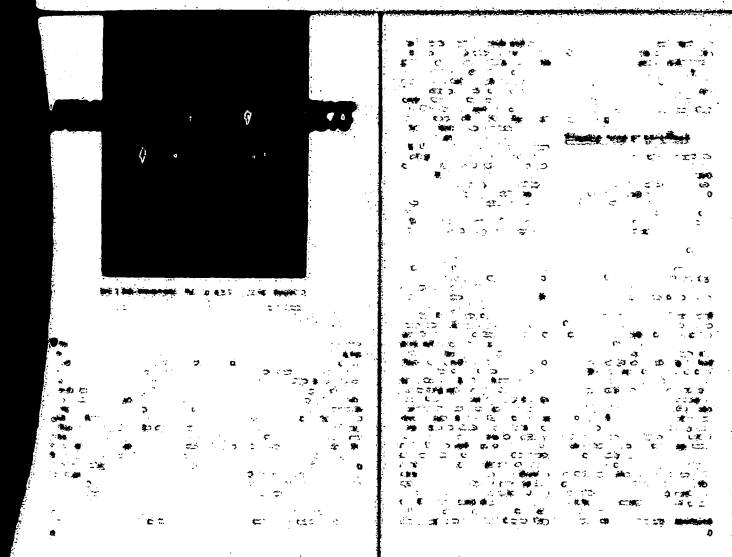
STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: JANUARY 4-31, 1963.

1. Beverly Hills	WREC	201,700	44	1. Jungle Jim (Sat. 12:30)	WREC	Screen Gems	124,400	30	1. Magic Land	WHBQ	12,200
2. Bonanza	WMCT	180,000	41	2. Highway Patrol (Mon.-Sat. 6:00)	WREC	Economex	93,000	18	2. Sugar Bowl; Slim Rhodes	WMCT	37,100
3. Bonanza	WHBQ	153,300	44	3. Rebel (Fri. 9:30)	WHBQ	ABC Films	78,000	18	3. Sea Hunt	WHBQ	90,300
4. Gunsmoke	WREC	150,300	30	4. Superman (Sat. 7:30; 12:00)	WREC	Flamingo	71,400	15	4. Fantastic Features	WHBQ	90,300
5. Candid Camera	WREC	147,500	47	5. Sea Hunt (Mon.-Fri. 6:00)	WHBQ	Economex	68,900	24	5. Jack Paar; Tel. Hr.	WMCT	81,300
6. Lucy Show	WREC	130,000	37	6. Ripcord (Wed. 9:00)	WMCT	UA-TV	62,200	17	6. Trent Tiny Presents	WMCT	24,400
7. I've Got A Secret	WREC	137,700	33	7. Tomahawk Territory (Sat. 5:30)	WHBQ	Economex	50,100	13	7. Bugs Bunny	WHBQ	40,000
8. Red Skelton	WREC	130,000	37	8. Whirlbirds (Mon.-Fri. 5:30)	WHBQ	CBS Films	50,000	24	8. Highway Patrol	WREC	90,400
9. Andy Griffith	WREC	134,100	35	9. Bonanza (Thurs. 5:30)	WMCT	Screen Gems	48,500	17	9. Circle Thea; Steel Jr.	WREC	78,000
10. Virginia	WMCT	133,500	34	10. Yogi Berra (Mon. 5:30)	WMCT	Screen Gems	46,000	13	10. Grand Ole Opry	WMCT	90,000
								18	11. News; Wea; CBS News	WREC	82,400
								13	12. News; Wea; CBS News	WREC	85,300
								11	13. News; Wea; CBS News	WREC	101,200

“Television will, I think, increase respect for that kind of American who, not so long ago, was derided: the egghead. For countless millions will be exposed to those strange creatures—intellectuals—whom they were too long prone to think of as impractical, ‘longhair’—even useless or ‘subversive.’ To see and hear writers, teachers, scientists, thinkers in discussion programs, on panel shows, in interviews, can hardly help but dissolve some part of the foolish and negative stereotype which the uninformed and the Philistine hold dear. For whatever else one may say about eggheads, they have brains; they are articulate; they are concerned with ideas.”—
From a TV GUIDE story by Leo Rosten. Typical of what you will see in TV GUIDE this week,



next week, any week. A rich diversification of viewpoint —differing sharply, sometimes, from our own. All of it about television. In a depth not duplicated anywhere else. For readers with a need to know this medium that so thoroughly dominates American leisure. This week more people will buy TV GUIDE to read about television than any other magazine to read about anything else.



Best-selling
weekly magazine
in America

New Breed of Broadcasters

Continued from page 1

don's new breed and who, in the hotel lobbies and formal sessions of this 41st annual convention, is so very much in evidence.

It's a new and elite breed—in whom is now vested that all-powerful control, The Old Brandt, the Louis Reeds, the Bud Rogers, the Dan McGannan's, the George Storer Jr., the Johnny Murphys, the Tom Murphys, the Roger Clipp, the Wes Pullens, the Wrede Priersmeyer, the Johnny Hayes, the Tony Prevost, the Curley Veldhousen, et al—these are the men who today, in their operations of large stations and groups of stations, are for the most part determining what the public will or will not see on a given channel at any hour of the day. As such they represent TV's most powerful and least changing group.

Away from their corporate headquarters as virtually all of them converge on each other for this year's NAB bee-hive swarm, the influence of this new breed of TV queen bees on the NAB assembly is unmistakable.

The death a few weeks ago of Bob Dunville, for many years president of Crosby Broadcasting, in

a plane not only marked the end of an era, but served to highlight the sharp then & now contrast.

For Dunville had been identified with that hardy breed of broadcast pioneers whose spark, verve, color, individualism and driving dedication found its counterpart in virtually every U. S. city where the Walter Damrosch, the George Burba, the Dean Pingree, the Fritz Maroncy, the Colonel Wilder, et al. ruled, with vigor and vision, their autonomous community-oriented empires.

But today the "new breed" constitutes for the most part organization men and executives who typically direct far-flung TV station operations from out of town locations and whose behavior patterns in many instances are dictated by the balance sheets that get daily top-level scrutiny for its expenses and bottom line profit trends.

It takes an NAB convention to put into sharp and proper focus the undisputed fact that it's the station owner, the licensee, who is the real boss of television today. While they may lack the spectacular headlines-oriented flair of their network counterparts, nonetheless, on final reckoning, when the program is televised, when the profits are tallied, the station owners are the

final authority in this complex called commercial television.

As such the station owners constitute the de facto Board of Governors for the TV industry, with FCC rules and regulations providing the bylaws.

Yet conspicuously absent from these NAB conventions (and they have a perfect record of non-attendance) are the Dick Berles (Miami); the Walter Ammerberg (Triangle); the Henry Lucas (Time-Life); the Jack Whitneys (Corinthian); the Jack Edwards (Scripps-Howard); the Ken Williams (Ave); the Fred Bahans (Meridian); the Mark Cropps (Westinghouse); the Ralph Gordians (General Electric); the Phil Grahams (Washington Post); the Mike Cowles, the Henry J. Kainers, the Sam Newhouse, the Tom O'Neill—the owners who, in the aggregate, have literally billions of dollars of capital (far in excess of network resources), and whose political influence at the Congressional and Senatorial grass roots level would put any network Washington v.p. or lobbyist to shame.

These key figures who control ultimate TV responsibility are obscure, indeed, behind the facade of facade of operating executives through and to whom the vital profit-making authorities are delegated, and who constitute today's new and elite breed.

Their breed may be new, but it's figured to endure even as network heads and executives change, as new networks and new systems (be it pay-TV or what not) emerge.

Radio Reviews

BILLY BUDD

With Peter Ustinov, Helen Hayes, others.

Producer-Director: Jack Manning
35 Min., Wed. 9:55 p.m.
GENERAL ELECTRIC
QER Network

(Young & Rubicam)

There are undoubtedly still those around who still think of color TV as an expensive novelty. These doubters can now turn their attentions to stereophonic FM radio drama, which is just as expensive for the guy on the receiving end, and which, at least in this GE-QER web presentation of the Melville classic, "Billy Budd," suffered anachronistic echoes that weren't part of the efforts.

Although not heard in stereo by this listener, the techniques of separated voices, waiting sea gulls, crashing deck planks and breaking waves did create an atmosphere. But, after all, the adaptation of the sea story had more than anything the ring of old fashion radio drama.

In that context, Peter Ustinov and the Helen Hayes Equity Group—Ralph Bell, Robert Brydon, Dick Ford, Clinton Kinsborough, Frank Murphy, Guy Rupp and Ed Zimmerman—were like to a man in the drama that featured a struggle to the death between good and evil (with the broad symbol of

each coming to a violent end).

There are four shows in this GE series of stereo dramas, and a somewhat wild hope would be that the series would build enough audience and return for the company so that original stereo dramas might follow. Company is checking out the return by offering a stereo copy of the drama for \$2 that won't be on the regular disk market.

Melen Hayes was heard in a brief intro describing the play and the purpose of the broadcasts. Bill.

CONVERSATION PIECE

With Raymond Vincent and Dr. Jayce Garret

Producer-Director: Ralph Morse
120 Min.; Mon. thru Fri., 2-4 p.m.
WEEI-CBS, Boston

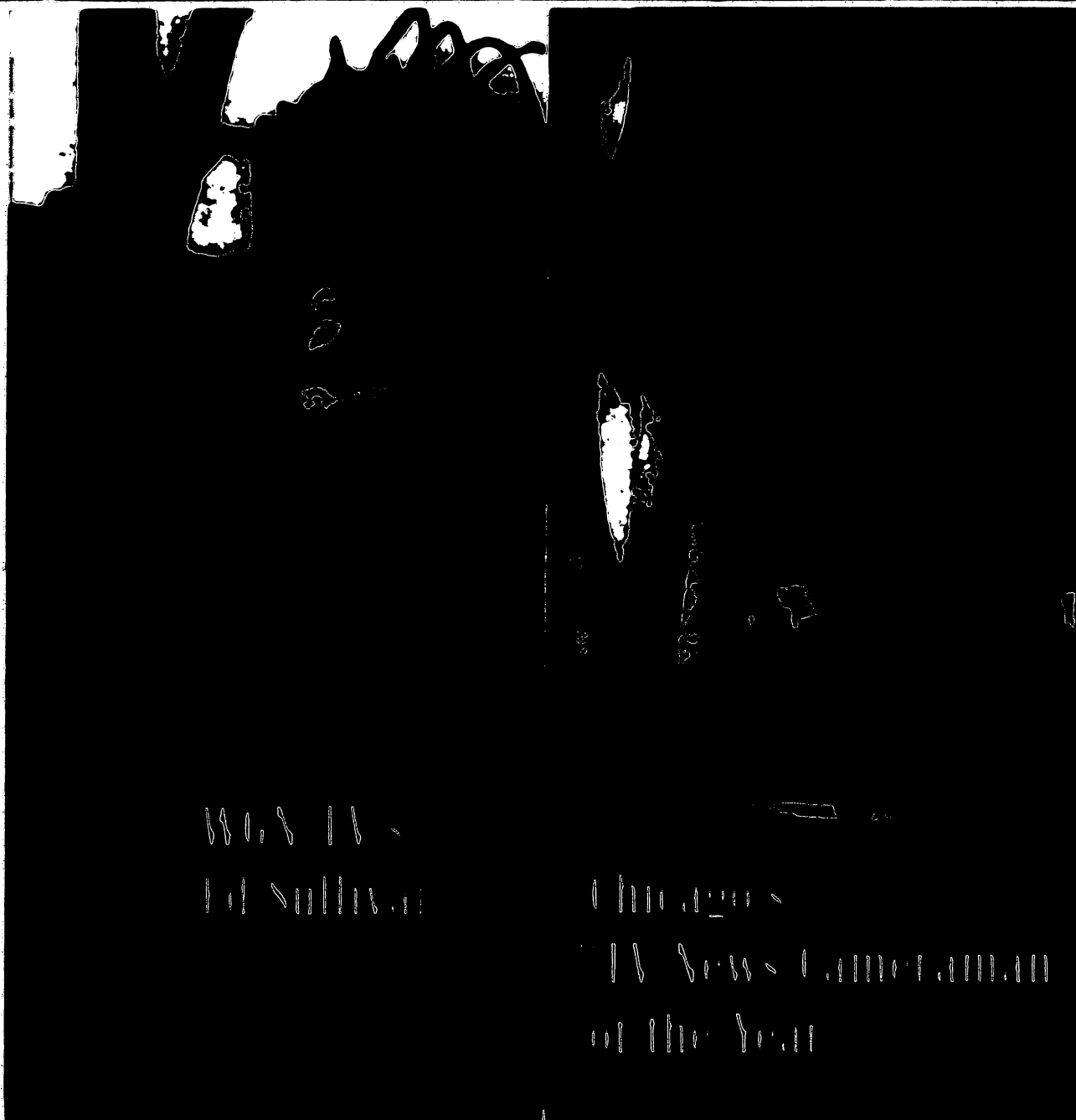
This show, which premiered last fall, marks the CBS owned and operated outlet's first serious experiment in the adult talk field and is credited with rocketing ratings. After recovering from the shock of initial offering which evoked homophobia with a psychiatrist, traditionally staid Yankee audiences have apparently taken to the "unrehearsed, unscripted" offerings. The first hour is devoted to conversation (station doesn't use "interview") between host Vincent and guest or guests. In second stanza, listeners join in via two-way broadcast telephone gimmick.

Program's inebriety is built around multifaceted personality of Vincent, carrying role of a velvet-gloved linguist with a gilt-edged vocabulary and razor-edged wit who manages to discuss anything from science to sin with a ring of controlled authority. He keeps both eyes moving at a pace that is lively without sounding frantic or contrived. However, when phone callers, or guests, fail to measure up to his intellectual standards, Vincent tends to take over and dominate the proceedings.

On show caught, the subject was "Sexual Frigidity in the Female," in Boston, yet, and Dr. Jayce Garret, a British psychiatrist went straight to what she maintained is the core of the problem, "50% psychological and almost exclusively limited to Anglo-Saxon social cultures." Discussion stayed within the show's proscribed limits of "adult, good taste," although it might well have been the first time certain words were heard on a major radio station in sexual connotations. They avoided intense suggestive "how" into their comments and the program came off as a high level presentation without becoming stiff or clinical. Previous name guests have ranged from Arthur Fiedler, Arthur Godfrey, and Peter Ustinov, to Al Capp, Hildegarde and Commander Whitehead.

All in all "Conversation Piece" comes off as a highly provocative example of its title, and unquestionably the hottest adult package in current New England broadcasting. If producer director Ralph Morse can maintain the present level of guests and subjects, show should be on the scene for a long run. Guy.

Buller—Alan Barrows has been named to the new post of sales development representative at WFAA-TV, working under commercial manager Jack Husey and handling sales presentations, serving as liaison between the station and brokers in the area, assisting with merchandising and directing marketing and research activities. Barrows comes here from New York.



WGN-TV news cameraman and film editor—Ed Sullivan—was recently named "Television Cameraman of the Year" by the Chicago Press Photographers Association.

Sullivan is one of 30 professional WGN newsmen who keep Chicago on top of the news from morning to night. Just another reason why WGN-TV offers Chicago-area viewers the best local news coverage in Chicago... more expert local news footage day-for-day than any other television station.

Another important plus for WGN-TV audiences and advertisers!

WGN IS CHICAGO

The most respected call letters in broadcasting



Rep. William Stark Agency



Boston Advertisers, buying in their home market, place more dollars on WHDH Radio than any other Boston Radio Station.

Like radio time buyers everywhere, Boston time buyers know they must get top results for their clients' money. They know that buying time on a responsible station, with progressive policies, top programming and loyal listeners is the way to get extra sales.

Buy Boston like a Bostonian and you'll buy...

WHDH — BOSTON
50,000 WATTS
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

Changing Pattern of Brit. Factories Cues Overhaul of BBC Music Formula

London, April 2. After 23 years on the air twice a day, five days a week, the BBC's "Music While You Work" program of grind music aimed at smelting factory and workshop operatives, is about to come in for its first overhaul. Nothing has been decided definitely, but even have been giving the show the a.s. and their findings are in the melting pot.

New pop music department leader Kenneth Baynes, after a swift but comprehensive "tasting" tour of selected factories in the West country and the Midlands, finds keenness for the show stronger than ever among factory workers as well as supervisors. But the pattern of British factory life is changing and the program is going to have to change to suit this.

First thing that will most likely be changed will be transmission times. For almost all of its life—It was born during the war to help lift the morale of armaments workers and keep up the assembly line pace—the morning session has gone out at 10:30 for half hour on both workdays (Monsie and Light they are tagged) and

In the afternoon 45 minutes has gone out at around 3:30. But in more and more factories in Britain today these times do not mean the same.

"With many factories shortening hours hundreds of thousands of factory workers are ending their day at 4 p.m.," Baynes explains. "And in others where 'twilight shifts' are worked from say 4:30 p.m. to 10:30, the day shifts start so much earlier in the morning—some as early as 6:30 a.m.—that the old morning ten-minute time of around 10:30 is now more like lunchtime. If we could spare the air time the factories would like us to double our programs, give them four such sessions each day."

"What we might do is reorganize some of our dance band programs to a companion nearer the 'Music While You Work' format with the same kind of material and cutting down on competing breaks between tunes. While factory machines are going full blast there is no value in unnecessary talk. It gets pumped in just a waste of air time."

The material needed for the programs apparently is fine as it

is at the moment, as the factories report. All that is wanted is bright, busy numbers well sprinkled with up-to-the-minute hit parade ditties. Every session is screened by Baynes who looks for an even level of sound as much as good swinging rhythms. The trick cyclists and other experts often called in to advise on this kind of matter pronounce the need for no crescendo in music aimed at keeping sweet tempered and smooth working, factory operatives doing repetitive jobs.

EXTEND DEADLINE ON MAINTENANCE LOGS

Washington, April 2. FCC extended its deadline from April 8 to May 30 requiring stations to keep maintenance logs.

The move went half way in meeting National Assn. of Broadcasters' request for stay of deadline to June 2.

Maintenance log rules will go into effect simultaneously with another ruling offering stations to use automatic program logging devices.

Marion Keith, WHYC, N.Y.: "Maybe Broadcasters and Broadcasters are not yet meant for each other—at least not with 'Mother Courage' as the link."

RTND's Fight to Finish For Camera-Microphone Access to Courtrooms

Minneapolis, April 2. Even though the American Bar Association at its recent convention refused to amend its Canon 36 calling for consent refusal, to the employment of cameras and microphones during courtroom trials in which its members are engaged, the national Radio-TV News Directors' association will continue to battle to achieve such access.

It was decided at the RTND directors' spring meeting here not to be deterred by the lawyers' persistent stand.

Authorized to act for the entire membership, the RTND directors adopted a resolution putting the body on record "to continue the fight for camera and microphone access to courtroom trials."

It'll be a fight to the finish to bring public opinion to bear on the ABA and judges to eliminate the present ban, the directors disclosed. Judges are influenced in the matter by involved lawyers' wishes and lawyers belonging to ABA are committed against consent for the cameras and other presence during any trial.

At the meeting plans also were made in connection with the RTND annual convention to be held here next Sept. 13-15.

Germany Prepping Stereo Broadcasts

Frankfurt, April 2. Quietly and without fanfare, the ARD (the first network of radio and television in West Germany) is making plans for a complete conversion to stereo broadcasting in this country.

It is expected that stereo broadcasting will come into complete reality within a year.

New radio sets being sold now actually include some of the converter equipment, although it is not advertised or mentioned. The additional adapter needed will require about \$7.50 of work and material.

Work has been done more or less undercover so that old radio sets will not lose their entire value, and the industry is progressing slowly.

One of the major problems being encountered is that while Germany will be the first stereo-broadcasting country in Europe, it is expected that all the others will follow suit. And the plans are thus subject to secret international agreements so that the stereo sets of each land would be able to pick up the programs of their neighbors.

Another major breakthrough is expected with color television, which should be a reality within about five years here.

Right now, the West Germans use the 625-line screen, with about the lineage of the American screen, and thus the reception is much clearer here.

It is expected that all of Europe will become uniform, so that when color television comes, once again the net owners can receive programs from other lands—which is currently an impossibility here.

NET Shoots for D.C. Setup As Outgoing of State Dept. Briefing Shows

National Educational Television & Radio Center, shooting for the eventual creation of a Washington-based organization, has made a start with its "State Department Briefing" show which is originating from State's D.C. offices. Produced by NET's Don Millman, with the active cooperation of the State Dept., the show has made some important news breaks and has been getting wide response since its debut right before the Cuban crisis last fall.

Millman said that although the State Dept. suggests the subject of each show, it exercises no censorship over the briefing sessions. Such Governmental figures as W. Averell Harriman, U.S. assistant secretary for Far Eastern Affairs; Deputy Secretary of Defense Roswell Gilpatrick; Arthur Dean, former chairman of the U.S. Delegation to the Geneva Conference on Disarmament and Secretary of Defense Robert S. McNamara have appeared on the 30-minute session to discuss the broad strategies underlying America's defense and foreign policies. They are questioned by a panel of experts.

Millman pointed out that NET doesn't want to compete with the commercial network in this area, even if it could. The networks give full coverage to Pres. Kennedy who is the only Governmental figure that can pull a mass audience. Other key figures in the executive can find a platform with NET. Wide supplementary circulation is given to NET's "State Department Briefings" through pamphlet summaries which are circulated to over 20,000 schools and libraries.

IN 1962
2¹/₄ BILLION DOLLARS
WAS SPENT BY THE
VITAL NEGRO COMMUNITY
OF GREATER NEW YORK



And the figures are getting bigger every year. One out of every nine citizens of this metropolis is a member of the Negro Community. Not only are their numbers increasing, but so are their needs and wants. No advertiser who wishes to reach the entire market of Greater New York can overlook this enormous potential.

AND NO ADVERTISER CAN OVERLOOK RADIO STATION WLIB

WLIB reaches more of this vital Community than any other Negro station in the market. In every Negro Pulse taken since 1955 it has been overwhelmingly first.

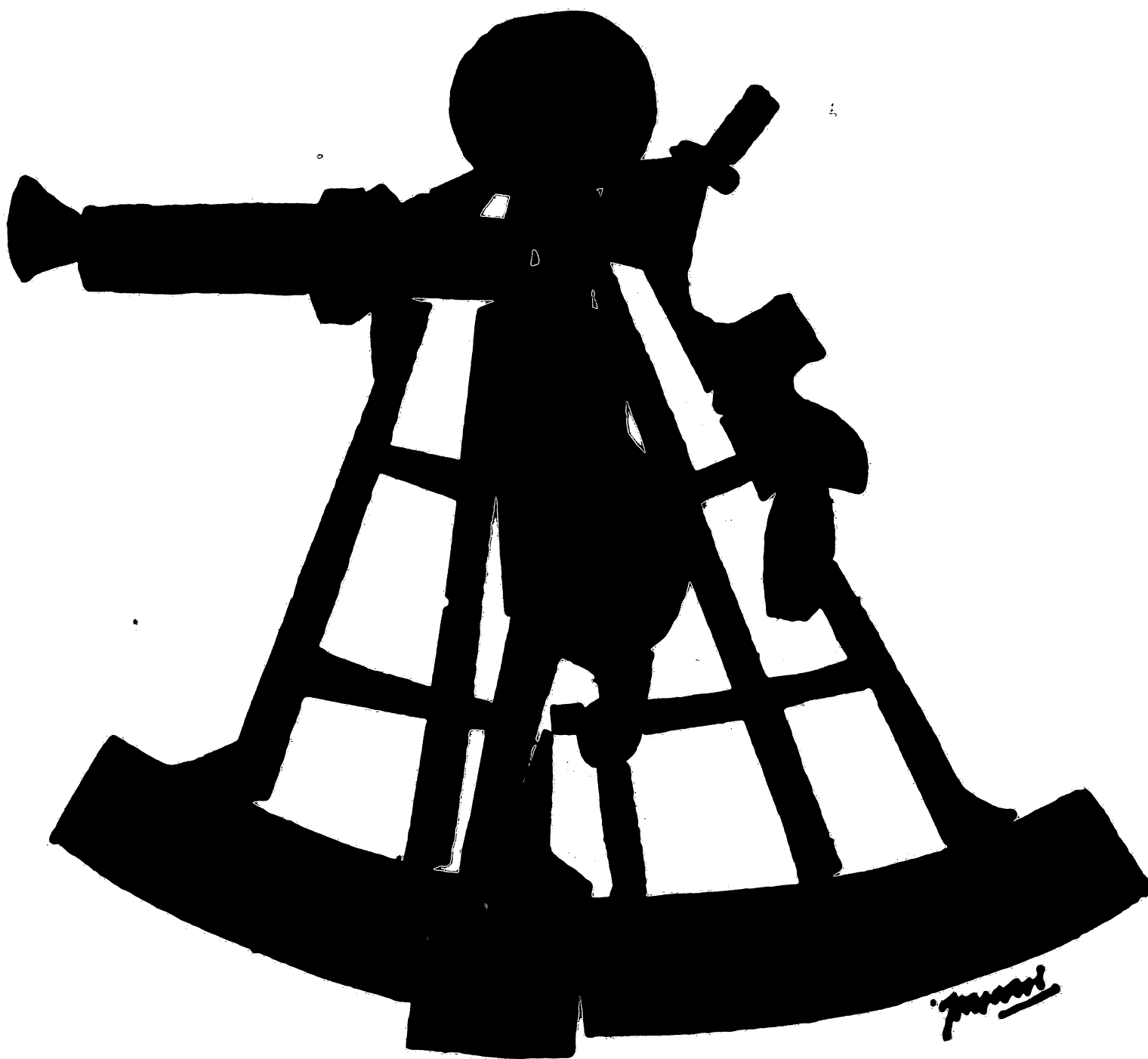
THE LATEST NEGRO 7 COUNTY PULSE GAVE WLIB 25 out of 26 HALF-HOUR FIRSTS AND IT WAS TIED FOR FIRST IN THE 26TH.

No other radio station in the history of New York has ever approached this kind of dominance over its competitive facilities. It's just one of the reasons why it often has more national advertisers than all other Negro stations in the market combined.

If you want more of this market, the station to see is WLIB.

WLIB
Harlem Radio Center
300 LEXINGTON AVE. AT 125th ST. NEW YORK 27, NEW YORK





SEXTANT

three years old this week, is now LIFE magazine's production partner in television. "A *SEXTANT PRODUCTION IN ASSOCIATION WITH THE EDITORS OF LIFE*" will insure audience, entertainment, and impact.

Two proven winners, SEXTANT and LIFE, combine forces to make a profitable parlay no network and sponsor can afford to miss.

SEXTANT

Robert D. Graff, Robert E. Ginna, Jr, Milton A. Fruchtman, Producers

SEXTANT

1271 Avenue of the Americas New York 20, N. Y. LT 1-7611

Both Canada TV Networks Ogle Hollywood for New Season Product

Hollywood, April 2. Execs of two Canadian TV networks have been ogling Hollywood telefilm product, each with a team here scanning vidfilms for Canada's upcoming season next fall. Canadian Broadcasting Co., which has 44 stations, and Canadian TV Television Network Ltd., which has nine, are the vidfilm shoppers.

Doug Nison, director of tv and radio programming for CBC, said his network needs seven to eight hours of vidfilm programming a week for next season, although some of this will be in the nature of repeats. Nison, accompanied here by Michael Sadler, who is program director of CBC's tv web, said they will make their final decisions by the end of this month.

Nison said he found the Hollywood telefilms he has seen "very interesting, most unusual," and said he was surprised at the increase in anthology series. "Material is fresher than it has been," he remarked.

Spencer W. Caldwell, proxy of CTV, said CTV is in need of approximately \$2,000,000 in vidfilms for its programming needs and stations which are still need another \$2,000,000 in telepic for their pro-

gramming. A joint network-station committee has been ogling the product at every Hollywood telefilmery of any consequence, visiting, among others, Revue studios, Warner Bros., MGM-TV, Disney, Debut, United Artists TV, Dupont Productions and the three networks.

Caldwell explained Canadian quota restrictions provide 85% of tv programming must be Canadian-originated, thereby considerably limiting purchases of American shows. "It would be the easiest thing in the world to program if we could just buy American films for our network," he remarked.

Caldwell, accompanied here by his program veepee, Michael Mind-Smith and six reps of the office, all of whom have shares in CTV, commented "the one word we heard more frequently than ever before during our visit here was 'quality.' We're almost blind from looking at pilots and other shows. The quality is greatly improved over what we have seen in the past. The techniques, story lines, locations and technical aspects are all vastly improved."

He said that the average Canadian televisioner reacts to Hollywood-made product much as does

the average American. Hollywood has built up its star system so successfully Canadian tv cannot hope to compete with it, he remarked.

CTV avoids buying private series "that have the secretary on his knee, and making the police look silly. We have a different attitude toward the police in Canada," he said. CTV also shuns U.S. series about the military except for comedy shows such as "McHale's Navy" or "Sergeant Bilko," because the Armed Forces in the U. S. differs from ours.

Shows with violence are telecast after 9:30 p.m. north of the border. "However, we are not as sensitive as you are about violence (on tv)," the exec stated.

Caldwell, past proxy of the Motion Picture Producers Assn. of Canada, saw little signs of building of any telefilm industry in Canada. "Hollywood and London are too tough to compete with, and they sell at very reasonable rates," he said. However, since the quota system has been installed for Canadian tv, a number of American companies are planning to produce shows in Canada, he said.

Houston—Dick Lahn takes over duties as program director of KILT, the Gordon McLendon operated station. Lahn succeeds Chuck Brown who leaves the outlet to take over a similar post with WGR, Buffalo, N.Y. Bill Slater, KILT disk jockey also leaves for WGR.

Canada's Rival Webs In Five-Year Pact On Pro Grid Telecasts

Toronto, April 2.

Five-year agreement, terminating Jan. 2, 1988, to share tv'ing of Canadian professional football is jointly announced by the Canadian Broadcasting Corp. and the CTV Television Network Ltd., with the two networks said the agreement provides a "long-term solution to tv coverage and will ensure service to viewers in all parts of Canada."

Agreement provides for the sharing of games of the Eastern and Western divisions of the Canadian Football League, with the CBC broadcasting Saturday games during the regular season, with CTV broadcasting games on any other day of the week.

While the two trans-Canada webs will act jointly in seeking and accepting sponsorship, CBC and CTV will not broadcast Canadian professional football except on a shared basis; that when two games are played "at different times on the same day, provision is made that one network will broadcast one game and the other web the other. If it's a Saturday game, CBC will have first choice; if it's any other day, CTV will have first pick. CBC and CTV will both broadcast the Grey Cup game.

Nord & Schwartz Entry for NBC-TV

The first NBC-TV musical audience participation show in several years is currently being auditioned on the Coast by the web and is being projected as a daytime cross-the-board entry. It's a Tom Nord-Errey Schwartz package, as yet untitled. A pilot is scheduled to be run off in mid-April.

It's one of the few network musical audience participationers since CBS-TV's "Name That Tune." (Not generally known is that astronaut John Glenn some years back was a \$25,000 winner on "Tune"). Yours For A Song, with Bert Parks, had a one-year run on ABC-TV last season.

NBC had previously planned a "Window Shopping" daytime entry from the Coast, but this is now dead.

Almost Everybody In Canada Likes the CBC, So the Researchers Say

Ottawa, April 2.

Canadian Broadcasting Corp.'s claim that almost everybody in Canada loves the CBC was bolstered by a string of releases showing details of the survey the corporation used to prove it. Among the items dug up by CBC's research department in conjunction with Inkie Arm Canadian Facts Ltd., from 4,000 adult Canadians, were:

41% were satisfied with parliamentary financial support of CBC; 15% felt CBC should get more and 9% felt CBC gets too much.

14% felt CBC wasted the public funds it got. The corporation reported that, of the annual cost of bringing CBC services to Canadian homes (\$22 per home per year), \$16 came from public funds and \$7 from advertising.

Half of all Canadians believed the federal government influenced the programs of the public-owned corporation, but 85% felt CBC made the final decisions.

Two-thirds complained that commercials interfered with their enjoyment of video shows, most complaints coming from French-speaking Canadians. Their annoyance was with the frequency of the interruptions.

However, nearly 80% would rather have commercials than pay \$15 a year to get rid of them. 75% felt CBC tried to please everybody. 70% rejected the suggestion that CBC tried to force culture on its dialers.

80% reported CBC was doing an okay job on sports, women equally with men. Discussion shows were okay by 80%, soap operas by 65%; one-third didn't know; drama got half rejection.

WORTHWHILE



Worthwhile programming symbolizes WJW-TV's integration and acceptance in the community. Norman Wag's hardhitting Editorials, Cleveland Caucus' probe into civic problems, Cleveland Report's frank appraisal of Cleveland life, Opinion and Moral View bringing the viewpoints of civic and religious leaders before the Cleveland public. Award winning documentaries like "Birth" (live camera coverage of a Caesarian delivery), public service campaigns by means of living programming—all are part of WJW-TV's Worthwhile approach... Television at its best! WJW-TV CBS IN CLEVELAND

LOS ANGELES KCBS	PHILADELPHIA WIB	CLEVELAND WJW	MIAMI WTOG	TOLEDO WSPD	DETROIT WJLB
NEW YORK WJX	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJLB-TV

STORER
BROADCASTING COMPANY

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MCCRY ALPHEA AGENCY
 600 Madison Ave.
 New York, N. Y., PL 5-2190

ASHLEY—STEINER—FAMOUS ARTISTS, INC.

takes great pride in congratulating

DANNY KAYE

TELEVISION'S MOST HONORED STAR OF THE YEAR *

for

THE DANNY KAYE SHOW

NBC-TV—November 11, 1962



* MOTION PICTURE DAILY and TELEVISION TODAY:

Award—Best Television Performer—"Champion of Champions"

* RADIO-TV DAILY:

All-American Award—"Man Of The Year"

* TV GUIDE:

Award Nomination—"Best Single Dramatic, Musical or Variety Program"

Penna.'s Scott & Clark Cited For Unique Bi-Partisan Broadcast Series

Washington, April 1.

One of the most unique political broadcasting gambits has received a just measure of its due rewards.

Pennsylvania Senators Hugh Scott (R) and Joseph Clark (D), the originators and stars on the program "Your Senators' Report" received a special award from the Pennsylvania Assn. of Broadcasters.

In a ceremony here, PAB said the program "serves to inform the electorate more directly and more effectively than has heretofore been possible."

Clair McCullough, Board Chairman of National Assn. of Broadcasters and first proxy of the PAB, presented the citation.

Originated in 1959, the show is now aired on 14 TV and 39 radio stations in the Keystone State.

It is the only show where two Senators of the same state (one a Democrat, one a Republican) meet regularly to debate and often interview a prominent guest. As such it is a testimony to Sen. Scott and Clark for their spunk in standing up to the party hacks back home and rising above the usual political instinct of purely personal puffery.

The show's most vehement opponents are the Democratic and Republican professionals who feel the show conjures too much bipartisan cooperation. The professional's survival lies in party conflict, not coexistence.

Sen. Scott did make a slight concession on this score to the press last year. Since Clark was running for reelection and Scott would be campaigning for the GOP opponent, it would be unrealistic for Scott to puff it up with his Democratic colleague. The show, therefore, was temporarily suspended.

Now that Clark is back in the Senate after winning reelection, the joint show has resumed.

The bipartisan cooperation worrying the party pros is only on the surface. Clark, representing the most liberal wing of the Democratic party, and Scott, represent-

ing the moderate-liberal GOP, are both vigorous and articulate exponents of their views. And this is readily seen on their show.

The dialog is vigorous and forceful even though it is on a "Hugh and Joe" basis.

The Senators usually have a prominent guest who spends much of the time ducking verbal darts passed between Scott and Clark.

Abraham Ribicoff, then Secretary of Health, Education and Welfare, was once guesting on the show. Scott and Clark would ask him a question then launch into a spate of questions on one of the controversial bills emanating from HEW.

Amidst the fire over Medicare and aid to education, Ribicoff could only interject, "Now I know why this show has such a reputation."

What Ribicoff was learning, Pennsylvanians had long known. This is public service which really has the public's interest.

Clark's 'Women's Show' Rows on 150 Stations

A new public service program, "Women On The Move," produced and hosted by Theodore Clark, will bow on over 150 TV and AM stations April 14. Show is being produced under the auspices of the General Federation of Women's Clubs with the A&P company providing the coin to distribute the series at no cost to stations. A&P will have no commercials during the show but stations will be free to sell the show to local sponsors.

Initial show will have Secretary of State Dean Rusk being interviewed by a panel of women. Mrs. Dexter Otis Arnold, GFWC proxy, will moderate.

FMers 'Lead Us Money'

Milwaukee, April 1.

A novel approach for a struggling radio station was revealed here the other day when WMKE, one of Milwaukee's nine FM stations, appealed to listeners for loans.

Dick Steffen, president of general manager, told some 2,000 subscribers to his monthly program guide in a letter that FM stereo still was not over the hump in Milwaukee. Three stations multiplex here, including WMKE.

"It's a loan arrangement, with interest," Steffen said. WMKE is a "good music" station, mostly along show tune and semiclassical lines.

Elliot Sanger Jr. Heads Extra WQXR News Setup Via N.Y. Times Staffers

WQXR will continue carrying extra news now that the N.Y. newspaper blackout is ended, and it'll be managed by the indie station's first director of news programs, Elliott M. Sanger Jr. whose father heads the N.Y. Times-owned station.

Until the blackout began almost four months ago, the Times radio indie carried a limited amount of hourly news but a practice begun during the strike, of using audio tapes made by Times staffers, will be continued. This job will fall mainly under the jurisdiction of the station's news director.

The regularly hourly reports, however, were—and still are—prepared by a special Times' rewrite staff. The scribes are headed by Herb Kesser who will continue reporting directly to the assistant m.e. of the newspaper.

But Sanger, as WQXR news director, will report directly to Ivan Veit, business manager of the N.Y. Times. (During the strike supplying the audio tapes was done by Sanger for the paper's promotion department.)

Inside Staff—Radio-TV

Elliot Ness of "The Untouchables" was once a touchy political problem for Sen. Frank Lausche (D-Ohio). Ness was, in fact, Lausche's first big problem as he launched his maverick political career. This was revealed by Lausche during a recent interview with Mark Evans on "Opinion in the Capital," which is carried on all Metropolitan Broadcasting tv stations.

After Lausche's first election as mayor of Cleveland in 1949, the Democratic political organization in the city wanted to get rid of Ness, then Cleveland's city safety director. Ness had been appointed to the job (following his retirement from his Federal penitentiary post) by Lausche's Republican predecessor, Harold M. Burton, now a retired U. S. Supreme Court Justice.

"The county political boss," said Lausche on Evans' program, "insisted that Elliot not remain in office. I took my oath to be mayor. Elliot Ness remained with me." After that, Lausche became famous for his open battles with political pros in both political parties. His independence is his trademark.

NAB will hold its fourth broadcasting execs skull session at Harvard Business School, July 14-24.

The course basically covers management problems, analysis and solution with special emphasis on broadcasting problems as submitted by the industry.

Study session is open to NAB member station and net personnel from general or station manager on up.

Seminar costs \$375 which covers tuition, books, room and board. FCC took another step in requiring applicants to pay filing fees ranging from \$2 to \$100. Commission staff was directed to prepare the final report and order which will break down in specific schedules what fee every applicant will pay. FCC compared its proposed filing fees to those imposed on applications before Federal and state courts and agencies. They will go into effect Jan. 1, 1964 and are expected to accrue \$5,000,000 to FCC.

Tabbed at \$10 and tagged "Directory of Broadcast Executives" (for Canada), initial run of 2,500 is all the presses and is a who's who in Canadian tv and radio, plus advertising and allied fields.

Reference book deals with info and pix provided by people concerned, with surnames alphabetical in listings, plus cross-indexing, with second edition planned for '65. Taking six months to compile, editor is Dean Walker, publisher, Ralph C. Ellis (Common Market Ltd., Toronto 5; production manager is Arthur C. Benson. Tome goes 288 pages and contains 1,341 personalities, six to a page with half-col pix and thumbnail sketches.

Joe Stein and Billy Friedberg, producers of "Harry's Girls" for NBC-TV next fall, are just about winding up one of the most extensive dragnets ever laid down to cast the parts of the three girls in the comedy series. Some 330 aspirants were finally found by MGM-TV's casting offices in New York and Hollywood. This group was initially screened down to 50 girls, 30 of whom were tested in New York. The three girls are due to be selected shortly by Stein and Friedberg from this panel of 30 hopefuls. Larry Blyden is the male lead.

NBC-TV's "Today" show plans to do a two-hour takeout on Buster Keaton. The early morning show's producer, novelist-ly vet Al Morgan, is now trying to line up many of the silent comedian's contemporaries, perhaps among them Jimmy Durante.

Because the Keaton show is to be aired April 26, when "Today" is visiting Holland for a week's location work, Morgan'll tape it in N.Y. on April 17.

How a Station Meets the Program Needs of the WBEN-TV Community

VARIETY-ARB SYNDICATION CHART

Variety's weekly syndication chart based on ratings furnished by American Research Bureau, highlights the top 20 network shows on a local level and offers a rating study of the top 20 syndicated shows in the same particular markets. This week's charting markets are covered.

30 shows, both network and syndicated, are listed on the basis of their standing in the total area homes barometer.

Further branches of the industry, ranging from media buyers to local stations, will find the chart valuable.

Each week of a year, ARB will tabulate a syndication of 200 shows. The chart will be found in the Variety Group's "Syndication Chart" section.

9 OUT OF 10 TOP NETWORK SHOWS

Rank	Top Network Shows	Stn.	Total Area Homes Barometer	Rank
1.	Red Skelton	WBEN	128,000	10
2.	Carole Carr	WBEN	118,000	11
3.	Beverly Sills	WBEN	118,000	12
4.	Ben Casey	WBEN	118,000	13
5.	What's My Line	WBEN	118,000	14
6.	Larry Show	WBEN	118,000	15
7.	Garry Moore	WBEN	118,000	16
8.	Jack Benny	WBEN	118,000	17
9.	Dick Van Dyke	WBEN	118,000	18
10.	Comedian	WBEN	118,000	19

TOP 4 OF THE SYNDICATED SHOWS

Rank	Top Syndicated Shows Day & Time	Stn.	Day	Total Area Homes Barometer	Rank
1.	Housewives (Mon. 7:30)	WBEN	CBS Film	128,000	20
2.	Frank Lee Perry (Fri. 7:30)	WBEN	NBC Film	118,000	21
3.	Bob Houston (Mon. 7:30)	WBEN	News	118,000	22
4.	Johnny Carson (Wed. 7:30)	WBEN	NBC Film	118,000	23
5.	Paul Bow (Mon. 8:30)	WBEN	News	118,000	24
6.	Johnny Carson (Mon. 8:30)	WBEN	News	118,000	25
7.	Johnny Carson (Mon. 8:30)	WBEN	News	118,000	26
8.	Johnny Carson (Mon. 8:30)	WBEN	News	118,000	27
9.	Johnny Carson (Mon. 8:30)	WBEN	News	118,000	28
10.	Johnny Carson (Mon. 8:30)	WBEN	News	118,000	29

From Variety, March 20, 1963

Affiliated With
WBEN-AM-FM • Buffalo
Evening News Stations

WBEN-TV

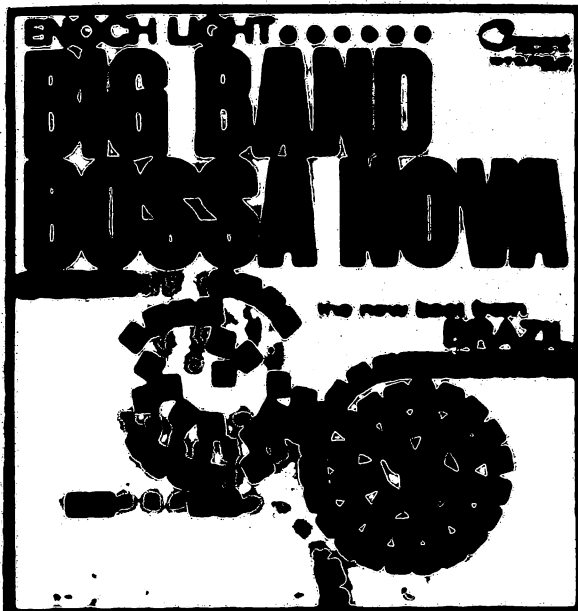


CH. 4

CBS in BUFFALO
Harrington, Richter and
Parsons, Representatives

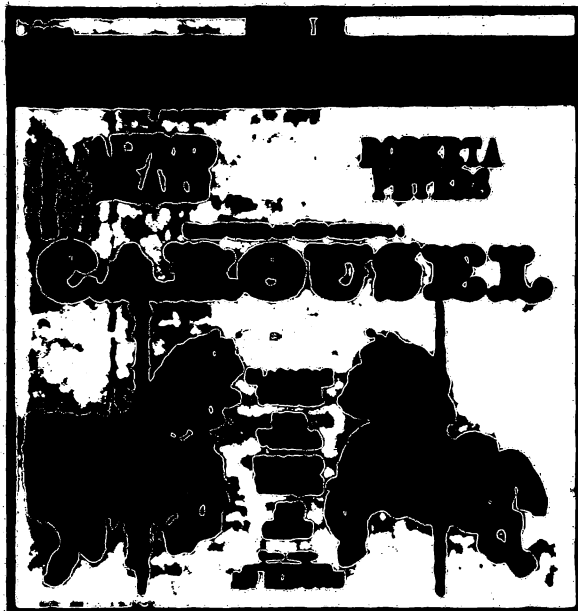
COMMAND

for perfect programming



ENOCH LIGHT'S Big Band Bossa Nova

"The sound is excellent, stereo arrangements sparkle, and the band plays with style."
— **BILLBOARD**



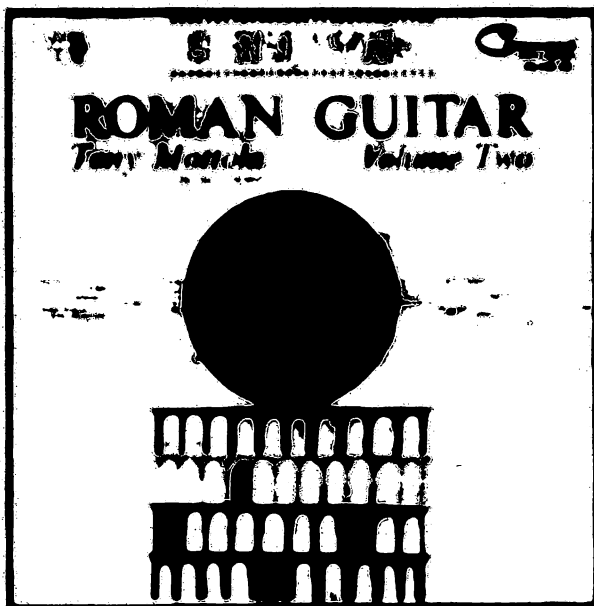
CAROUSEL

"A stunning success... unusually brilliant."
— **NEW YORK TIMES**



IRVING BERLIN

"The no plus ultra in the field today."
— **HIGH FIDELITY**



ROMAN GUITAR

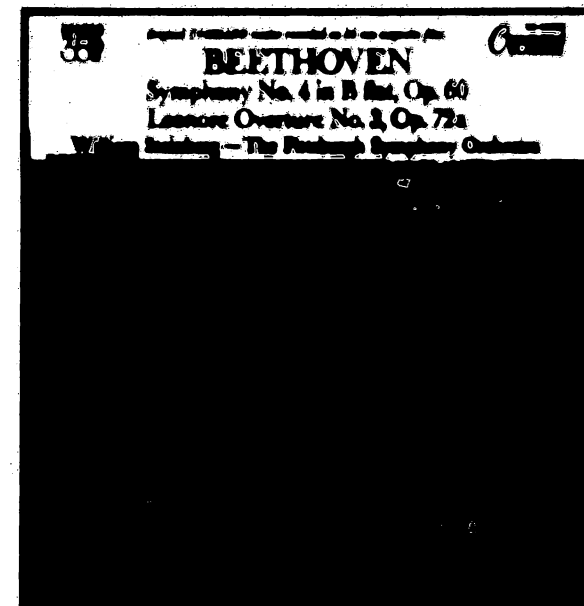
"Glistening... shimmering... a truly handsome recording — one that sound fanciers will want fast."
— **BILLBOARD**



STEREO 35/MM

"Found, the Perfect Sound."

— **UPI**



BEETHOVEN No. 4

"Never before has Beethoven been put on records with more seductive clarity."
— **NEW YORK TIMES**

Special Offer For Radio Stations

Here's news of special interest to Program Directors. Leading manufacturers of playback equipment use Command records to demonstrate the full potential of their sets. What's more, COMMAND records are used for testing before the equipment leaves the factory. It's true. The Command technique of master recording originals on 35 mm mag-

netic film as well as on Command Tape now makes it possible to bring sound of unbelievable depth and clarity right into the listener's home. To bring magnificent sound to your listeners — program Command. And be sure to take advantage of the Special Offer to Program Directors at the bottom of this page.

AVAILABLE IN STEREO, MONAURAL, AND 4-TRACK TAPE

Command
RECORDS

WORLD LEADER[®] IN RECORDED SOUND

ATTENTION:
RADIO PROGRAM DIRECTORS
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Columns 4 & 5

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Still-Rolling Stone

Obituary notice from England printed in the Feb. 20 issue named old music hall performer Ernest Stone. This has resulted in some confusion in New York show business where another Ernest Stone is a light and stage actor, as well as announcer.

The American Ernest Stone remains very much alive.

Ga.'s Governor, Broadcasters to Meet

Atlanta, April 2.

Georgia's Gov. Carl E. Sanders and members of Georgia Assn. of Broadcasters are scheduled to break bread in a private off-the-record luncheon April 11 in Atlanta.

This will be a first, since no other chief executive of Georgia has seen fit to meet privately with leaders of broadcasting industry in this state.

GAB President Charles C. Smith of WDBC, Americus, in revealing plans for conference with Gov. Sanders said broadcasters will discuss with him his plans during his four-year administration (he took office Jan. 18) as well as broadcasting problems. A feature of session will be an off-the-record question and answer forum.

Smith indicated plans are being formulated to make special radio-television coverage of the governor's office available to GAB stations on a year-round basis.

Heading the list of GAB members in addition to presy Smith, who will attend April conference with Sanders are Raymond E. Carow, WALT-TV, Albany; Charles Deas, WHOM, Rome; Jack Collins Jr., and Bill Bates, WGST, Atlanta; Albert Sanders, WMAZ, Macon; Don McDougald, WWRB, Statesboro; Bill Neale, WFTL, Thomasville; Charles Guy, WLFA, LaFayette; John Foster, WOCN, Cordele; N. Randolph Holder, WGAU, Athens; Edward Dunbar, WBBQ, Augusta; Ed Mullins, WLAG, LaGrange; James Martin, WCOM, Newnan; Ridley Bell, WRBL, Columbus; and Jack Williams, GAB secretary.

Arrangements for conference have been set up by GAB office in Atlanta, headquarters of association.

Granada Clinches First Overseas Deal on Hit 'Coronation St.' Series

London, April 2.

After years of plugging the blockbuster of all British tv, Granada has clinched its first overseas sale of "Coronation Street" the all-time chart topper. Viewers in Sydney, Australia will be shortly seeing the very first 26 segments of this show made nearly two-and-half years ago.

Station TCN9 in Sydney has just closed the deal with the tv company, and it is understood there is an option on further sales.

It is also understood that TCN9 has accepted the adamant condition of Granada topper Sidney Bernstein that no segment of "Coronation Street" shall go out on any airtime anywhere in the world in any but the exact original form as produced in the company's Manchester studios.

It is this condition, indeed, which has until now precluded the wider acceptance of this show which many international tv men grant has the basic qualifications for good tv but is riddled with local nuances and regional subtleties which could be lost on "foreign" audiences.

DeSita Cools Interest In Universal Backlog

Hollywood, April 2.

DeSita Productions, which had been studying possible acquisition of Universal's post-1945 backlog of 215 pix for its syndication branch, has decided against bidding for the properties.

Company will, instead, concentrate on syndication of its telefilm product. Backlog price tag of approximately \$20,000,000 was considered too steep, a DeSita exec said.

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LLOYD BRIDGES SHOW CBS
JACK BENNY SHOW CBS
GARRY MOORE SHOW CBS
LARAMIE NBC
EMPIRE NBC
DICK POWELL Theatre NBC**

AMONG OTHERS



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OUR MAN HIGGINS ABC
NAKED CITY ABC
PERRY COMO NBC

AMONG OTHERS



*

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News Bits

(Continued from page 75)

dards on commercials be adopted as Commission standards."

Minow in defense of Omaha-type hearings, which have been blasted by the NAB:

"These hearings have been conducted without regard to renewal of license. The public—your real ownership—has had the opportunity to give its views—some good, some bad—and to participate in a fuller extent in your decisions on broadcast service. I believe that with broadcasting stations as with income tax returns, the practice of making an occasional audit in depth is an effective though sometimes painful way of finding out whether the public interest is being served. I cannot understand how local expression about broadcasting service can be interpreted as Governmental interference with freedom. The public's right to insist on having a voice in your decisions will be honored and maintained."

—On the opening up of new channels: "We can all agree that one of TV's basic problems is the insatiable appetite of the medium for programming material. Given the best talent, the best talent and the best financing, it is difficult for TV to create quality programming at the fantastic rate programs are consumed. One of the tragedies of television today is that most of our great programs, just like our not-so-great, disappear after one fleeting hour or half-hour, never to be seen again. The rule, with some exceptions, appears to be: See it Now... or never. Unlike other media of information and entertainment, television says flatly to the viewers: Turn the dial to our station, now, at our convenience, or miss it ever afterwards."

"This becomes even more regretful when we examine what the television critics had to say and when we hear word-of-mouth reaction which advises us on Tuesday what we missed Monday night. As Goodson Ace once observed: The job of a TV critic is to write 'Don't watch that lousy program that was on last night.'"

"Our critics often tell us of the fine program we missed. Our friends and neighbors tell us of the special program we could not see. And our children often miss some of your better efforts which are scheduled after their bedtime."

"This is a situation which is easily rectified through new technology. Few programs are live today. Although I am among those who mourn the death of live TV, there is comfort in the fact that programs on film or tape are easy to repeat at other times convenient for those who missed the first telecast."

A great deal of superlative TV fare, though it cannot be watched every hour, can certainly be repeated on the new UHF channels for the public. With some imagination and enterprise, UHF in the future can, among its other useful potentials, provide the ideal second-and-third opportunity for the great hours and half hours of TV."

"This possibility, I believe, makes good sense and good economics. Even the special programs which reach the largest TV audiences still leave a residue of non-viewers in every community which is at least equally large; and this audience, kept from the first viewing by other plans, or by competing TV, or by lack of foreknowledge, could tune in the next night, or week, or month or even several hours later if given the opportunity. The heavy cost of producing much of our top TV demands residual uses to amortize production expenses, save over and above the some time syndication or sale of foreign rights. The present system often produces a colossal waste of money, of talent, and dedicated work. It results in a shameful deprivation, a needless withholding of information and entertainment from what is probably the majority audience who missed the first showing."

"UHF could make it possible for the networks to have two affiliates in some communities a first run and a second run affiliate. The second affiliate would be a UHF station which would have access to the network's programs on a delay or repeat basis. The public would then have a second chance to see the best the networks have

to offer within a week or so for timeless drama, music, and entertainment programs, and perhaps a shorter time in the case of news or informational programs."

"Consider the benefits. New, less affluent advertisers could enter television; program costs could be better amortized; participants could receive some additional income."

"The new channels also provide fresh opportunities to see programs from other lands. Fine television fare is being produced all over the world, and their producers are eager to make these programs available to the American audience. Variety shows, serious drama, documentaries of high quality are created in England, France, Italy, Canada, Japan, to name only a few countries. With UHF channels, program exchanges can be vastly increased."

—On responsibility: "Make certain that broadcasting is more than lights and wires in a box. As you meet that responsibility, you will remember to provide more news and public affairs programs where ideas are rubbed against other ideas in the friction of controversy. On such informational programs may rest the strengthening of an enlightened electorate, critical to the survival of freedom. But you will also remember that you need to do more than feed our minds. Broadcasting must also nourish our spirit. We need entertainment which helps us to grow in compassion and understanding."

"Certainly, make us laugh, but also help us comprehend. Of course, sing us to sleep, but also awaken us to the awesome dangers of our time. Surely, divert us with mysteries, but also help us unlock the mysteries of our universe."

Greek TV Network

Athens, April 2.

A state operated TV network of 17 stations will be built in Greece within the next year at an estimated cost of \$7,000,000.

Greece is leasing its first full historical film "Retracing the Steps of Alexander the Great."

NAB Exhibits

(Continued from page 75)

(2) an innovation called Editor, an automatic editing and annotation system for video tape recorders that is able to shoot frame-by-frame and costs about \$8,000 as an accessory. Ampex is at least a year ahead of RCA in this development, the latter having nothing comparable to show.

RCA has an all-transistorized cassette-type tape unit of its own, the TR-22, which is its deluxe model, but its price tag of \$29,000 is a bit more sobering than Ampex's and as a result the interest in it seems not to be as great, judging from the relative traffic. The RCA compact machine can take color adaptation while the Ampex at this stage cannot, and there are doubtless other technical reasons for the \$25,000 difference in price. If the Ampex is getting the lion's share of the neck stretchers it's clearly because of their price consciousness.

In what it terms a comparable price range, RCA is showing its new economy model, the TR-2, which is being introduced this year and costs around \$25,000 for the basic machine and probably closer to \$40,000 with the extra gadgetry most stations would require. It's a vertical rack, fairly similar in size to the standard RCA tape recorder, and a solid state machine, only partly transistorized.

Ampex has a side-show in its new portable VR-1500, not much larger than a piece of luggage, an all-transistorized unit with two tape heads that the firm is recommending for closed-circuit use only. While it's not suitable for broadcast purposes in its present state of development, it's obviously going to be the video tape recorder of tomorrow.

Knoxville — WMB-TV plans to erect the world's tallest television tower, according to John P. Part, station manager. The new tower will expand the viewing audience to 1,500,000 persons in a four-state area.

THE SOUND OF
NEWS LEADERSHIP
IS ON
WCAU RADIO

THE ASSOCIATED PRESS
RADIO AND TELEVISION
ASSOCIATION AWARDS
PLAQUE
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"for outstanding achievements in national cooperative news coverage during 1962."

Only station in the East to be honored.

In making the award to WCAU Radio, the Associated Press Radio and Television Association took into consideration the OVER-ALL PERFORMANCE of WCAU Radio News... NUMBER OF STORIES covered by WCAU Radio News... QUALITY of WCAU Radio News REPORTING

Over-all performance / Number of stories covered / Quality—three elements that are part of every one of the 288 WCAU Radio and CBS Newscaets broadcast weekly on

WCAU RADIO

The CBS Owned Station in Philadelphia
Represented by CBS Radio Spot Sales

WHAT'S NEW

LAST YEAR, OVER THIRTY PROGRAMS...LARGELY OFF-NETWORK
...WERE SYNDICATED...IN THIS RE-RUN MARKET, BIOGRAPHY...A
FIRST-RUN PROGRAM...OUT-SOLD ALL THE OTHER PROGRAMS.

BIOGRAPHY

THIS YEAR, OVER THIRTY PROGRAMS...AGAIN LARGELY OFF-NETWORK...ARE EXPECTED.
PROVEN IN SALES, RATINGS AND STATION IMAGE, BIOGRAPHY 2 BRAND NEW IS NOW
AVAILABLE FROM OFFICIAL FILMS, T.F.E. MEMBER, PICK-CONGRESS HOTEL, CHICAGO, ILLINOIS.

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DR. KILDARE NBC
FAIR EXCHANGE CBS
PERRY MASON CBS
OZZIE AND HARRIET ABC
DONNA REED SHOW ABC
MY THREE SONS ABC
PREMIERE ABC

AMONG OTHERS

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on
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NTA Alumni Assoc.

Chicago, April 2. Former personnel of National Television Association (NTA), now working with other companies, could have held a slim-hung reunion here.

One former NTA-ite counted some 20 men with other companies who formerly cultivated the NTA vineyard. The vineyard includes Jerry Franken, Mickey Silverman, Martin Roberts, Stanley Flansburg, Ted Rosenberg, Bob Martin, Lou Israel, Jack Garrison, Jack Flax, Tony Amato, and Jerry Crowe.

Industry Comm. Proposes Bigger Role for Broadcasting During National Attack

Washington, April 2. FCC's industry committee on civil defense has presented two sets of recommendations giving more broadcast stations a bigger role in warning of and operating during a national attack.

Both sets of working plans submitted to FCC by the National Industry Advisory Committee center on the probable expansion of the civil defense broadcast network beyond the present 600 and 1000 to AM designations.

Last year Defense Dept. told FCC it could increase the number of operating broadcast outlets during an attack since there is no longer a danger of on-the-air station transmitters serving as navigational aids to attacking bombers.

Following up on Defense Dept.'s action, one Advisory Committee working group submitted its interim report to increase the number of stations that can operate during an attack.

Eventually, NIAAC will offer its Revised Emergency Broadcast System. The final report, however, is pending Defense Dept. approval of FM and TV operation in an attack.

Interim Report recommends all radio stations with a National Defense Emergency Authorization operate on normal frequencies and power during an emergency. These AM stations would broadcast without station identification and carry a common program with the priorities written in the present emergency system.

The priorities are Presidential messages, local programming, state and regional programming and national programming and news.

Advisory Committee said the interim system, which will greatly expand the number of AM stations allowed to broadcast, "approaches as close to normal broadcasting as is consistent with maximum coverage and efficiency."

AM's which aren't now in the National Defense Emergency Authorization can apply for clearance.

A second Advisory Committee working report put for its recommendations for AM, FM and TV stations to be used in warning of an attack.

A notice of the national emergency would be sent from the White House over Associated Press and United Press International teletypes to stations.

Stations would carry the same warning notice announcing the alert.

Non-NDEA stations would then go off the air and listeners would be told to switch to an NDEA station channel.

The working group report provided for once-a-week unscheduled tests for the warning.

Barry Gray to Spill From Capital as Major

Because he is a major in the U.S. Army Reserve, WMCA publisher-interviewer Barry Gray will do two weeks on active duty—in Washington. The overnight personality has permission from his N.Y. radio station to do his strip from the capital, where he is now trying to line up several VIPs as interviewees.

The active tour of service, in the Pentagon, begins for Gray on April 15. There is only one exception remaining—will Gray, as a uniformed officer of the U.S., be allowed to open up and ask the kind of questions he normally asks for his employer the other 50 weeks a year?

Educ'l Broadcasting: Alabama-Bound

Chicago, April 2. In a cooperative effort unprecedented in the annals of broadcast, all television, AM and FM stations in the state of Alabama will simultaneously broadcast a one-hour program next Wednesday (10) to bring to light the state's need for greatly increased funds for public education.

The program, titled "Breakthrough in Education," will be aired at 8 p.m. on a total of 16 TV stations and 60 radio outlets in Alabama, plus three stations in adjoining states whose coverage area includes significant portions of Alabama. The show, which will dramatize overcrowded conditions, loss of teachers and expected future needs owing to a growing population, is described by Alabama Broadcasters Assn. as "one massive attempt to see that educational funds are appropriate and sources of income established to put the educational system of the state in a position of leadership in the nation."

The joint public service effort is being sponsored and coordinated by ABA, which expects it to reach 87% of the 800,000 families in Alabama. Gov. George C. Wallace, public school officials, representatives of the Alabama Education Assn. and the presidents of the two state universities will appear on the program.

'Deputy,' '57th Precinct' Rack Up Initial Sales

Chicago, April 2. "The Deputy" and "57th Precinct" released recently for syndication by NBC Films, racked up their first sales. Bill Brown, NBC Films sales boss, says that the 30 hours in "Precinct" are sold to 10 TV stations and that the half-hour "Deputy" was sold to Scott Motors in 40 markets, mainly in the western U.S.

The "Deputy" regional deal, closed by the L.A. office of Father, Smith & Son, is the Scott marine equipment company's first large-scale syndicated film buy. There are 20 off-network telefilms in this Henry Fonda-starrer.

Among the stations buying "Precinct," which was originally an NBC-TV, are WJWV, N.Y.; WTTG, Washington; KRON, S.F.; WABC, Boston; WCOP, Cincinnati.

NEB. SOLONS SALUTE WOW ON 40TH ANN

Omaha, April 2. Nebraska's unseemly legislature, in an unprecedented action, has passed a resolution praising radio station WOW here for 40 years of public service to the state.

Resolution, signed by all 47 senators, saluted the station that will be observing its 40th anniversary during April (WOW was founded April 2, 1928).

Last week a staff breakfast was held honoring 13-20-year employees with Nebraska Gov. Frank B. Morrison as a major speaker. During April the station will have eight open-house luncheons for 500 client and agency execs and community leaders. For listeners, there will be an on-air contest built around what programming they would like to hear in the next 40 years.



WIDE MONITOR: Newsmen John Ferguson, covering the story for both WJW Radio and Television, watches as the quickly rising waters of a lake in Englewood, Connecticut, threaten to burst a dam and spread destruction over a wide industrial and residential area. WJW-TV and Radio were there all day and all night as workmen and Civil Defense volunteers strengthened the dam's weak spots, preventing the expected dam burst and providing a happy ending for the story.

(AP/W)

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The buildings and area, laid out by "Budgets for Recreation Areas" of New York City are used for your equipment. The town is used as a western theme park and its wide street has been specifically designed for the production.

New building dates for 1968 season. Photos available. Write: Chascon City, Box 20, Manhattan, N. Y., or phone Manhattan 2494.

Reed to Harris

Continued from page 78
committee prejudged the issue and, as in the public hearings, set out to substantiate the evidence they had rather than try to understand the problem. Everything is properly labeled in the rating books, they point out, and the various services have always described their numbers as "move indicators." If anyone is to be blamed for the abuses, it's not the research companies but the stations and advertising agencies that have twisted them and made them the end-all.

Those who are happy about what has come to pass in the subcommittee hearings feel that it will help the industry in reducing the amount of slushy reliance on the numbers by advertisers and make them more receptive to "the other factors" pitch. "Ratings have been a crutch for the national advertiser," said one station manager. "The numbers used to solve everything for them. Now maybe they'll wise up that it doesn't mean very much at all."

Practically all station managers agreed that ratings, regardless how reliable, were indispensable to selling a station. Said one, "There's no way to stay in business without 'em." But another offered a suggestion as to how it might be possible to live without them. He submits that agencies should send teams out to the various markets to make their own qualitative surveys. "Any large size agency that intends to do right by its clients should examine the market itself, to get the feel of it and to find out whether it has the respect of its community."

There are those who feel the rating hearings have hurt them because "the public associates these hearings with broadcasting, and so far as they're concerned it's another television scandal." Harris all feel the hearings will have done no harm to drive the charlatans out of the rating business.

Then there are the broadcasters who enjoy a certain revenge over the roughing up the ratings boys have been getting in Washington. "It's about time they had someone look in on them. They've been pulling our noses long enough," one manager said. "They've courted the agencies, giving the service free to them but making us pay for it. Now the Government is making them get clean, and I for one am glad." Several indicated they had harbored ill feelings toward the Nielsen Co. for what they described as "cavalier treatment" and "a sanctimonious and pious attitude."

Austin—David H. Wootley, of Fort Worth, has purchased WOKE here from G. E. Miller Co. of Dallas, which owns KPCN, Grand Prairie, and KBUY, Amarillo.

See Hub UHF Soon

Boston, April 2.

It's expected that Hub will have a UHF station within a year, FCC commissioner Robert E. Lee said here Thursday (28) at a joint luncheon of the Broadcasting Executives Club and New England Assn. of tv and radio representatives.

The commissioner said that he felt license renewals for tv and radio stations should be expanded from three to five years. "This," he said, "would permit the FCC to do a better job in overseeing the industry and giving after the five percent of licensees who abuse the regulations."

Lee discussed that the FCC is now at work on studying "what can be done" about local commercials. He also said that Hub's three commercial tv stations "compare favorably" with others in the country.

Deadline Chi

Continued from page 78

are a new alternative to consider—and you therefore automatically become a problem to them.

"One of the great American myths is that American businessmen almost automatically accept change. Believe me, they don't, and you and I hear the score to prove it."

"Change has to be sold, and sold hard, and it takes time, time and more time."

"And it takes skill. And knowledge. And persistence. And patience."

And above all, that forgotten and deprecated art—civility. "For change doesn't just happen. Somebody makes it happen."

NBC Films Scouts Feature Market For Plunge Into Pix Syndication

Chicago, April 2.

NBC Films is on the lookout to syndicate feature films, which would be a first in the company's history. Penny Moore Rittenberg, here with new animated half-hour and some recent off-network hour shows, was out in Hollywood recently searching for likely features.

Like all other syndicators, however, Rittenberg had problems about price. There are plenty of post-'68 feature films around but nothing is cheap and there are few large packages left. The Universal films, some \$20, are there, of course. There are the pix MCA was forced to shed in its recent corporate splitup.

There are the Goldwyn pix, which NBC Films denies it has looked at, but they are expensive (about \$2,000,000) and they are also mainly musicals, which syndicators don't like for tv. Everything in feature is fairly expensive, now that NBC-TV is using feature in prime network time. It is now a general sports cry—that the web is in spotting producers, that the prices gotten for web string approximately double the amount a syndicator is willing—or can afford—to pay per picture.

A possibility, it is understood, is for Rittenberg & Co. to now try and make a deal with 20th to supply its features for syndication after one or two network runs.

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THE WERNER-SONEN AGENCY

"PUBLIC SERVICE AT ITS BEST"... VARIETY

The power of television was never more dramatically demonstrated than when WBNS-TV took 100,000 Central Ohioans into already overcrowded Ohio Penitentiary. The shocking conditions, accentuated by too many people, too few opportunities for rehabilitation, need attention from the Ohio Legislature. To date, mail received at WBNS-TV indicates the Legislature will hear plenty. This kind of editorial impact is what makes television the medium that gets things done, and WBNS-TV the prime mover in the community.

WBNS-TV
Born and raised in COLUMBUS, OHIO

••••• Voluntary No. 65 •••••

STEEL JUNGLE
Screenplay: Bill Finner
Producer-Writer: Tom Dorsey
Director: Jack Hunter
10 min. Wed. 8:30 p.m.
PARTICIPATING
WBNS-TV, Columbus

Overcrowded conditions and inadequate facilities for rehabilitation of the 4,000 prisoners in the Ohio Penitentiary at Columbus were highlighted in this one-hour documentary. Despite the violence indicated by its title, "Steel Jungle" was a non-sensational look at the chronic bad environment in which criminals exist behind the grim walls of the state's maximum security prison.

Well-written by producer Tom Dorsey, ably assisted by Jack Hunter and narrated with interest by Bill Pepper, the filmed half-hour show gave viewers a new insight into prison life. Steel Jungle's look at the state's prison conditions was a rare, fully the camera poked into the cells, the chapel, gym, workshops and dining halls.

An unidentified prisoner, off-camera, revealed the effect that the big house has on its inmates when he said, "I've tried to get out of me when I first came here." The Dorsey script said changes for the better must come from public demand, because of public regulations is needed, he indicated. "Prison without hope is a failure," he said.

"Steel Jungle" was filmed with the cooperation of Warden M. L. Maxwell and Henry Kohnert, director of the state's Division of Mental Hygiene and Correction. It is an example of public service at its best.

Faye.

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EVERY WEEK...
FRIDAY**

THE PRICE IS RIGHT NBC
**MAKE ROOM
FOR DADDY NBC**
**I'M DICKENS—
HE'S FENSTER ABC**
THE FLINTSTONES ABC
ROUTE 66 CBS
I LOVE LUCY (Daytime) CBS
AMONG OTHERS



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N.Y. STATE BUDGET CUTS COIN FOR EDUC'L TV

Albany, April 2.

The compromise \$2,520,000,000 version of the budget which took effect Monday (1), without further action by Gov. Nelson A. Rockefeller, included a \$200,000 reduction in the amount the latter had recommended for educational television. Assemblyman Joseph Kottler, Brooklyn Democrat, mentioned this cut, among others, in an attack on "the Goldwater budget, the budget without a heart."

Spokesmen for the Republican majority, who had pared the budget from the original figure of \$2,600,000,000, defended the cuts. Gov. Rockefeller had reduced the appropriation which the State Education Department had requested for non-commercial television.

Regulate Or Not

Continued from page 14

ability of the broadcaster to exercise his duty and to ascertain and fulfill the programming needs and tastes of his community." He was speaking principally of television's use for mass marketing, which, he said, "has limited its contribution to culture in a free society."

In the panel discussion that followed, Westinghouse proxy Dan McGannon urged a "to thyself" philosophy, telling broadcasters to program "not by what you feel you owe the community, but by your highest beliefs. If your house is in order, have the guts to stand up and be heard and let the devil take the hindmost. Then you'll be able to determine what the ethical and legal implications are in that kind of broadcast freedom."

Ex-FCC commissioner Charles H. King offered: "The question seems to be who's going to determine what the public is going to see—the broadcasters or the Government? I say that broadcasters are more in tune with the public needs and desires than any Government body. The dollars and cents of broadcasting help them to know what the people want."

Philip H. Hester, chairman of U. of Chicago Sociology Dept.: "We are facing a 20th Century problem with 19th Century thought and 18th Century slogans. Broadcasting privileges are limited and therefore are not to be closed with other forms of free enterprise. I maintain the needs of the masses are paramount to the station's needs, and I think it would be better for the broadcast industry to try to understand the need for control and to find freedom through control."

Lawrence Laurent, radio-tv editor of the Washington Post: "We're going to live many years with this uneasy alliance. We will have the continuing tug of war between the regulators and the regulated, and I as a student of entertainment hope it continues, for I am convinced that the ultimate winner always is the American people."

From The Production Centres

Continued from page 61

sting... "Lawrence" star Peter O'Toole profiled on NBC's afternoon show "Wednesday Magazine" this week while on Friday (3) Rudolph Cartier's acclaimed video version of Bizet's "Carmen" will be repeated by NBC-TV. First time round 8,754,000 people tuned in, the largest ever audience for an opera on TV... NBC-TV has also brought back a new kiddie skein of "William" stories... Terry Lightfoot and his New Orleans Jazzmen to be featured in all six of ATV's "Des O'Connor Show" comedy skits, taping of which starts any day now... Matt Monro and Patsy Ann Noble guesting Good Friday edition of NBC's Friday nighttime best show "Go Man Go"... Helen Shapiro pencilled in for ABC-TV's "Thank Your Lucky Stars" May 11.

IN PHILADELPHIA . . .

WBCY-TV, NBC owned station in Philly, received the Walter F. Donaldson Award for "outstanding use of television in the field of medicine and health." Special program cited "Silence No Longer," a documentary, showed surgery performed to correct deafness... Ed Harvey, "Talk of Philadelphia" host, will be guest speaker to 400 members of the Main Line Chamber of Commerce at their annual banquet at the Marriott Motor Hotel (140)... WFIL-TV to telecast 66 Phillies games from every National League city, except San Francisco, Los Angeles and Houston... WBCY-TV's Les Bousler will bring his "Bertie the Bunyip" to the Cape May, N.J., Easter Parade... William A. Banta, prez of WHAT, WHAT-FM on a cross-country business trip to Chicago, San Francisco, Los Angeles... L.H. Brown, department store to co-sponsor the Gene March-Tom Broecker "Open Line" for 24 weeks beginning this week (6). Season originates live from location of Phillies playing date... John B. Lawrence Jr. added to the WCAU-TV news staff as a writer.

IN TORONTO . . .

Gordie Hillman to appear in CBS-TV role of Arnold Wecker's "Boots" as seen in the finished "School for Scandal" on Broadway... Phyllis Babin, whose interview program runs five nights a week over CFTO-TV, going to New York, Hollywood and Washington for job-date... Vera Rubin sings in public for first time when she appears in Miller's "Shave of Truth" on CBC's "Festival" series, with music and lyrics by Stan Daniels. Producer is Norman Campbell... John Burtin and family has moved to Majorca... Rita Simon, back from "Clap Hands Revere" in London, to star in Herb Ross's "The Stone Boat" for CBC's "Playdate" series, with David Gardner producing... Geoff Waddington leaving to hold auditions in 11 cross-Canada cities for CBC's radio series for Fall prod of "Talent Festival."

IN WASHINGTON . . .

Subcommittee chairman for Washington Emmy Dinner are Richard Stanton, WHAL-TV; Lillian Brown, George Washington University radio-tv dept.; William Callaway, WRC; Robert Early, CBS; Ed Shaw, WTOP-TV; Bill Shank, WTTG-TV and Ellen Woddy, CBS... WRC-TV Easter programming to include two musical specials and Bob

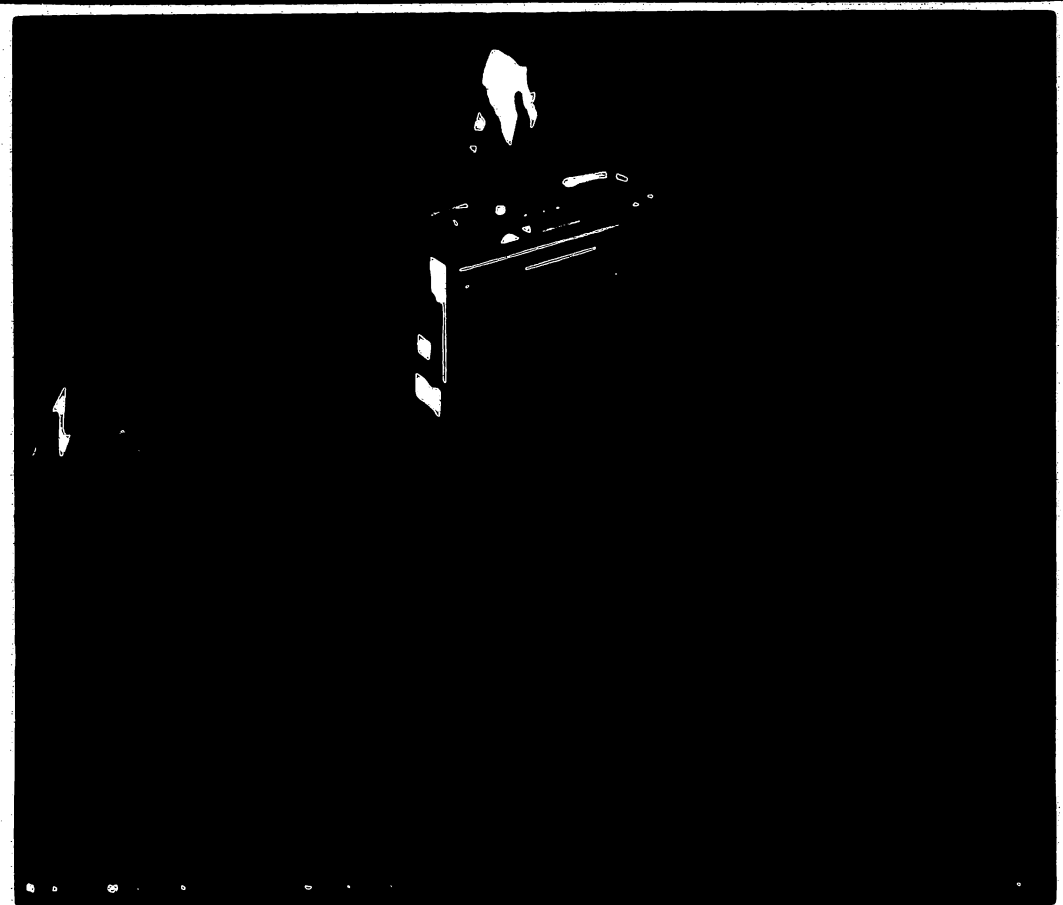
(Continued on page 64)

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Television Reviews

Continued from page 80

dramatic restraint that elicited the viewer with emotion. It was a program that lavished high praise on a human being and left no witness doubting that it was all wholly deserved.

"The Tall American" hewed to a simple theme, that the man who portrayed folk heroes in motion pictures had himself become a folk hero, "America's idea of the ideal American" — manly, modest, quiet-spoken, courageous, almost suffering, the man who stands to face his fate alone at high noon. It wove together two aspects of the actor, his personal history and the symbol he became, slipping from one to the other to show the congruity between the actual man and the myth he projected.

As a tv offering, the program was moving, inspiring, absorbing and intelligent — another fine achievement in the medium by the "Project 88" team of Donald Spott and Richard Manner, with Robert Russell Bennett's music again serving at perfect underwriting for the script. Not the least of the contributions was that of Walter Brownson, who brought to the narration the appropriate warmth and grandeur flavor plus some of the same personal symbolism that Cooper had reflected.

The actor's life and legend were traced from happy boyhood in Montana, to his first job in Hollywood as a stunt rider at \$50 a fall, to his roles in the silents, and to his growth thereafter as a box-office idol and as the international image of American manhood at its finest. Along the way there were telescoped reprises of some of his most memorable scenes — the trial in "Mr. Deeds Goes To Town," the showdown in "High Noon," the climactic stint of heroism in "Sergeant York" and the farewell speech at Yankee Stadium in "Pride of the Yankees."

These were artfully juxtaposed with candid footage of the man himself, illustrating the parallels and serving to point up the American idealism and values Cooper came to stand for. The "High Noon" clip came in context of Cooper's own western background,

the scene from "Mr. Deeds" followed by the actor's testimony before the House Un-American Activities Committee, the Los Angeles portrayal preceding an astonishingly similar speech Cooper himself gave at the Friar's Club testimonial dinner for him shortly before he died.

Effective use was made of stills, and there was delightful home-movie footage of Cooper with his wife and daughter and with such friends as Ernest Hemingway and Clark Gable, some of it showing a whimsical side but all of it substantiating his "tallness" as a human being.

The program was more than just a fond reminiscence of a popular movie star. Myatt & Co. saw a special significance in Gary Cooper, and in commemorating it they came up with a meaningful and memorable show.

Let.

ST. MATTHEW PASSION (NBC Opera Co.)

With John McCollum, John Bayden, Judith Raskin, Mooreaux Perreault, Mollie Walker, Donald Crum, Lee-Cun, Julian Patrick, Robert Falk, Alfred Wallenstein, conductor; Karl Bogvo, chorus master
Producer: Samuel Chotzinoff
Director: Kirk Browning
75 Minutes

NBC-TV, from New York (Color, Tape)

The NBC Opera Co. has undertaken one of its most ambitious projects in "St. Matthew Passion" by Johann Sebastian Bach. It's one of the most powerful religious landmarks in church music, written originally for an orchestra and chorus that could fit into the cathedral of Bach's day. It's a two-part, the first of which was given Sunday (31) for a 75-minute period.

NBC has given the "Passion" greater theatrical scope. The chorus and orchestra have been enlarged without distorting the harmonic balance but adding a brighter patina enhanced by visual dramatic values. The staging is on at least three levels, but simple nonetheless.

Bach's version of the death of

Jesus is told with noble reverence. There is tremendous uplift in the music, grandeur in its drama and a nobility in its presentation. Musically, Alfred Wallenstein, heading the orchestra, Samuel Chotzinoff, producer, and director Kirk Browning have probed deeply into this tremendous work and have come up with a manner of presentation that tells its story in terms that could be captured easily by the camera.

This Easter season work has an excellent cast of singers, including the tenor of John McCollum as the Evangelist; John Bayden as Jesus, and Judith Raskin and Mooreaux Perreault in the soprano and contralto parts respectively. The sets are extremely simple, but effective, and the Browning direction has provided visual interest that didn't mar the values of the stirring music. Wallenstein, incidentally, conducted with firm and decisive control but permitting the warmth of the work to project. All elements were under firm control and discipline. This is one of the top efforts of the generally gifted NBC Opera Co.

Jose.

ASSIGNMENT: PRISON

With Jim Jensen, Narrator
Producer-Director: Ted Kavanau
Writers: Jensen, Kavanau
30 Mins.; Mon., 10:30 p.m.

WBZ-TV, Boston (30m)

A cancelled softball game with Norfolk County Prison inmates, strangely enough, has resulted in what could be the best local documentary to be produced in Boston this year.

Jim Jensen, best known to New England viewers for his cross-the-board 11 p.m. news strip, was "arrested" (for armed robbery), booked, interrogated, tried and imprisoned — all for a starkly devastating WBZ-TV documentary entitled, "Assignment: Prison."

It began last summer when Jensen and other members of the Westinghouse outlet's softball team — including "Prison" producer-director Ted Kavanau — motored to Norfolk, Mass., to play the prison team in a twilight game. However, the team arrived late, and the game had to be cancelled because of darkness. So Jen-

sen and Kavanau decided to take a tour of the prison. "From the moment the door clanged shut behind us," Jensen recalled, "we had a deep sense of depression." It was then they got the idea for doing a documentary which would attempt to portray the desolation a man experiences from the moment he is arrested until he is put behind bars.

With the cooperation of the Boston Police Commissioner's Office, the Mass. Department of Correction and the Suffolk County Sheriff's Office, "Assignment: Prison" was filmed on location at Boston Police Bq. Station 16, Suffolk County Courthouse, and the State Prison at Walpole, Mass. (Because it is a maximum security prison, Walpole was chosen instead of Norfolk).

Jensen, in sun lens, windbreaker, disheveled hair and five o'clock shadow, did an excellent step-by-step portrayal of the dismal proceedings. Also, Jensen handled the narration from a simple, taut script which he coauthored with producer-director Kavanau.

When it came to describing personal reactions, "Prison" wisely turned to the off-camera recollections of prison inmates. The convict comments were skillfully threaded by director Kavanau through the unobtrusive fabric of Jensen's reenactment.

Outstanding in this remarkably credible half-hour was the lens work of cameraman Bob Cirace, from his hotel-high opening shots of a police cruiser making through traffic to the scene of Jensen's "crime" (a downtown liquor store), to the closeup of a cell door lock snapping shut. In shooting some 5,000 feet of film (less than 1,000 was used in the final product), Cirace used only available light which enhanced the dramatic forcefulness of the program.

Another fine touch in this thoroughly professional production was an original percussion score composed and performed by James Latimer of the Boston Graduate School of Music.

WBZ-TV deserves kudos for this graphic documentary, which will be shown on the other Westinghouse outlets and before civic, education and youth groups.

Guy.

PAUL WINCHELL SHOW

Producer: Howard Ross
Director: Wes Butler
Writers: George Kirgo, Nina Russell
30 Mins., Sun. 7 p.m.
KABC-TV, Los Angeles

The realm of childhood fantasy is invaded by KABC-TV's new "Paul Winchell Show," as charming and captivating a new program series as has crossed local — and, for that matter, network — channels all seasons. If the disarming air of spontaneity that characterized the premiere installment can be sustained and if novel, ingenious new ideas for exploring the imaginative sphere of children continue to be devised, then the series should spur the kind of word-of-mouth in family audience circles that could make it the dark horse pick of the year horsebets.

Fundamentally, the show is a kind of pint-sized "Candid Camera," in which the reactions of pre-school children, generally to the introduction of an element of fantasy in an otherwise normal situation, are observed by concealed studio cameras. For example, a wee lass will only too gladly participate in a conversation with a "talking piddish" in a tank (the voice, of course, is Winchell's) and follow his instructions explicitly. Best sequence on the opener involved a lad instructed to eat only one piece of candy in a bowl and then left alone to mull the possibilities. His reactions to the arrival of a little girl who proceeded to load herself down with the restricted goodies were classic. But the youngster never wavered. Integrity of the highest order.

Oddly enough, this is a children's show that will appeal primarily to adult audiences, save for the sequences wherein Winchell chats with his dummies, which is hysterically for the kids.

Credits to Mr. Winchell for his sterling work. And much credit is also due his cowriters George Kirgo and Nina Russell, director Wes Butler, set designer Bob Johnson and all others involved in the Howard Ross production for KABC-TV which, if all goes well and the basic idea is explored for its fullest and most rewarding possibilities, could conceivably graduate to network status at some future time.

Tate.

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More on page 84

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ABC INT'L IN SECOND MEX DEAL VIA XHFM-TV

ABC International Television hooked up another link in its global chain with a deal to act as purchasing agent and sales rep for XHFM-TV, in Veracruz, Mexico. Just a couple of weeks ago, ABC International made a similar deal with XET-TV in Monterrey for its first Mexican association.

XHFM-TV will be the first independent operation to go on the air in Mexico in over two years when it starts transmitting this summer. It's projected as the first step towards establishment of indie tv stations in the industrial twin cities of Cordoba and Orizaba. Later, the plan calls for installation of a station in Puebla, the third largest city outside of Mexico City.

The deal with XHFM-TV was made between Carlos Ferrer Montes, president of Television de Veracruz, and Don Coyle, ABC International proxy.

Foreign TV Followups

Continued from page 50
As, as the title stated, was too late for the Mashed Potatoes. By which the author implied that he was distinctly pre-twist. He went back, chastened, to his wife.

This anecdote, which might have been told in 30 rather than 60 minutes, had its thin stretches, but it continued to beguile. The script hinted at Thomas's imminent danger, rather than plunging him in it, and Desmond Walsh was polished and entertaining in his didactic overtures. Best performance, however, came from June Harris, as the mother-of-fort Barbara: she drew an amazing portrait of a cool girl, who expected attention and knew how to handle it. Elizabeth Sellers was effectively wispish as the wife, and the hotel setting was ingeniously conveyed in Marilyn Taylor's designs.

It was, in fact, a "New Yorkerish" tale, pleasant for while it lasted, but easily forgotten when the next issue comes around.

OTIS.

Quinion

Continued from page 50
He supposes that the networks might break open tryout periods to test local creations for several weeks, to find the one with catch-on possibilities.

Observing that local entertainment programs continue to go by the boards in Chicago in favor of news and informational offerings, Quinion says, "There's no passion, no fervor in the business anymore. We're in a kind of creative limbo, but I think only for a while. This is the lull before the storm. The accent on creative programming has got to come in two or three years in the form of a mandate from the network chiefs."

"Given a chance to be a program nerve, the local stations would experiment with the offbeat, the way they used to in television's early days. It's bound to be a positive influence. Who knows? It might serve to undo the stereotyped, cliché-ridden programs that come out of the outside production factories concentrating on the sure thing. From a practical standpoint, it would sure make those profit & loss books look good."

Washington—FCC fined Franklin Broadcasting Co. Inc. \$500 for failing to keep a full time radio-telephone first class operator on WCET-AM, Parkersburg, W. Va.

'Big These Maximum Leaders'

Continued from page 51

has become the fashionable gaming game.

In the view of some broadcasters, they have no one to blame but themselves for the Collins "ill picture on industry reforms that caused so much heart-break and soul-searching within the industry. They take the position that had they exercised the proper initiative in keeping their NAB leader in check, with a wholesome respect for the broadcasters' travels, much of the aggravation might have been eliminated; that a tearing-the-line Collins would have long since been in their corner.

This is upmost in the minds of those currently responsible for

standing of our problems in a complex business society.

In his Tuesday luncheon address to the convention, Minow (an separate story) reverted in a sense back to "wasteland" term in his advocacy of a law requiring every broadcaster being to the NAB in the enforcement by the industry of its own standards. "Self-regulation," he declared, "is clearly the best regulation . . . But you have demonstrated neither the will nor the capacity to enforce them." Most of the other things he discussed the broadcasters could live with, without stomach upset.

As for Collins in his Monday luncheon keynote talk (see separate story) it was pre-industry all the way, touching on the key issues of the day with a more sympathetic eye toward his hillyerle minnow. He spoke out persuasively, though guardedly, about the rising attention: Government encroachments on basic broadcast freedoms and other pertinent and vital issues affecting the industry.

But it was recalled all too vividly that exactly a year ago, at the 66th annual convention, he took a similar "my industry right or wrong" stance, only to fly off the reservation in the intervening months.

WGA Extends

Continued from page 54

the case, for instance, at CBS News. But writers report that NBC wants to cut back on their commercial fees, money paid for writing on commercially sponsored programs. The NBC News writers negotiating committee referred to the "silly state" of the dictators and seek power to call a strike, presumably after April 15.

Other than for this, the major problem leading to extension of the contract talks between WGA and the three networks is the complexity of the overall contract. So many facets exist it is still hard for other management or labor to discern which of the issues, other than for NBC News writers, might explode into major disagreement.

Try—W. G. Mortfield, formerly associated with Montgomery Ward, has been appointed sales manager of WTRY, Sam E. Nielsen, v.p. and general manager, named Mortfield.



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TV Followup Comment

Continued from page M

on the literacy rate was done by another country.

Director Harry Mackay and his CBS News camera crew did a fine job of making the Ethiopian story explicit through film, recording rare contrasts between rich and poor, progress and backwardness, and a strange physical beauty in the overall.

Part two of "The Lion and the Cross" will have an interview with Selassie — described by director Mackay as "born as a mahogany gargyle" against the fantastic ideology of his people. Advance info is that the Emperor smiles during the interview.

Festival of Performing Arts

Miriam Makeba is an African artist who can work wonders on the TV screen. Aided by a small company, she can make the screen jump with joy, cry gleefully, or swing lustily, as she sings and cavorts. Her talents are fresh, her personality, individual. Caught in the most recent outing of the "Festival of Performing Arts" on WNEW-TV, N. Y., Miss Makeba added her lustre to the distinguished series.

She came on slowly with a native children's song, done in a jossy rhythm, warmed a bit with a South African torch song, then began to hit her uniquely exciting stride with the "Click Song," and a native dance. She hit brave proportions with "Strawberries." She sang only a few songs in English, most of her songing being African numbers with native lyrics and a couple of Israeli songs. Her appeal, though, is universal and her's is a voice and personality that makes the language barrier.

Second half of the hour outing was enlivened by a sexy African dance number, with Miss Makeba, no Puritan she, joining her lusty companions. Before the "Lion Hunt" windup, she did a panting number, which illustrated the versatility of her voice and manner. The "Lion Hunt" ended the curtain of a satcha outing.

NBC White Paper

The study of "British Socialized Medicine," done by the creative projects unit of NBC News last Sunday (31) on the TV network, was not especially white paper-ish. It was lukewarm, lacking the controversy the "White Paper" series provided in its "The Battle of Newburgh," "Sit-In" and "The U-2 Affair."

Because everybody seems to talk about socialized medicine in America and virtually nobody knows anything about it, NBC felt it would be a good idea to go into the subject; after all, similar medical steps have been contemplated here. The hourlong program was comprehensive enough, but it drew no vivid contrasts or conclusions. Virtually no American reaction to the English plan was aired, yet the program was for Americans, who instead heard "White Paper" liposie gingerly away from a definitive word on whether the plan might be the least practical or acceptable in the U.S.

Any study of socialized medicine for American eyes and ears should, of necessity, include the views of Americans, pro and con, and the pressures for and against such a system in the United States. Produced and directed by Al Wasserman, one of the most astute men in documentaries, and written by Wasserman and Wallace Westfieldt under the supervision of Irving Gellin, the program still failed as an important study.

Perry Come Show

Memory doesn't play any tricks — at least when it comes to the Glenn Miller sound. This was spotlighted anew on Perry Come's

NBC-TV outing for Kraft last Wednesday (27) when Tex Beneke & Band, Ray Eberle and The Modernaires led the way down memory lane with a fine segment devoted to the sound the late band-leader popularized in the late 1930s and early '40s.

In a sequence that ran just a little over 10 minutes, Miller's music was tidily recapped and again reaffirmed the superiority of that sound to the rocking rhythm prevalent today. It was just unfortunate that more time was not allotted to those Miller-oriented performers and that only bits and pieces of such memorable items as "In The Mood," "Moonlight Cocktail," "Chattanooga Choo Choo," "Blue Champagne," etc. were presented.

Also in the Miller groove was the spotlighting of his niece, Wynne Miller. She's legit-tune-style singer, among her credits are "L'il Abner" and "Tenderloin," and she came off nicely with her sopranoing of "It's a Grand Night for Singing."

Apart from the Miller mood, show featured Carol Lawrence in an okay dance routine set to "Bernando's Mideaway" and a blues boogie. She also chimed in with Come and company on a rousing interpretation of "Walk Right In."

Gros.

OVALTINE TO FC&B; \$1,000,000 SWITCH

Chicago, April 2.

Wander Co. switched its Ovaltine Products Division account from Tatham-Laird to another Chicago agency, Foote, Cone & Belding. Ovaltine has been billing \$1,000,000 annually.

Company also assigned to the Earle Ludwig agency a new candy product that it is test marketing.

37 SHIBBO

U Channel Bumped To Project Radio Astronomy Probing

Washington, April 2.

In an unusual move, FCC deleted UHF channel 37 for 600 miles around Danville, Ill. to protect radio astronomy observations by the University of Illinois.

The channel in the 600 mile radius won't be available for TV until Jan. 1, 1969.

Commission is holding up all applications over the whole country for channel 37 until final ruling on general nation-wide protection of radio astronomy frequencies.

If and when stations are allowed to use 37 beyond the 600 mile Danville radius, they will have to go off the air from midnight to 7 a.m.

NET Orders Denver Educ. Outlet To Tell TV Story of 'Real Real West'

Denver, April 2.

Denver's educational TV outlet, KRMA, has been handed its largest contract by National Educational Television (NET) to produce a series about the real West, not to be confused with the NBC skein of the same name.

KRMA's 10-part series, now in production, is called "The Glory Trail" and is an attempt not only to tell what the West was and is today, and what happened in the interim, but also to straighten out the distorted image that has arisen about it, ala "Wyatt Earp," "Hill Manterston," "High Noon," etc.

Series, pegged at approximately \$25,000, not only is biggest for KRMA, but one of all time largest for NET, and is the first KTV series designed specifically with international distribution in mind. Shows are being filmed with separate soundtrack so that when shipped abroad a foreign language narration can be substituted.

Two Denver Post scribes have teamed up to write and narrate "Glory Trail." Numer columnist Jack Quinn, an authority on the old West, and author of two novels about the newspaper business, is penning the scripts. Red Fenwick,

Wyoming native and chronicler of contemporary western boom busts, narrates.

Fenwick's Wyoming brogue, which NET officials felt best typified the western man, won him the narration chores.

Each episode will treat a facet of history that influenced the growth, development and, sometimes, the decline of the west.

The first show, for example, deals with mining in Cripple Creek, Colo., and is called "The Millionaires of Poverty Gulch." Quinn says that "with minor variations, what happened at Cripple Creek happened in all the mining towns of the west. Precious metals were discovered, a boom town occurred, and then there was a rapid decline."

Quinn said a recent geological report revealed that about 100 years of gold was still left in Cripple Creek but that the metal was too expensive to mine. "It's quite a comment on the changing times when gold, which helped develop the west, now is too costly to take out of the ground," he said.

Other topics to be treated include cattle, law enforcement, heroes, villains, and the women of the west. Not all episodes will concern Colorado.

Q: Can I separate AM and FM profitably?

A: Others are doing it. Without any full-time FM personnel, Station KTTS of Springfield, Missouri, separates from 9 AM to 10 PM daily. Except for two 15-minute newscasts, the station uses Programatic and O-Vation music throughout this period in its FM programming. Find out how you can save on manpower, save on music, save on time and build a separate FM audience with Programatic.

Q: Can I automate and still be creative?

A: Others are doing it. Nashville's WSIX (AM-FM), for example, since 1968. Operating in the black, WSIX-FM, uses Programatic automation seven days a week, a minimum of seven hours a day. Remaining hours are spent in creative programming—local live and 16½ hours a week in stereo. WSIX-FM has combined the time-saving, money-saving features of Programatic with imaginative programming to build audience ratings which often compare favorably with AM. You can do it too!

Q: Can I cut costs on FM music programming without sacrificing quality?

A: Others are doing it! Roanoke's WSLS (AM-FM), for example. With no extra personnel, WSLS broadcasts FM 18 hours a day with no duplication of its AM. Eight hours a day are covered by O-Vation Music Programming on automated Programatic equipment. The station receives excellent audience write-in reaction. You can do it too! Each reel of O-Vation Music offers you eight full hours of skillfully programmed, high-quality, adult music. You save on time, music, manpower and money. Find out how O-Vation Music and Programatic Automation can help you.

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74

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From The Production Centres

Continued from page 34

Porter's "Cousin Cupcake" children's party . . . WWDC radio which has a way of turning anything into a gimmick is now creating puffery out of a station blower. Its Top 40 record list which is sent out by the 15,000's every week, carried the name of a wrong record artist.

Station is now offering free transistor radios to anyone turning in the erroneous list . . . Local stations are gearing up for D. C. biggest spring time bash—the Cherry Blossom Festival. WMAL-TV will either telecast live or videotape every event of the five day fest. WTIG-TV will have an on-location nightly "Cherry Blossom Report" and on the last night will air a "Cherry Blossom Wrap-up" . . . "Ed Allen Exercise Time" debuted Monday (1) on WMAL-TV . . . Steve Allman will have Jerry Adams on three segs of his WWDC midnight interview show. Congressmen and others will discuss Adams' controversial Far Eastern tour.

IN MINNEAPOLIS . . .

ABC-TV affiliate KMSP-TV usually passes up the web's Howard K. Smith show but has been carrying Smith's interview with comic Mort Sahl and the two-part treatment on "What's Wrong with Hollywood?" in recent weeks . . . KSTP-TV newscaster John MacDonnell, out of action briefly, has returned to his nightly newscast with arm in a sling after suffering broken arm week ago . . . WCCO-TV's "Axe" show, this area's longest running smallish offering featuring Chetum Card, expands from hour to 90 minutes April 15. Segs of Laurel & Hardy films will be incorporated beginning that week . . . WTCN-TV is beam baseball special optimistically titled "All the Way in '63" next Monday (8) on eve of season opener. WTCN sports director Frank Bostel heads the program with Twins sportscaster Ray Smith. Herb Carson and Bobby Hall also taking part. Show was taped in Florida during spring training last month . . . Singer Conway Twitty a guest on WCCO-TV's Bill Carson show last week . . . KSTP-TV running daily five-minute on charm and beauty featuring actress-lecturer Betty Wells. Series started yesterday (1) . . . WCCO personal-ty Randy Morrison back in town after three weeks in Florida . . . WLOD, spent entire day broadcasting from Northwestern Builders Show at Minneapolis Auditorium last month with Cavan Rossie, Ben Allen, Bill Bennett, Jerry Fisher, John Fels, Ray Christensen, Ben Truogard and George Murphy sharing on-the-air duties.

IN ST. LOUIS . . .

Jack Butler's "Queen for a Day" tv series will originate five programs from the Opera House in Kiel Auditorium from Monday, April 29 through Friday, May 3. The program—which usually is based at the Moulin Rouge Restaurant in Hollywood—will mark its 10th year on radio and tv with the St. Louis origination. AM under the auspices of KTVI-TV, the ABC Network and the Bettendorf-Rapp Food Stores . . . Outgoing broadcast personalities in St. Louis were guests at a dinner given in their honor by the local Electronics Club on Monday (3). On the dais were Ed Wilson, WIL; Sterling Marlins and John Bostel, KSD; Ben Davis, KMOX; Bruce Hayward, KTVI-TV and Buddy Hansen, KWK . . . Station KSD-TV has purchased a package of Warner Bros. westerns—"Cheyenne," "Maverick," "Sugarfoot" and "Bronco"—for slotting in local option time next season . . . Jay and Fran Landrum and Ann Burke will sub-host the "Tonight in St. Louis" show during the week of April 8 while Russ David vacations . . . Tom Bailey back on radio with an early-morn record show for KADY and KADN-FM . . . Porter Woodley, KMOX-TV's director of public affairs, among individuals honored by the Argus, a Negro weekly . . . WIL radio's Gary Stevens has an overseas telephone gimmick going on his programs. Stevens calls radio stations in such faraway places as Hong Kong, Singapore, Fairbanks and Tokyo to inquire about the tastes in popular music in these areas.

IN PITTSBURGH . . .

Carl Ma. WTAE newscaster, is back at work after an operation for a detached retina . . . Ed Conway, the WTAE sportscaster, shared the stage at the Holiday House with Abbe Lane in a twist demonstration and proved to be an excellent looker . . . Joe L. Brown show on KDKA renewed for seventh year by same sponsor. Brown is son of Joe L. and g.m. of Pittsburgh Pirates . . . WIBC has made a 30 pic buy from MGM to be used next fall in its "Saturday Night at the Movies, Part II" series which starts at 11:10 p.m. . . . Earl Russell, with WDCC, Hartford, for the past year, joins KDKA next week at the all night job. He will replace Jim Williams who has been holding down the job since Randy Hall gave it up to devote all his time to his two tv shows . . . "Roller Derby" from Kenar Pavillon, San Francisco, is now part of the Saturday programming on WIBC . . . Fred Walther, new g.m. at KDKA, has been named to the board of the American Wind Symphony Orchestra and to the Journalism Advisory Board of Point Park Junior College.

IN DALLAS . . .

The Cotton Bowl Athletic Assn. has signed a three-year renewable contract with CBS-TV for televising the annual New Year's Day football game from here. Web also will air the Cotton Bowl parade next Jan. 1 . . . WRR-FM started airing weekly programs devoted to Metropolitan Opera repertoire to be heard here in May during Met's annual stand at State Fair Music Hall . . . Pione Allman, WFAA program director, addressed the Dallas Advertising League on "Crisis in Sight and Sound" . . . Bill Stewart has rejoined the McLendon Stations to conduct surveys and make programming recommendations. He was once a d.j. at the org's KLIF here . . . Mike Shapiro, general manager of WFAA-TV and radio, cited for outstanding service in broadcasting by General Federation of Women's Clubs and received its new Broadcast Management Award for his participating in community affairs, news and editorial achievements . . . Eddie Barber, KRLD-TV news director, spoke on "News Behind the News" before Downtown Exchange Club . . . Victor Borge guested on Bobbie Wyson's "Dateline" show on WCAP-TV, Fort Worth . . . Ray Norbert is new news director at KTVT, Fort Worth, with predecessor Dave Nangle taking over on-camera news work.

Bob Fuller, Ex-'Laramie,' Joins 'Wagon Train' Cast

Hollywood, April 2.
Bob Fuller, a regular in Revue's "Laramie" series for four years, has been signed by Revue to join "Wagon Train" as co-star with John McIntire.

Producer Howard Christie linked Fuller after NBC-TV used "Laramie." Fuller will, in effect, be the replacement for Robert Horton, who exited "Train" a year ago. Michael Burns, of Revue's now-defunct "It's a Man's World" series, also joins "Train" as a new regular. The "WT" series expands to 90 minutes weekly next season on ABC-TV.

NBC-TV RENEWS DISNEY FOR TWO MORE YEARS

Chicago, April 2.

One of the program snappers for this year's meeting of NBC-TV affilia is the renewal of "Walt Disney's Wonderful World of Color" for another two years firm. Again the deal calls for 25 new stories and 25 repeats each year.

Disney shifted over to NBC-TV for the '61-'62 season after a stay of seven years at ABC-TV.

ABC's 'Sidekick'

Continued from page 34

each of the "Flair Reports" will be occupied by a blurb.

Affilia were told that the quickie features would be live and topical, some humorous, some touching and some strictly newsy. It was described as somewhat like NBC's "Monitor."

Paulley pointed out that ABC Radio's gross volume for its segmented programs was 23% higher in the first quarter of 1963 than the same period a year ago; that the second quarter is already up 13% over the completed corresponding period last year with still three selling months remaining; and that the third quarter of 1962, with six selling months to go, is already ahead of the same quarter in 1962. Exec veeps in charge of sales, Jim Duffy, lightened a few hearts with the news that ABC now had 18 advertisers on a 33-week basis as compared with only five three years ago, and Earl Mullin, veep in charge of station relations, brightened the picture further with the disclosure that seven new 30,000-wattors had joined the affil lineup within the past year. There are now 437 ABC Radio affilia compared with 373 at the end of 1961.

Paulley capped the meeting with a question-and-answer session that was spirited but focused on a single subject, that of ratings. Affilia asked the network pretty for guidance in the matter of audience research and hoped he would be able to develop a set of standards for them.



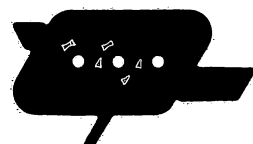
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TV Cameras In N.J. and Miss.

New Jersey Greenlights TV Coverage While Miss. Confiscates Film

The right of television cameras to cover public meetings involving governmental matters has been firmly established by New Jersey Gov. Richard J. Hughes as a result of persistent squawks by WABC-TV, N. Y. Latter station protested to Hughes last week after its TV cameras were barred from a Newark Board of Education meeting at which a problem of juvenile delinquency in the schools was being discussed.

Hughes wrote to WABC-TV executives as follows: "I have your telegram of March 22 in which you say that the Newark Board of Education refused permission for WABC television news coverage of its special board meeting. I have referred the matter to Dr. Frederick M. Kauffman, School State Commissioner of Education, and asked him to look into relevant laws and regulations and to communicate with you directly. As you may know, in governmental matters over which I have direct jurisdiction, there is a standing invitation to television newsmen to join their colleagues of the press in fully covering public matters."

Despite the ban on TV cameras, WABC-TV's "The Big News" has been laying heavily on the Newark school delinquency problem. Last week, Newark's acting Mayor Norman Schiff and police chief Dominick Spina made a trip to WABC's New York offices to explain some of the events and their remarks were later used on the news show.

CBS Protest Confirmed

A vigorous protest against the confiscation of newsreel footage taken by a CBS News correspondent in Greenwood, Miss., was registered by Blair Clark, CBS News v.p. and general manager.

Protest was sent in a telegram to Greenwood Mayor Charles E. Sampson and Greenwood's Police Commissioner H. A. Hammond.

Said the telegram, in part: "After Richard Pate, a camera man on assignment by CBS News, had photographed a demonstration of Negroes seeking to fill out applications to vote, he was taken into custody and compelled to surrender his film in the Greenwood police station where it was exposed and rendered useless. While he was subsequently released, this does not alter the fact that the incident resulted in the most flagrant kind of censorship. We ask that CBS News representative in Greenwood be allowed freedom to pursue their legitimate efforts for the collection of news for radio and television."

Trouble In N.C.

Scotland Neck, N.C., April 2. A television cameraman said Wednesday he was restrained by an Air Force policeman while attempting to film the wreckage here of a crashed Marine jet.

Ray Hardee, chief photographer of WNCN-TV, Greenville, said the air police refused to permit filming the scene.

Hardee said the air police admitted knowing about a Dept. of Defense regulation which forbids the restraint or threatening of a news photographer by military authorities, but the sergeant said, "You still can't take pictures."

After being detained some two hours, Hardee and two other photographers were permitted by a Marine officer to photograph the crash scene.

The Carolina Press Photogra-

phers Assn. said its Freedom of Information Committee would investigate the incident.

Moine Okay TV

Augusta, Me., April 2. The Maine legislature has okayed the use of sound cameras to record its deliberation.

Previously the solemn approved use of still and silent cameras but not sound. When WCHS-TV cameramen set up their sound equipment in the House Chamber, House Clerk Harvey Pease pulled the plug.

Irate representatives demanded to know the reason. Pease said sound cameras were not included in the order. A ruling to correct the situation was passed almost immediately.

AA-TV AIMS AT INT'L MARKET WITH NEW DIV.

Chicago, April 2.

Formation of an international sales division for overseas distribution of Allied Artists Television Corp product was announced by

Robert B. Marks, v.p. and general sales manager.

AA-TV is making available for foreign sales "Calvario of the 60's," group one and two, 145 westerns and over 200 other features. Also included are the science fiction features and the Bombs, and "Jungle Boy" pix.

First international sale has been concluded for Bombs, the Jungle Boy features, with the entire Australian Channel 9 Network, through Charles Michelson, purchasing representative for Television Corp., Ltd. of Australia.

Baseball Format Cues Suit Vs. Desilu, Others

Los Angeles, April 2.

Desilu Productions Inc., is named as codefendant in \$225,000 damage suit brought in Superior Court by Thomas MacLeod on a charge of misappropriating an idea for a TV series. Also named were Desilu Sales Inc., Astron Inc., Telepix Pictures Inc., Screenboard Inc. and Screenboard Productions, all charged with breach of express and implied contracts and "misappropriation of a dramatic property."

MacLeod claimed he originated prior to 1962 a format for a television series titled "Big League Baseball for the Youth of America," which he said he submitted last year at request of the defendants for a possible series.

Need Ratings? Try a Gimmick

'Flintstones' Baby Contest Lifts Show Into No. 1 In Its Time Period

The capability of contest gimmicks and heavy on-the-air promotion in building audiences has now been given a striking confirmation with the final rating report on the recent "Flintstones" baby contest staged on ABC-TV in conjunction with Screen Gems. The latest national Nielsen, covering the March 1 and March 8 "Flintstone" shows, which were the last two in the seven-week "baby" promotion, reveal that the cartoon series was the number one in its time slot after having occupied the top spot only once before in the entire season. Average audience rating during the seven weeks of the contest was 23.8 with a share of 34.2 as against 19.8 and a 31.4 for the seven weeks preceding the contest.

The season's highest rating was reached Feb. 22, the night that the baby was "born," when the show hit a 25.9 and the season's highest average audience share, 39.2, was garnered March 8, the night the contest winner was announced. The seven-week average of homes tuned to "Flintstones" was 11,852,900 during the contest as against 9,000,000 for the seven prior weeks. The Nielsen 30-city report for the March 15 show in-

dicates that the show is maintaining its momentum.

The contest idea stemmed from a decision last summer by Hanna-Barbera, producers and creators of the series, to introduce a baby into the script. Ideal Toy, which participated in the contest by providing the \$2,000 cash prize has introduced a "Pebbles" doll which is due for a heavy ad push for the Christmas season.

Radio a La Carte Sales

Radio A La Carte, recently launched programming service for radio featuring stereo cuts of intros, breaks, lead ins, service spots and commercials, has been sold in 16 markets.

Produced by Mark Century in New York, the service has been bought by WKGN, Knoxville; WKDA, Nashville; WWIX, Washington; CHUM, Toronto; WTAO, Baltimore; KNUZ, Houston; WKBW, Buffalo; WFLA, Tampa; WIL, St. Louis; KNOX, Dallas; KDWB, St. Paul; WPTO, Atlanta; CKGM, Montreal; WCOL, Columbus (O.); WING, Dayton; WRAL, Cincinnati.

Cherokee Iowa's own Ken Nordine (now in Chicago)

wishes to thank International Broadcast Awards for the honor given him

by awarding nine Fuller Paint Company commercials first prize as a radio spot series.

He also wishes to thank

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and their client for the freedom

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Funniest Thing Happened

Continued from page 25

comes before the June meetings of the TV Code Review Board and the NAB board of directors meeting. It will be examined by the respective boards for possible action. (On the network level, some \$140,000,000 in ad sponsor sales is currently being spent per annum.)

On the cigar controversy, here again was an example where the broadcasters are waiting for Government action before making moves on their own. Collins agreed to the press.

Again, on the matter of the rating hearings and controversy, Collins spoke out emphatically at the press conference of the need for an all-industry rating plan to correct the "uselessly weak" present services and asserted such an undertaking would be sponsored by the NAB. He saw the possibility of the industry coming up with a rating service comparable to the Audit Bureau of Circulation of the newspaper industry, but did not want to be more specific as to the eventual NAB rating plan.

But it was a much more subdued, much less militant, approach of the rating situation that the broadcasters heard—with no such recommendation for an industry-sponsored service except reference to the NAB Research Program initiated last year.

Collins reiterated his position against "implied and direct" encroachments against the freedom of broadcasters by the FCC and had some persuasive comments to make about his vigorous opposition to Omaha-type hearings.

Collins proposed "five specific steps" which would help broadcasters win greater respect in Government.

"As a first step," he said, "let us as broadcasters be masters of our own house. Let us accept the proposition that any business which materially influences the progress of broadcasting must be the concern of broadcasters, and that broadcasters will not permit themselves to be exploited or pushed around by any such external forces."

Collins' statement continued: Since I have been in NAB, I—and others—have talked many times of the need for stronger surveillance over rating services. You are aware, of course, that

the government has moved into this area recently through the Federal Trade Commission and the Morris Committee.

It is incredible that the rating services have not instituted greater changes than they have, with all the indicated faults and weaknesses of their methodologies and services. In most modern businesses a good proportion of sales dollars is devoted to research and development. Yet, in recent years, there has been little if any new research toward the development of more valid and reliable rating data.

In a sense, the blame is not wholly the services'. Broadcasters can be faulted for buying and for using data having so many apparent defects.

The pressure to maintain the status quo are still strong. We must overcome this. We must give up the philosophy that ratings are good if we are number one—and bad if we are not—or that they are good as long as they will serve a profit purpose, notwithstanding a lack of reliability.

We must seek the truth regardless of our position in the market. This is not only the course of integrity, it is the course leading to better decisions and better profits as well.

The new NAB Research Program was instituted to lead help in this area. One of the major objectives of the program which has been approved by the NAB Board, and is now getting underway, is to conduct studies dealing with the various basic methodologies used in rating services. With the help of the best professional statisticians and researchers in the country, we will continue forward with this effort.

Furthermore, when the Morris Committee has concluded its hearings, we of the staff, in cooperation with our NAB Research Committee, will make a careful review of the whole matter. I will then submit to our Board in their June meetings our findings and recommendations of what, under all circumstances, we as an industry should do to best serve our future needs.

Secondly, I propose that we begin promptly to plan for the further elimination of advertiser influence over programming. The broadcaster is held legally accountable for all programs he

broadcasts, and he should not yield the authority to make any program decision to any outside influence.

Also, I feel that there are other pressing needs for advertising reform such as improvement of the form and content of commercial announcements, realistic limitations on program interruptions, and more effective means for securing in advance the truth of advertising claims.

In matters like these, of course, we should solicit and welcome collaboration and counsel of advertisers and advertising agencies, who should be as concerned as we are for the improvement of standards which will further advance the integrity and effectiveness of broadcast advertising.

Thirdly, let us project and enforce our Code, with the strong support of the whole industry, as the prime instrument of service to the people of our land. Let us make them of the broadcasters, by the broadcasters, but for the people. Under such a concept, the Code and the Code Director will become known and appreciated in every household in America. The public then—our greatest ally—will come to know that its interests are being safeguarded and championed more effectively through the collective resources and efforts of broadcasters themselves. We have already made a good start in this direction. But we have not filled the vacuum of what we need. In fact, the need may be widening faster than we are filling the gap. We have held back through too much timidity—too much fear of offending—too much holding onto yesterday.

I am well aware that the Commission has set for rule making a proposal to incorporate into its rules, limitations on commercial time.

To you, broadcasters: If this step is taken, for the first time in history our industry will have made a significant move toward public utility-type regulation. Because if by government restraint the amount of advertising is limited, then pressures will surely come to provide—also by government order—a rate structure which will yield a fair return for an overall operation on such a limited base. As we have said continuously since this concept was first projected, we will oppose it with all the means at our command.

This is and should remain a matter of self-regulation, not a matter of government fiat.

Gentlemen of the Commission, I urge you: Reconsider this decision, not as a matter of accommodation, but because it is wrong.

Fourthly, I hope we can follow through with the development of a program department within the staff of NAB. At our recent Board meetings in Phoenix, the Joint Board approved a study of the feasibility of this suggestion.

This new department would aid the broadcaster in his quest for improvement. It would facilitate the exchange of successful program material and stimulate better independent program expertise.

It has seemed not a little strange to me, and to broadcasters with whom I have talked, that with all of NAB's present varied efforts to aid broadcasters we do not now have any specific work underway to help in developing special creative skills and techniques to enhance the end product of broadcasting—programs.

And finally, let us in a meaningful way identify all of American free broadcasting with the best of literature—the world's most formidable wall now obstructing the progress of freedom.

Justice Douglas, of the U.S. Supreme Court, invited me to a conference last week. He is a close, personal friend of newly-elected President Bush of the Dominican Republic. Bush is deeply anxious to succeed in converting his nation to freedom after the long-established ways of dictatorship with its attendant poverty, disease and illiteracy. The Justice is helping with a new constitution. The Dominicans are 80%

illiterate. With the aid of some American foundation funds, which have been committed, and additional skills and equipment to be contributed, a broadcast-teaching program began to the entire adult population could likely eliminate two-thirds of this illiteracy over a very short period of time.

I think it would be a splendid undertaking if American broadcasters would join in such a program, and I expect, after some further investigation, to make a recommendation regarding such to our Board when they meet in June.

This is a direct, constructive, effective way we can fight Communism.

FM Broadcasters

Continued from page 25

earliest practical moment" the lifting of the "freeze" concerning certain FM applications. Addressing himself to financing of FM stations, Commissioner Bartley warned that operators who attempt to start with marginal financing are inviting trouble, jeopardizing their own investment and the public interest role which they must assume.

Kempen & Eckhardt's Dirks called upon FM operators to document their audiances.

During the panel discussion, it was clearly evident that many FM broadcasters regard themselves other than a classical music outlet. Representatives for small, medium and larger markets spoke of FM as another form of radio and as a radio medium, their programming is oriented more to the entire spectrum of radio programming, sports, public events, pop music, etc.

The Harvard Business School FM study also forecast that about \$1.2 billion will be spent on radio advertising by 1975 of which \$274,000,000 will be channeled to FM stations. By 1987, according to the study, the number of FM sets in the U.S. should be on par with the number of AM sets.

Clash of Clock

Continued from page 25

main body of traffic because of the out-of-the-way wing they occupied.

Business written varied, with some syndicators hayed not to writing deals, but to meeting station operators for purposes of goodwill and future deals.

Enlivening the proceedings was some talent shown in for the occasion, Emmet Kelly, Down Adams, Chuck Connors, Robert Taylor, and Roger Moore, each of whom is represented in a series for syndication.

Supply of off-network product was in ample evidence.

MCA TV, ABC Films, CBS Films and NBC Films were the only key syndication houses which started not to display their wares and hospitality under the TFE umbrella. In the case of MCA TV, it was a matter of a conservative policy, which may change in future years. In the case of the network film subside, it was a case of the network's alliance with NAB setting their respective policy.

NAB, prior to the convention, made some overtures to film syndicators to win them back to the NAB fold. TFE '68, if it has done nothing else, has vastly improved the bargaining position of film syndicators with the NAB. As one syndicator observed, "You can argue with success, but you can't break it aside."

Cincy Reds Network

Cincinnati, April 2. Five stations in four states will carry telecasts of all or part of 47 games of the Cincinnati Reds originated this season by Crosley's WLW-TV. The 17 night and day home games will be in color.

In addition to the basic schedule, six games of special interest will be telecast, said James M. Burgess, WLW-TV general manager. Ed Kennedy and Frank McCormick do the play by play and color.

Madison Beer, Cincy, is eighth consecutive year, is the oldest co-sponsor here.

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Schlatter to Produce July's Show for CBS-TV

George Schlatter, former producer of the "Dinah Shore" show, has been tapped to produce the weekly cutting next season of the "Judy Garland" show on CBS-TV.

Reportedly being considered for the directorial assignment are Dwight Hemion, Charles Dubin or Stan Morris. Peter Gonnare has been set as choreographer and Gary Smith as designer.

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MUSIC'S BILLION DOLLAR BEAT

ARMADA's 'Emergency' Meet in Chi Hits NARM for Direct Deals With Mfr.

Chicago, April 2.

The exec board of Assn. of Record Merchandisers & Distributors (ARMADA) met in solemn convocation at the Sahara Inn outside Chi last Thursday (28) at what it had earlier billed as an "emergency meeting." However, the prime problem under discussion at the meeting had emerged in the disk business over a decade ago and has been happening in general appliance retailing since the end of World War II.

The problem, stripped of its polemics, is what happens to the distributor when a major retailer starts directly with the manufacturers. The big new entry into record retailing is the rack jobber who places the disks in variety stores, discount houses, and grocery and drug stores. The biggest rack jobber is the Mandelkern Co., which headquarters in Detroit, and is called the Chicago Drug Co. here.

The Chi meeting of ARMADA condemned the National Assn. of Record Merchandisers (NARM) for going directly to the manufacturers for price breaks that would give them a price advantage over the regular distributors. (No reps of the major record manufacturers were there.)

A committee was formed to firm up ties between the indie distributors and the indie manufacturers. It was comprised of Jerry Baker (Columbia), Jerry Wexler (Atlantic), Edward Abner (Veejay) and Johnny Sipple (Monument). Amos Heller, ARMADA head and proxy of Heller Bros. distrib., Minneapolis, chaired the meeting.

Among manufacturers represented at the 70-man meeting were ABC, Kapp, Liberty, Reprise, Chess, Roulette and Atlantic.

Bandleader Herb Silvers Raps Singer Michele Lee & Agent With \$85,612 Suit

Los Angeles, April 2.

Bandleader Herb Silvers, who also acts as personal manager, has named singer Michele Lee defendant in breach of contract suit filed in Superior Court. Claiming he had an agreement dated Dec. 9, 1960 with Miss Lee to supervise her career as an actress-singer, he demanded a total of \$20,612 from her.

Named co-defendant in the action is agent Jack Dusick, whom he charged with interference with contractual relations and from whom he asked damages of \$65,000.

Complaint states Silvers, under terms of pact, was to receive 10% of Miss Lee's salary up to \$300 weekly, 15% from \$300 to \$1,500 and 25% thereafter. Owing to him, he charges, is \$3,322 in commissions, plus \$2,000 for incurred expenses. He asks \$15,000 as reasonable value for services rendered.

In action against Dusick, Silvers alleged the agent induced Miss Lee to breach her contract with Silvers and sign with him. Silvers claimed she wouldn't have broken pact if it hadn't been for Dusick, from whom he asks \$15,000 plus \$50,000 exemplary damages.

Scott Jazz Festival Starts Swinging June 1

Hamilton, Scotland, April 2.

One of the biggest jazz festivals in Scotland is scheduled for the Palace grounds in this mid-Scottish town June 1.

Bands lined up include those of Acker Bilk, Kenny Ball, Chris Barber, Alex Welsh, Humphrey Lyttelton, Clyde Valley Stompers, Terry Lightfoot, and the Back o' Town Syncopators. Also playing will be the Tubby Hayes Combo, and the Joe Harriott Quintet.

Clinton Ford is booked as compere, and Buck Clayton, U. S. trumpeter, is also likely to appear.

Act's 'Common Market'

There's now a "common market" in the hand. Guy Lombardo has formed out his singing team, Sally & Jack Jenkins to Freddy Martin.

The duo has been appearing with Lombardo at his own Port-O-Call club on Tierra Verde Island off St. Petersburg, Fla., but Lombardo figured they could get added exposure via a stint with Martin at the new Doral Hotel in Miami Beach. The pair will remain with Martin for several weeks before rejoining Lombardo at Port-O-Call and for

Disk Promo Men Woo NAB Reps In Chi Huddles

A group of record industry promotion men are in Chicago this week to attempt a cementing of relations with the National Assn. of Broadcasters. The group is made up of members of the steering committee of the newly formed Recording Industry Promotion Assn., under aegis of Robert Kerr, veteran industryite, who now runs a radio programming service.

The committee is out to explore the possibilities of the disk industry's participation in future NAB meets. Feeling among the members is that the record manufacturers have been overlooking one of the key organizations responsible for their welfare.

Since the radio station owner and personnel, such as the station manager and disk jockeys, have a hand in formulating program policies and the type of records to be played, their decisions affect the record biz as a whole and the manufacturers should get to know the stations' problems, plans and policies.

One key industry promotion man, who prefers to remain anonymous, expressed wonder that the record companies have not joined in the NAB's annual meet since practically every other disk-peddler gets their support and/or interest. What's more surprising to him is that the NAB considers the disk companies as associate members but not one has yet applied for membership.

The disk promotion men at the NAB are huddling with station managers on ways to work with them and their delays for the betterment of both industries. They'll report back to the full RIPA membership at a meeting scheduled for May 7 in New York.

Cap Names M. S. Hardy As Purchasing Chief

M. S. Hardy has been set as administrator of the newly formed national purchasing office for Capitol Records. According to Glenn E. Wallach, chairman of Capitol, the purpose of the new office is to formulate and administer purchasing programs and objectives.

Hardy, who will report to Cap treasurer Robert A. Schaefer, joined Cap 17 years ago as a controller in the firm's Scranton (Pa.) plant. Since 1962, he's been national manager of record manufacturing. He'll continue to be based at Cap's Coast HQ.

In another personnel move on the Coast, Curt A. Kendall has been appointed superintendent of the diskery's L.A. plant. He replaced Forrest E. Dyer, who was recently promoted to Cap's main manufacturing facility at Scranton. He's been with the disk company since 1964.

ALL PHASES IN SELLING SPURT

By MOKE GROSS

The music business is the U. S.'s newest "billion dollar baby." Record sales rose to approximately \$500,000,000 in 1962 and sales of musical instruments, accessories and sheet music passed the \$200,000,000 mark to bring the industry take to over \$1,100,000,000.

According to Broadcast Music Inc.'s 10th revised edition of "Concert Music U.S.A.," the hefty music biz take goes hand-in-hand with the growth in concert music. The BMI report reveals 1) that more than half of 2,000 symphony orchestras in the world are in the U. S.; 2) that there are about 1,300 symphony orchestras in the U. S. now, compared with about 100 in 1900.

3) That more people attend concerts in the U. S. than go to baseball games, both major and minor league, including the World Series; 4) that more than 10,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947; 5) that there are more than 60,000 instrumental music organizations in all schools in the U. S., with 15,000 orchestras, 40,000 bands, and 6,000 "stage" bands.

6) That Americans spend more money for the purchase of recordings of concert music and hi-fi equipment than they do all spectator sports; 7) that in 1962 an average of 10,110 hours of concert music per week is being programmed by 1,400 AM and FM radio stations, or an average of 11.1 hours per station per week; 8) that there are 700 opera-producing groups in the U.S.; and 9) that there are more than 250 educational institutions in the U. S. offering degree courses in music and advanced-level musical training.

Concerts \$44-M. Take

Based on Dept. of Commerce statistical series, it is estimated that about \$300,000,000 is spent annually on spectator sports in the U. S. In contrast to this, it's been figured that about \$50,000,000 is spent annually at the concert music box office. About \$100,000,000 is spent for the purchase of recorded concert music. Latest reports indicate that more than \$300,000,000 was spent for the purchase of hi-fi electronic components and equipment, or a total of more than \$450,000,000.

The recording biz's impact on the concert scene is spotlighted by a report in the Schwann Long Playing Record Catalog that records are being issued on 400 monophonic labels and 242 stereo labels. In 1960, concert music was issued on approximately 20 78 rpm labels. It's also been noted that in 1963 the cost of concert music in the record buyer is approximately half that of '59.

A 1962 survey of the Schwann catalog listed 1,378 of 403 contemporary composers available on 2,507 recordings. Also, 504 works of 40 composers active during the first half of the 19th century were available on 2,123 recordings.

On the playing end, there are 34,000,000 amateur musicians in the U. S., compared with 14,300,000 in 1950 and 10,000,000 in '50. According to the American Music Conference, 21,300,000 Americans play the piano, making it the U. S.' most popular instrument.

The guitar ranks second, with 1,300,000 players; string (violin, cello, viola, bass), 1,200,000; woodwinds, 1,000,000; brass instruments, 1,000,000; organ, 1,000,000; accordion, 1,200,000; "C" melody flute (educational), 1,400,000; ukulele, 1,000,000; harmonica, 650,000; recorder (flute-type instrument), 600,000; drums, 470,000; other instruments, 600,000. (The total is more than the total number of amateur musicians but that's because some people play more than one instrument.)

Approximately 85% of all hand and orchestra instruments are purchased in the U. S. (Continued on page 88).

Dissidents Rap Prexy Adams, Fire Lotsa Beefs at ASCAP Annual Meet

Tax as Comedy (?) LP

The U. S. income tax has finally made the disk comedy grade. The comedy album, titled "The Adventures of Newbold Flound As The Income Tax Man," was created and written by Larry Gore, a New York pressagent who was "at liberty" during the newspaper blackout. It's released on the Smash label, a Mercury sublabel.

Gore got an assist in the disk production from Michael Todd Jr. and Lenny F. Gaines. In the cast are Andrew Duncan, David Burns, Christopher Weeks, Fran Stacy and Lenny Gaines. Package centres on the income tax problems of such celebs as James Hoffa, Jack Benny, Vaughn Meader, Jack Paar, Richard Nixon, Barry Goldwater and even Lassie.

Si Rady Swings To Cap in Sale Of Project Label

Capitol Records is continuing to dip its hand into the till of other record companies. The latest move in that direction is the buyup of Si Rady's Project Records which gave Cap part ownership of the soundtrack album of "How the West Was Won," a Project production being distributed by MGM Records. Early this week Metro bought the music publishing and soundtrack album rights to "West" from Project for a six-figure sum said to be about \$250,000.

Several months ago Cap went into partnership with Broadway legit producers Cy Feuer & Ernie Martin entitling it to the producer's share of the take from the sales of the "Little Me" original Broadway cast album issued by RCA Victor.

The purchase of Project also brings Rady into the Cap fold. He'll be working for the diskery on a salary basis as disk producer and consultant. Terms of the deal were not disclosed.

Rady launched Project about three years ago, in a tie with Bing Crosby Enterprises, for the purpose of producing masters for sale to other record companies and for inclusion in record clubs. Project owned the title rights to "How the West Was Won," which it developed into a disk project for RCA Victor several years ago from a series that ran in Life magazine.

When Metro decided to use the title as a theme for a Cinemascope release, Rady held onto the disk rights on the soundtrack and MGM got the distribution deal through its tie with Metro.

Before going into the Project operation, Rady had been affiliated with RCA Victor and the Decca-Coral combine.

Pincus Back With French, British, German Tune Buys

George Pincus has returned to his New York base after a couple of weeks overseas. He picked up the French tunes, "Tous Les Garcons Et Les Filles," "Two Bodies On The Beach," "Plop Plop" and "Boutie." From England, he brought back Acker Bilk's "Mansana Pasada Manana" and Karl Denver's "Dry Tears." Pincus also has the German rights to the German click, "The Happy Cowboy."

While in Paris, Pincus set Lon Costa's "The Harem" with Jack Denton's Publications Francis Day, and Jack Scott's "Laugh And The World Laughs With You" with Jacques Wolfson's Editions Alpha. In London, Pincus opened the new Ambassador Music Ltd. office.

Stanley Adams, president of the American Society of Composers, Authors & Publishers, was speaking more in truth than jest when he opened the Society's annual meet to the membership last Thursday (28) at New York's Hotel Americana with "The fatal moment has arrived." The ASCAP vox poppers came out loaded for bear.

The prime tumults were writers Pinky Herman, Louis Bellin and publisher-writer Redd Evans. Herman questioned the Society's \$7,000,000 expenditure in salaries and office expenses and called for a change in the board of directors (all incumbents had been re-elected a few days before).

Bellin questioned the integrity of the Society's president and called for his removal. Adams denied all of Bellin's allegations. Evans questioned the ASCAP distribution system regarding background music which made it possible for a couple of bars of background music on a TV show to earn as much money as a full performance of a tune on show like Ed Sullivan's.

Evans beefed up his address with the charge that because of the inequities of the distribution system "a new song doesn't have a chance today" and that "ASCAP has become a stooge for Broadcast Music Inc. (BMI)." Evans' point on the latter matter was that even though ASCAP's annual take was \$35,000,000 as compared with BMI's \$13,000,000 "BMI controls the airwaves and the performance slots." He added, "80% of the new songs played on the air are licensed by BMI."

On the matter of the board of directors election, Herman said after the meet that he was going to contest the results. Herman placed 12th with 3,803 votes in the race for the nine writer-member seats. Herman is claiming "illegality" on the grounds that ASCAP disenfranchised 1,400 writers by a "political trick."

He alleges that ASCAP changed a legend on the 1960 consent decree to read that writers who did not receive any performance credits in the fiscal year preceding the election "shall not vote" from "need not vote." He claims that proper instructions on the voting procedure were not given and if they had, the results of the election would have been different.

Another voice heard at the meeting, was that of writer Johnny Redmond who again pleaded for a change in the survey system which is now based on a five-year average. Adams answered this with, "We are doing what we can legally to take back the survey to a 10-year average."

Burl Ives 'Hotter Than Ever,' Decca Sez, Due To Tear Breakthrough

Burl Ives' bounceback into the singles field with "Little Bitty Tear" last year has triggered off a sales spurt on his entire album catalog. The veteran folk balladeer had 15 LPs in the Decca catalog before "Tear" broke through, and the diskery reports that since then all his vintage LPs have picked up considerable sales action.

In addition, his newer albums have been moving at a hot sales pace. "Burl Ives—Just for Fun," for example, has passed the 100,000 mark and his more recent "The Versatile Burl Ives" is now up to 137,000 copies sold.

The "Little Bitty Tear" breakthrough also opened the teenage market to Ives and he's followed through with single diskies like "Funny Way Of Laughing," "Same Old Hurt" and "Mary Ann Regrets."

According to Decca execs, Ives, who has been with the company for 13 years, was always a staple seller but since a new young audience has discovered him "he's hotter than ever before."

Goulet's Love, Wilson's Workout, Ela's B'way, Pitney's You' Top LPs

ROBERT GOULET: "THE WONDERFUL WORLD OF LOVE" (Columbia). It's been a long time since the post-teen romances have had a romantic image like Robert Goulet is giving us. They've shown their appreciation in his story dates and his disk efforts and this latest package is sure to heat 'em up some more for a potent sales racket. The peg is romance, of course, and Goulet presents it in the masculine manner that's been working so well for him. It's done with an intimacy on the left hand and a rousing muscular push on the more emphatic romantic messages like "You're Nobody 'Til Somebody Loves You." The others like "All I Do Is Dream Of You" and the lyrical entries like "I'll Take Romance" come off best but there's plenty to be enjoyed on each separate hand. Sid Ramin, who arranged and conducted, has seen to that.

JACKIE WILSON: "BABY WORKOUT" (Brunswick). Jackie Wilson's current hit single, "Baby Workout," gives the title to this LP as well as the musical peg. "Workout" is a frantic, high-speed waltz that's attracted a big juve reaction, and the numbers that accompany it have a frenzied along the same exciting line and should nab similar reaction. The arrangements by Dick Jacobs, Alan Lerner and GH Ashby are geared for a snappy, highly-charged emotional approach and Wilson doesn't let them down. "Shake! Shake! Shake!" and "Yeah! Yeah! Yeah!" are solid samples of the vocal kick the rest of the package offers.

ELLA FITZGERALD: "ELLA SINGS BROADWAY" (Verve). The Broadway Miss Fitzgerald sings about in this package is the Broadway of Rodgers & Hammerstein, Lerner & Loewe, Dick Adler & Jerry Ross, and Frank Loesser. The lightness of the package gives Ella Fitzgerald plenty of opportunity to show her vocal stuff. She tackles the intriguing "Marlene's Midway" and "Moon Heat" with a buoyancy of spirit that brings forth lots of spinning fun. Her haunting "Somebody Somewhere" gives the tone from Loesser's "Meet Maryanne" one of his most memorable treatments. Also included in this topflight repertoire are the lyrical "I Could Have Danced All Night" and the sexy "Guys And Dolls." In all, the set is a natural for a big spinning racket and strong sales.

GENE PITNEY: "JUST FOR YOU" (Mercury). Gene Pitney has a soft belted laugh that will soothe many of his teenage female fans. He has a romantic flair that could also win over their older sisters despite the repertoire that's lacking in any stepout songs. He's filled his songs with new Tin Pan Alley pickings, which is a brave attempt, but he could have thrown in an occasional standard to lighten the listening load. The package does have a change of pace and mood, though, through the use of four conductor-arrangers. They are Jerry Ross, Ray Ellis, Alan Lerner and Claus Ogerman, and their contribution is substantial.

JIMMY BURNING: "FIVE FEET OF BOUL" (Capitol). Whether the description of Jimmy Burning's vocal style is "blues" or "soul," over the years it's remained individual and potent. He's been around a long time and has seen song styles come and go but he's held on because he's held true to the form. He's got a feel for the blues and an infectious heat that gives special meaning to each number. Working with some snappy arrangements supplied by Al Cohn and backed by an orch made up of some of the AFM's top sidemen, Burning pours out his vocal voice on such ditties as "Trouble In Mind," "My Bucket's Got A Hole In It," and "You Always Hurt The One You Love."

JO BASILE COCK: "PASS WITH LOVE" (Audio Fidelity). There are a host of Portian-pop albums in Jo Basile's catalog but he makes his sound-of-the-60s on a carefully selected disc that's always room for one more. The Basile sound is again in the spotlight and it leads the way through a Portian repertoire that programmers should find hard to

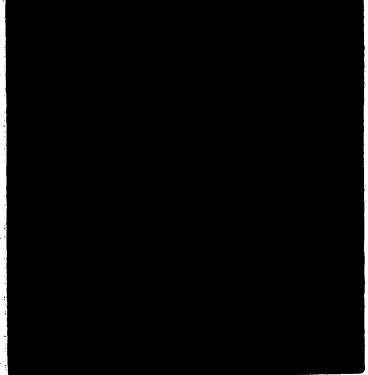
resist. Among the favorites are "La Mer," "Pierrot L'Amour," "Petite Fleur" and "Autumn Leaves." The accordion and orchestra give the seldom-heard entries a high playing potential.

"TO KILL A MOCKINGBIRD" (Aval). This latest scoring effort by Elmer Bernstein is perhaps his most distinctive. Unlike previous efforts that worked in an often different style to get their effects, this score for Universal's "To Kill a Mockingbird" shows a delicacy and emotional strength. Although an attempt has been made to score the LP for the individual value of each piece, it still remains a collection of mood themes and background scoring that doesn't always stand alone. Nonetheless, the Bernstein score has a dramatic quality that will recall the film's moments to the listener and, since that seems to be what such sets are all about, this one should get some attention.

"ANDY WILLIAMS SINGS RODGERS & HAMMERSTEIN" (Columbia). Although he's been on the Columbia label for some time now, Andy Williams is still getting plenty of war display from his old imprint, Columbia. This latest release on the latter label is, as the title suggests, a collection of selections from the Rodgers & Hammerstein songbook and Williams gives them a full-throated, effective treatment. Backed by the strength of his TV show, this performance should get lots of attention. The styling is smooth in the easy-going Williams manner and the selections are first rate.

JUDY HENDEL (Epic). This is the disk debut for Judy Hendel, a blues singer who gets into feeling into her material, much of which has been adapted or written by her. There's also a showcasing of her guitar ability, as this set was taped at a live performance, and she comes with general effectiveness in this category. But of major importance is her singing which spans both the folk and jazz styles because of her deliberate choice of both media. A fine showcase for the young singer, this LP should stir some interest in her, both as a disk and in-person performer.

"BENTLEY ON BENTLEY" (Columbia). The growing British Beat cult has a handsome moment in this two-disk original cast album package of last year's off-Broadway hit. Since the production was



LAWRENCE WELK
In His Newest Hot Album
Salutes "1949's EARLY HIT"

presented simply as readings from Bentley's works, there is nothing lost in this disk transportation. The cast headed by Dore Clark, Anne Jackson, Lette Loya, Vivian Lindfors, George Vancouver and Michael Wagner bring to the spoken words an excitement that holds up rather well in their disk home. And, as do the several songs redubbed by Miss Loya, a veteran Bentley band. Bentley fans should also look into a Riverside package titled "BENTLEY ON BENTLEY." In this one, Eric Bentley, writer-critic and Bentley enthusiast, reads and sings material from the Bentley repertoire. It's offset, but that is probably just what the Bentley fans want.

"THE MELODIES OF BROADWAY BY RODGERS & HART" (United Artists). Here are two topflight packages tailor-made for programmers and for careful enjoyment by home spinners. The diskery has gone into its files for sides cut by some of its key artists and packaged 'em in an LP devoted to a composer, as in the case of George Gershwin, or a writing team, as in the Richard Rodgers-Larry Hart set. With such instrumentalists as Ferrante & Teicher, Ralph Marston, LeRoy Holman, Ben Costa, The Reddicks, Scooter Pingree, and Terry Snyder at work, the sounds and styles are varied but always in keeping with the composer of hand. The LPs are virtually all-instrumental with only two notable exceptions. Shirley Bassey's "Spring Is Here" from the BHM roundup and Diahann Carroll's "I Got Plenty Of Nittin'" from the Gershwin set.

Longplay Shorts

Album releases are pouring out of the majors this month: Capitol has 14 new sets including LPs by Nat King Cole, The Four Freshmen, Nelson Riddle and Lawrence Almond; Columbia is releasing 23 LPs in April featuring 14 pop albums, seven Masterworks releases (including "The Sound Of Vladimir Horowitz") and two Latin-American albums; RCA Victor will release 14 pop albums including an original sound-track album by Bob Fosse from the "It Happened At The World's Fair" film, and collections by The Limelighters, Norman Luboff, Melvyn Frank, Carlos Montoya and Porter Wagoner... Errol Garner, who'll soon be out on the Reprise label with "One World Concert," will make his only Indianapolis concert appearance of the season at the Mutual Theatre on Friday (3).

April has been designated "Ray Charles Month" on Atlantic and "Baby Darin Month" on A&O. The push is on the 17 Charles albums in the Atlantic catalog and the 11 Darin LPs in the A&O line. The albums are being offered on a one free album with each two purchased. Charles and Darin, incidentally, are no longer recording for their original labels. Charles has shifted to ABC-Paramount and Darin is now with Capitol... Capitol is giving distributors a special sales deal on seven albums, including the recently released "Sing Along With Jack" LP, in a spring drive that will run through May 10... NBC-TV has made a special film of Richard Chamberlain singing "All I Have To Do Is Dream" from his MGM album, "Richard Chamberlain Sings," as a promotion piece for the "Dr. Kildare" TV series in which he stars.

Peter Novak, RCA Victor singer, has set a deal with Seven Arts Films to write the score and play his original music for the upcoming film, "Sunday In New York." In addition to composing the original music for the pic, Novak will also be seen in the film in a featured role... Two new distributors for Columbia Records and the Shakespeare Recording Society have been appointed: Holtcher Bros. will cover the Minneapolis territory and Marval of Maryland will handle the Baltimore-Washington region... Capitol Records Distributing Corp. is spotlighting the entire Capitol-of-the-World German-American catalog in a special sales program offering dealers one free LP for every two purchased at the regular price. There are 37 albums involved in the program. Columbia is releasing 15 re-released for stereo albums this month, including five original Broadway cast recordings and 10 pop LPs... H. W. Sully has taken over distribution of the ABC-Paramount, Impulse, Westminster and Chancellor lines for the Houston, Texas, area... The Lightermen, United Artists singers, who recently completed a one-month engagement at San Francisco's hungry 1, will do a series of one-nighters through June 22, including their initial appearance on the CBS-TV show... Maggie Smith, British actress who is starred on a number of the U. S. and Artists Records Tele-Spectacular For Children albums, has been signed for the lead role in the English company of the Broadway hit, "Mary, Mary" by Jean Kerr.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA **REMEMBER DIANA**
(RCA Victor) At Night
Paul Anka's "Remember Diana" (Spanish) continues his performer's long streak with another crackerjack rocking ballad with some fresh angles for the teenage set. "At Night" (Spanish) is a too-tapping Latin-flavored entry which should also map up plenty of plays.

RAY CHARLES **TAKE THESE CHAINS FROM MY HEART**
(ABC-Paramount) No Letter Today
Ray Charles' "Take These Chains From My Heart" (Millennia) is a slow-tempoed, but firmly rhythmic ballad with a good lyric which this artist works over in his customary effective style. "No Letter Today" (Peer International) bounces along in a smooth groove with a multiple-tracked vocal that will give this slice a hefty ride.

TARHEEL SLIM-LITTLE ANN **GOODNIGHT BEENE**
(A&O) Two-Time Loner
Tarheel Slim & Little Ann's "Goodnight Beene" (Ludlow) is a standard reprise of this folk standard dressed up in a rocking format and projected with a swinging beat by this duo with excellent orchestration. "Two-Time Loner" (Capitol) is in a more conventional blues idiom, but also handled with an authentic sound.

MICHAEL ALLEN **MY HEART WON'T SAY GOODBYE**
(Mercury) My Lily Of The Valley
Michael Allen's "My Heart Won't Say Goodbye" (Aldon) is a first-rate ballad in the contemporary vein which could go all the way via this pleasing rendition. "My Lily Of The Valley" (Aldon) is a charming Continental-flavored folk-type song with a well-written lyric.

JAMES DARREN **THEY SHOULD HAVE GIVEN YOU THE OSCAR**
(Capitol) Blame It On My Youth
James Darren's "They Should Have Given You The Oscar" (Aldon) registers as a clever ballad pegged to the upcoming Academy Awards ceremony. The Coke set will go for this message. "Blame It On My Youth" (Chappell) is a pretty ballad in a class groove which this young singer handles very well.

LENA HORNE **ME LOVES ME**
(C-B-C Charter) Why Was I Born
Lena Horne's "Me Loves Me" (Shubert) from the upcoming Broadway show, "She Loves Me," shapes up as a nifty piece of material which this superlative singer belts for maximum impact. "Why Was I Born" (T. B. Norman) gives this fine standard a potent workover for good spinning chances.

THE FLARES **SHIMMY AND STOMP**
(Press) Hand Clapping
The Flares' "Shimmy and Stomp" (Symbal) generates a terrific pace in riddim of a new hooping step which is another variation on basic rocking beat. "Hand Clapping" (Symbal) is virtually more of the same.

RONNIE JOHNSON **LOVE, OH, LOVE**
(Riverside) Little Mary
Ronnie Johnson's "Love, Oh, Love" (Selbont) registers as a solid ballad with a steady beat and a winning melody which this singer carries in a consistently winning style. "Little Mary" (Selbont-Jazz Standard) is another bright rocking side with a neat lyric for the juke set.

ALAN LORBER **DANCE ROMEO DANCE**
(Kapp) Serenata Bossa Nova
Alan Lorber's "Dance Romeo Dance" (Premiere) scores as a snappy Latin instrumental with a catchy melody set in a colorful arrangement that will nab spins. "Serenata Bossa Nova" (Highwood) is another sexy instrumental set.

DENNIS WEAVER **SINKING OF THE REUBEN JAMES**
(Warner Bros.) Genesis Through Exodus
Dennis Weaver's "Sinking of the Reuben James" (Leeds) revisits a patriotic folk number from the last year in another stirring version which could hit big all over again. "Genesis Through Exodus" (Exbrook) is an arresting western saga in a highly dramatic format.

BILL BLACK'S COMBO **DO IT—RAT NOW**
(Hi) Little Jasper
Bill Black Combo's "Do It—Rat Now" (Jaco) travels down the instrumental groove trademarked by this combo's hit sound. It's another side that'll get the kids' hooping. "Little Jasper" (Jaco) also moves along with an irresistible momentum.

JULIE GRANT **COUNT ON ME**
(Dot) Then, Only Then
Julie Grant's "Count On Me" (Leeds) is a fast-moving ballad with a good teen-angled lyric which this British songstress belts in a bright, commercial style. "Then, Only Then" (Leeds) is a good belted side also delivered skillfully.

CARL PERKINS **I'VE JUST GOT BACK FROM THERE**
(Columbia) Forget Me
Carl Perkins' "I've Just Got Back From There" (Cedarwood) shapes up as a top-notch ballad with a country flavor and a neat belted pegged for the teenagers. "Forget Me" (Cedarwood) is another all-time disc for wider pop acceptance via this singer's pleasing delivery.

BARBARA LEWIS **HELLO STRANGER**
(Atlantic) Think A Little Sugar
Barbara Lewis' "Hello Stranger" (McLaughlin) is a striking ballad entry by a fine songstress with an across-the-board impact. "Think A Little Sugar" (McLaughlin) changes pace with a brightly chirped number with a cute lyric.

TV Alliance Prexy Jencks Denies His Group Balks at CLGA Dickers

Hollywood, April 2. Allegations by the Composers & Lyricists Guild of America that the Alliance of Television Film Producers refused to bargain with CLGA were flatly denied by Alliance prexy Richard W. Jencks, who accused the guild of resorting to "half truths designed to mislead rather than to inform the public."

Jencks charged the guild, in a news release given the trade press earlier, "seeks to create the impression that the Alliance has refused to bargain with the guild with respect to composers employed by Alliance members to compose music."

The exec denied this flatly, explaining "the question whether the Alliance has a legal obligation to bargain collectively with CLGA was the subject of a proceeding before the National Labor Relations Board brought by the guild late last year in which the guild sought to establish that the Alliance was an obligated employer."

In a decision handed down on Feb. 1 the board found that the degree of control exercised by Alliance member companies over composers engaged by them "is insufficient to establish an employer-employee relationship, and we find that all composers in the unit sought are independent contractors."

Jencks accused CLGA of "trying to do by devious means what it failed to accomplish in the labor board proceeding," and added "I will not at this time comment on the propriety or legality of the guild's approach except to say that, in view of the board's determination that there is no employer-employee relationship, any threatened boycott or strike may well be unlawful."

"I do want to make it plain, however, that if it had been held that composers engaged by Alliance member companies were employees and if the guild had thereupon established that it was the bargaining agent of such employees, we certainly would have fulfilled our moral and legal obligation to bargain with the guild."

CLGA earlier had said it was invoking a working rule governing its members which forbids members making pacts for Alliance television unless there is a clause in such pacts giving the member a non-performance provision in event the guild calls for a strike or boycott.

W. Germany's Electro Comes Up With Sock LP Of Oldtime Cont'l Jazz

Berlin, April 2. "Jazz von Jestern," which is Berlin's slang meaning "Jazz of Yesterday," is a highly interesting LP of Electro's Extra-Produktion. The album features original jazz recordings from five European countries waxed between 1919 and 1944. There are 23 items on this platter, presented by some top jazz ensembles of yesteryear, including several stateside musicians.

Some of the recordings seem to have the value of rarity. This LP is a precious item for jazz lovers while conventional music lovers may dig it for sentimental reasons. German jazz is also well repped in the album. Many good German jazz musicians left the country in 1933 when Hitler took over the power. But although Hitler's "Reichsmusikkammer" prohibited this "decadent Anglo-American Jewish music," there were German handleaders who dared to continue playing it—although on a limited basis.

This LP features a fine jazz arrangement of the Hans Rehmstedt orchestra (waxed in Nov. 1941) and also the late Berlin showman Kurt ("Kutty") Widmann. And mention, despite constant trouble with the Nazi "cultural authorities," he kept smuggling jazz tunes into his repertoire all through the war years.

Paul Kuhn, who emceed, began off with sounds of honor for such isolated European jazz greats of yesteryear as Jack Mylon, Nat Gonella, Harry Roy and Django Reinhardt.

German Disk Best Sellers

Frankfurt, April 2.
Youth, Come Back . . . Freddy (Polydor)
Everything for Gaby . . . (Decca)
When You Go . . . Francis (MGM)
Casanova Became . . . Clark (Deutsche Vogue)
Baby Twist . . . Brandes (Polydor)
Gambus Monks . . . (Ariola)
Wind Wind . . . Tahiti Tamoures (Polydor)
Tender . . . The Tornados (Telefunken)
Tired Hat . . . Billy Mo (Decca)
Adios Amigos . . . Distel (Polydor)

Orient Diskleggers Facing Showdown From Yank Pubs

Harry Fox, music publishers' agent and trustee, is scouting for a watchdog to keep an eye on record business activities in the Far East. That territory, according to Fox, has been notorious for disklegging with Hong Kong, the worst offender.

With that in view, Joseph Fenton, of Prager & Fenton, CPAs representing Fox, is taking off for Hong Kong on April 11. The Fox office has also undertaken the audit of record manufacturers in the Hong Kong area and Fenton will set up necessary auditing procedures in the territory.

One of the largest record manufacturers in the Hong Kong area, which has licensing agreements with major American disk manufacturers, has already acknowledged a substantial liability which is being met pursuant to an agreement negotiated late last year by attorneys representing Fox.

Fenton will also extend the Fox audit to the Philippines, where the lifting of currency restrictions now enables royalties to be paid to copyright owners outside the country. Fenton also will visit JASRAC, the Fox reps in Japan. While there he will supervise distribution of the manual, "Accounting for Music Publishers," which was written by him and recently printed in Japanese for the local publishers.

The standardization of royalty payments in Hong Kong and the Philippines is expected to result in substantial benefits to Fox publishers. The project represents the continual broadening of policy of fringe areas by the Fox office, which recently extended its coverage to Mexico.

Vienna Choir Boys SRO In Pa. Dutch Country Date

Elizabethtown, Pa., April 2. Vienna Choir Boys, winding three-month U.S. tour for S. Hurst, were SRO and turnaway for Elizabethtown College Community Cultural Program appearance here last week.

Austrian juvenile troupe drew nearly 1,500 paid (at \$1.50 adult ticket) into 1,100-seat auditorium. The 75¢ German language program, including Schenk's comic opera in one act, "The Village Barber," went over big with this Pennsylvania Dutch country audience, although they had some trouble savvying the soft Austrian accent of the lads.

Troupe returned to Vienna home base Wednesday (27) on the Queen Elizabeth.

Regina Label to Bow

A new disk company, Regina Records, will be making its bow shortly. Currently under contract and scheduled for early release are pianist-organist Jack La Forge, pianist-singer Dorothy Donegan and singer Frances Paye.

The diskery is headed by Regina Ramer and Dean Robin.

Phillips Taps Charn As Eastern Field Manager

Chicago, April 2. Phillips Records has named Hal Charn as its new eastern field manager. He replaces Danny Driscoll, who will continue with Phillips in another position.

Charn's area will cover the New England states, the eastern seaboard down to Miami, and also Baltimore and Washington, D.C.

Wiswell Quits Cap To Form Own Co.

Andy Wiswell moved out of Capitol Records' disk producing orbit early this week to establish an indie producing organization. The move now leaves Capitol without a New York-based disk producer and will increase the L.A.-to-N.Y. shuttling of its Coast-based producers for special sessions to be held in Gotham.

Wiswell, who will now produce both singles and albums and specialize in original Broadway cast sets, will launch his new operation by producing for Warner Bros. Records the original Broadway cast album of "Hot Spot." The show, which stars Judy Holliday and has a score by Mary Rodgers (music) and Martin Charnin (lyrics), is now holding previews in New York City.

It's also expected that Wiswell, who has been an exec artist and repertoire producer in Cap's N.Y. offices for the past eight years, will handle special arr assignments for Cap in the east. Among his other activities, he'll continue to produce two sessions per month for Muzak, with which he has been associated since 1948. To date, he's recorded some 7,500 tunes for Muzak.

Wiswell's most recent album production for Capitol is "A Jolly Theatrical Season," featuring Robert Morse and Charles Nelson Reilly in comedy songs culled from various Broadway shows. The original Broadway cast sets produced by Wiswell for Cap are "The Music Man," "The Unsinkable Molly Brown," "Florio," "Tenderloin," "The Gay Life," "Sail Away," "Kwamina" and "A Funny Thing Happened On The Way To The Forum."

In 1962, Wiswell was named "Producer of the Year" by the National Academy of Recording Arts & Sciences (NARAS) for his Capitol album, "Judy At Carnegie Hall."

ELLA UNIT SRO IN 4 OLYMPIA, PARIS, CIGS

Paris, April 2. Growing jazz audiences and the renown of Yank singer Ella Fitzgerald are making her a foregone hit here. But last week's four concerts along with the Oscar Peterson Trio and Roy Eldridge, at the Olympia Music Hall topped expectations. It was jam SRO for all four.

Norman Grantz presented and managed Miss Fitzgerald's show which came in from London before heading for other Continental dates. Her expert form and solid range, presence and voice musicianship had her a virtual begoff. The Peterson group also held its own in the first part backed by Eldridge on trumpet.

But it was Miss Fitzgerald they had come to hear and the attention, miffing and demands for more, after her hour, were heavy.

Lily Pons Hits Big \$9,200 In Dallas 'Dollar Concert'

Dallas, April 2. Lily Pons, local resident and ex-Metropolitan Opera soprano, drew a hefty \$9,200 take as soloist with the Dallas Symphony Orchestra conducted by Donald Johanson last week in Dallas Memorial Auditorium. The season's "Third Dollar Concert," presented by the Dallas Symphony Society and underwritten by the Dallas Morning News, pulled an audience of 9,200, natch.

This was the third and last of the season's "Dollar Concerts," with attendance consistently larger than last year's three concerts.

Private Clubs Must Pay Music Fees; ASCAP Charges in Tex. Piracy Suit

British Disk Best Sellers

London, April 2.
Summer Holiday . . . Richard (Columbia)
Foot Tapper . . . Shadows (Columbia)
What Love Will Do . . . Brown (Piccadilly)
Like Never Been Gone . . . Fury (Decca)
Please Please Me . . . Beatles (Parlophone)
Night Man 1,000 Eyes . . . Vee (Liberty)
Island of Dreams Springfield (Phillips)
Charmaine . . . Bachelors (Decca)
From a Jack to a King . . . Miller (London)
Moy Paula . . . Paul & Paula (Phillips)

Slate Chi Jazz Bash to Benefit Longhair Music

Jazz is coming to the aid of longhair music. Two "Jazz Supports The Symphony" concerts have been set for April 27-28 at the Chicago Civic Opera House to raise funds for the Chicago Symphony Orchestra.

In addition, the two concerts will be taped by CBS-TV for telecast during the latter part of May. Stations already lined up for the telecast are WBBM (Chicago), WCBS (New York), WCAU (Philadelphia), KMOX (St. Louis) and KNXT (L.A.). The telecast will be shown under the heading, "The International Hour: American Jazz."

The concerts, sponsored by the Committee for the Economic & Cultural Development of Chicago, will also get promotional and record item support from MGM/Verve under the aegis of Sol Handwerker, diskery's pub topper. The item will be centered on the Verve artists appearing in the concert. They are Count Basie, Stan Getz, Gary McFarland and Jack Teagarden. Others on the bill are Carmen McRae, Lambert, Hendricks & Ross, Lurline Hunter, Muddy Waters, John Coltrane and Teddy Wilson.

CBS-TV also plans to coordinate its promotional activities with Handwerker's disk pitch. The albums to get the prime push are Getz's "Jazz Samba Encore" and Basie's "On My Way and Shoutin' Again."

Merc Auditioning in Fla. —Where the Boys Are

Chicago, April 2. Mercury Records' folk music department is going to where the college boys and girls are during Easter week vacation to hold auditions. The spot is Daytona Beach, Fla., the dates are April 4-12, and the attendance for the combination talent hunt-promotion stunt will depend upon whether the number of collegians who attend the annual spring rites equal last year's 60,000.

The Daytona Beach Chamber of Commerce and local radio station WMFJ are cooperating with the Mercury project. Merc will conduct auditions on the beach from April 4 through 11, all leading up to a concert competition on the evening of April 12. Winner will get a Mercury recording contract.

Irish Band Splits

Dublin, April 2. The Viscounts, Ireland's most popular dance band, has split after four years on the road. Final show was at Olympic terperly at Newcastle, Limerick, two nights ago.

Breakup, according to leader Paul Russell, was due to "divided opinions on musical policy." Russell is forming a seven-piece group, The Viscounts Handshow, which will complete Viscounts contracts and start a tour of England and West Germany next month.

Houston, April 2. Several composers and publishers, all members of the American Society of Composers, Authors and Publishers, have filed suit in Federal Court here against the Tidelands Club, charging that the club violated musical copyrights.

But there is far more to this action and one or two others recently brought in Texas, however, than the usual copyright suit.

Under the state liquor laws, a private membership is necessary to serve liquor by the drink, usually under a liquor pool arrangement. Thus the clubs, contending that theirs is a private membership, have refused to pay music fees on the grounds that there is no public performance.

The suit against Tidelands asks damages of at least \$250 in each of the nine counts of the alleged copyright violations. The plaintiffs, who include Richard Rodgers and Leonard Bernstein, contend that "The Sound of Music," "The Party's Over," "Tenderly" and other songs were played at the club on either Dec. 7, 8 or 9, 1962. The Tidelands action followed a ruling by a federal judge that the Marriott Motor Hotel in Dallas was guilty of copyright infringement in a similar suit brought there.

Attorney J. K. Duvall of Dallas, a member of the law firm that filed the suit against the niteries, said that the judge had held that the club at Marriott was a public club as far as the performance of music under copyright is concerned, yet could be a private club under other laws.

Bill Newkirk, v.p. of the Tidelands Club in Houston, said, "We are not public. We are a private club with a selective membership. We have to be within the Texas Liquor Control Act. If we were a public club there would be no argument, but since our operation is determined by state statute, we must be a private club."

Other niteries operators say privately that they also fear the Fed- (Continued on page 92)

Aznayour Wins Over N.Y.'s French Colony In Carnegie Concert

If French record man Eddie Barclay and his phalanx of 150 Parisian partisans came to the U. S. to act as a clique for Charles Aznavour's first concert at New York's Carnegie Hall (last Saturday 130), it wasn't necessary. The singer-composer had the house, dominated by Francophiles, wrapped up right from the start.

The take for the evening was \$10,300. The extra-hefty demand for press seats held the gross down. The sign outside Carnegie, however, should have read "Lil On Parle Français." For without a savvy of the lingo, Aznavour's talents as a cliffier are lost—not his talents as a performer though. Out of his hefty catalog of more than 300 songs, Aznavour supplied a generous helping of about 30 numbers at the concert, and with just a few exceptions, all of them were in French.

Most of his songs tell a story, so for those who don't comprehend, the impact is lessened even with the brief en anglais introduction he occasionally provides.

As a performer, though, he's quite electric. He has a dash and class that rivets the viewer and a rhythmic sense that surmounts the lingo barrier. He can be dramatic, nonchalant or exuberant as befits the mood of the song and he holds attention throughout.

It's easy to see what makes him a top draw in France and he's sure to do very well in further American showcasings based on his exposure here in pix and records. And wherever he goes he should continue to work with Henry Brix (piano), Andre Gerard (drums), Francois Quin (trombone), Pierre Sim (bass) and Pierre Urban (guitar). Their support during the lengthy concert repertoire was outstanding.

The Carnegie date was presented by Felix G. Gerstman in association with Henri Goldgran. Gros.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	9	FRANK SINATRA (ABC-Pac) Songs I Sing on Jackie Gleason Show (ABC 448)
2	2	12	PAUL PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1478)
3	3	12	ALLAN SWEETMAN (Warner Bros.) My Son, the Celebrity (W 1487)
4	4	26	JOE BONOMO (Columbia) I Let My Heart Go in San Francisco (CL 3689)
5	3	74	WENDY WILSON (Columbia) Soundtrack (CL 3679)
6	5	40	ANDY WILLIAMS (Columbia) Warm and Wonderful (CL 3679)
7	10	10	ROBERT GOSSETT (Victor) Our Man in Hollywood (LPM 3694)
8	8	12	ROBERT GOSSETT (Columbia) Shower Your Love (CL 3681)
9	8	10	ROBERT GOSSETT (Columbia) Richard Chamberlain Sings (CL 3681)
10	11	8	JOE BONOMO (Kapp) Fly Me to the Moon (KL 1348)
11	7	20	STAN GETZ (Verve) Stan Getz-Chamberlain Duo (V 6488)
12	15	23	ALLAN SWEETMAN (Warner Bros.) My Son, the Celebrity (W 1478)
13	20	24	JOE BONOMO (A&O) Achy (CL 3681)
14	21	45	PAUL PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
15	12	13	ROBERT GOSSETT (Capitol) New Frontier (T 1889)
16	13	8	FRANK SINATRA & COUNT BASSE (Reprise) Shades and Blues (R 1049)
17	17	19	JOE BONOMO (Victor) Original Cast (LPCD 3694)
18	18	7	STEVE LAWRENCE (Columbia) Steve Lawrence Wins (CL 3689)
19	18	5	LAWRENCE OF ARABIA (Capitol) Soundtrack (CP 314)
20	19	10	JOE BONOMO (Victor) Gals, Gals, Gals (LPM 3681)
21	24	4	BILLY VAUGHN (Dul) 1967's Greatest Hits (DLP 3697)
22	20	11	JOE BONOMO (Warner Bros.) Soundtrack (W 1489)
23	27	18	VAUGHN MEADES (Cadence) First Family (CLP 3689)
24	23	124	JOE BONOMO (Columbia) Original Cast (KOL 3681)
25	—	1	JOE BONOMO (Columbia) I Wanna Be Around (CL 3689)
26	14	24	JOAN BAEZ (Vanguard) Bop in Concert (VRS 9112)
27	20	6	JOE BONOMO (V. Inc.) Our Man in San Francisco (LPM 3689)
28	24	9	JOAN BAEZ (Decca) As Above So Below (DL 4978)
29	—	1	LAWRENCE WELK (Dul) Early 1968 Hits (DLP 3610)
30	—	5	STAN GETZ Big Band Bossa Nova (V 6444)
31	28	3	DAVE BRUBACK QUARTET (Columbia) Bossa Nova USA (CL 3689)
32	44	20	NAT KING COLE (Capitol) Remember (T 1793)
33	31	5	JOHN GOSWOLD (Fantasy) John Goswold's Black Orpheus (3337)
34	41	31	ROBERT GOSSETT (Columbia) The Year of Us (CL 3689)
35	29	5	ROBERT GOSSETT (Vanguard) With Night in (VRS 9112)
36	25	31	MUSIC MAN (Warner Bros.) Soundtrack (W 1489)
37	35	11	VERVINE (Dul) Tobacco and Others (DLP 3610)
38	34	19	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 3689)
39	32	4	JOE BONOMO (Vee-Jay) Big Girls Don't Cry (LP 1000)
40	—	4	THE BROTHERS (Scepter) Greatest Hits (507)
41	33	20	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 3672)
42	40	5	NAT KING COLE (Capitol) Pearl and Ruby (T 1838)
43	24	42	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1794)
44	—	1	KINGSTON TRIO (Capitol) Kingston Trio No. 14 (T 1871)
45	—	1	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 37434)
46	48	21	RAY CHARLES (ABC-Pac) Modern Sounds in C & W, Vol. II (ABC-490)
47	40	3	JOE BONOMO (Monument) Greatest Hits (M 3689)
48	44	23	ANDY WILLIAMS (Columbia) Warm and Wonderful (CL 3679)
49	—	1	CLEGGAN (Mercury) Songs of Fire in Spain (PPS 3689)
50	—	1	GEORGE HARRISON (Capitol) John Harrington (T 1827)

Also's Master Day

Also recently shifted out more than \$5,000 last week for the disk rights to "I Cried A Tear." The record was purchased from RCA Records, an indie label based in New Orleans.

The tune was cut by Gene Hall and produced by Bob Harris, owner of New Orleans.

O'Neill on Wax

Continued from page 1

gioners and pie southeasters appears imminent.

The tie between Col and the O'Neill estate marks the launching of a project inaugurated by Columbia president Goddard Lieberson to get the late playwright's complete works on record. Opening shot in the project, which was arranged by the company with O'Neill's widow, other representatives of the O'Neill estate, and Gene Quintaro's Quinto Productions Inc., will be "Strange Interlude."

A revival of the drama, produced by the Actors Studio Theatre, is now running on Broadway. Its all-star cast features Betty Field, Jane Fonda, Ben Gamson, Pat Mingle Goffrey, Marie, Geraldine Page, William Prince and Frederick Tonn. It was directed by Quintaro. Lieberson will supervise the recording of the album at Col's New York studio next Saturday (7).

In the planning stage to follow "Strange Interlude" is "Desire Under the Elms," currently running off-Broadway. It, too, was directed by Quintaro. The production stars George C. Scott and Colleen Dewhurst.

Lieberson indicated that if there were no future least productions of other O'Neill plays on the boards to record an original cast album, he would put a special cast together for the disk project. Lieberson is an old hand at Broadway "re-creations" having assembled casts for the disk productions of long-running hits like "Pal Joey," "Babes in Arms," "The Boys From Syracuse," "On Your Toes" and a rash of others.

The drama-on-disk program is not new to the industry. Columbia Records, for example, is involved in a long-range project of putting Shakespeare's plays into the groove via its Shakespeare Recording Society label. RCA Victor also got into the recorded drama groove several years ago with a dubbing of Archibald MacLeish's "J.B." for its Sonar Series.

Disks, however, now feel that Col's new project may create the same competitive interest in drama as the diskies have shown for musicals and they may start bidding for dramatic rights as they have been doing for the tuners.

Col feels that disk dramas have commercial as well as cultural significance. Such single LPs as John Gielgud's "Ages of Man" and Mel Mottram's "Mark Twain Tonight" picked up enough sales to warrant follow-up albums. Even the company's album of Michael MacLiammoir's "The Importance of Being Oscar" is expected to be represented with follow-up packages in the near future.

The label expects to release the O'Neill product not only in America but in all of its key overseas markets through affiliates and subsidiaries of its CBS Records label. Currently underway, this is an overseas recording project involving local drama, included will be major dramatic productions in England, France and other countries.

One of the first productions, though non-dramatic, under this international program, will be the recording in London of the Bernstein-Corcoran-Green musical "On the Town," which will be presented in England for the first time this spring. Lieberson will fly to London next month to supervise the recording session.

"Strange Interlude," a marathon drama running over four hours, will be in a five-disk package. Lieberson feels that the disk industry practice of pricing a multi-disk package on the cost of each LP disk in the set should not be applied to a drama. "A recorded drama should be priced differently and at something less than as a per-disk basis," he said. It's not yet been determined what Col's suggested list price on "Strange Interlude" will be.

VARIETY

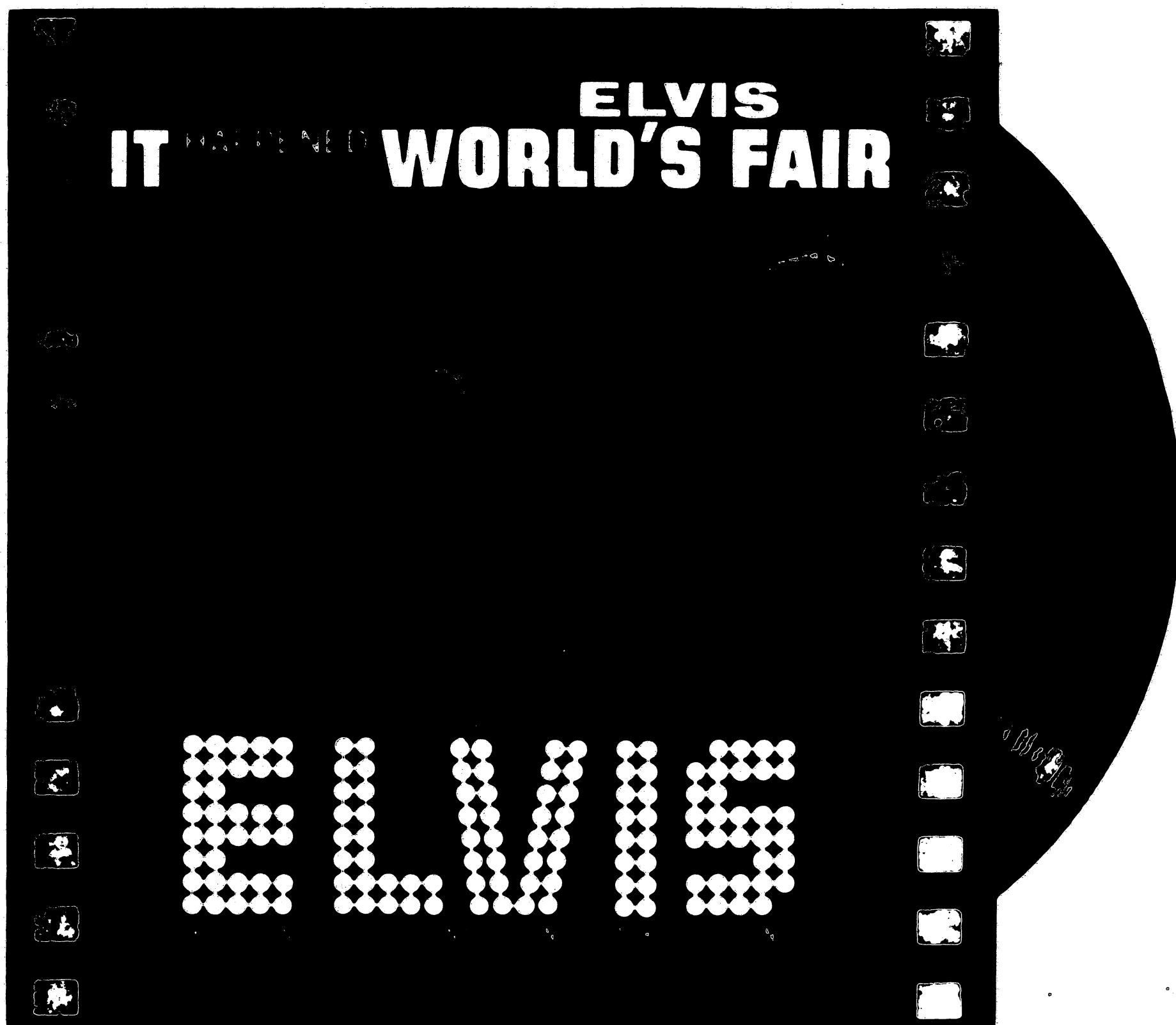
SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)



This Last No. Wks.
Wk. Wk. On Chart

1	3	1	HOW DO YOU FEEL The Chiffons	Labels
2	2	7	ONE DAY WILL COME Bobby & the Romantics	Kapp
3	1	6	END OF THE WORLD Shirley Bassey	Victor
4	10	5	GOING SWEET Orleans	Cameo
5	11	5	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
6	4	11	RETURN OF THE KAW Cassidy	Vanguard
7	10	9	BLAME IT ON THE BOSSA NOVA Bobby Darin	Columbia
8	6	11	YOU'RE THE REASON I'M LOVING Bobby Darin	Capitol
9	7	7	IF I STAY Ray Charles	Monument
10	12	12	WILD WILKINSON Bobby Darin	Swan
11	10	5	POPPY Peter, Paul & Mary	Warner Bros.
12	20	3	BABY WALKOUT Justin Whitman	Brunswick
13	19	7	ALL I HAVE TO DO IS DREAM Richard Chamberlain	MGM
14	20	8	ONE WINTER LOVE Bibi Stenmark	Columbia
15	24	2	YOUNG LOVERS Paul & Paula	Philips
16	8	10	WALK LIKE A MAN Four Seasons	Vee-Jay
17	22	4	OUT OF MY MIND Johnny Tillotson	Cadence
18	12	11	BIG BABY Bibi	Columbia
19	9	7	ONE BROKEN HEART FOR SALE Bibi Stenmark	Victor
20	24	4	DO THE BIRD Bee Bee Stars	Cameo
21	20	4	FOLLOW THE BOYS Cassidy	MGM
22	30	2	I WILL FOLLOW HIM Little Peggy March	Victor
23	42	2	PIPELINE Chantay	Dol
24	21	3	YOUNG AND IN LOVE Bibi and Bee Bee	Warner Bros.
25	17	6	LET'S LIVE SOME MORE Chubby Checker	Parade
26	20	2	DON'T SAY NOTHING BAD Cassidy	Dimension
27	10	9	WHAT WILL MARY SAY Johnny Mathis	Columbia
28	42	2	SANDY Bibi	Laurie
29	28	3	MR. BASS MAN Johnny Cymbal	Kapp
30	32	2	DON'T BE AFRAID LITTLE DARLIN' Steve Lawrence	Columbia
31	14	12	HEY PAULA Paul & Paula	Philips
32	37	5	TWENTY NINE Chubby Checker	Parade
33	33	4	LAUGHING BOY Mary Wells	Motown
34	36	2	OVER THE MOUNTAIN Bobby Vinton	Epic
35	34	4	ALL OVER THE WORLD Nat King Cole	Capitol
36	—	1	SURFIN' U.S.A. Beach Boys	Capitol
37	—	1	BECCA Gene Pitney	Mercury
38	30	9	I WANNA BE AROUND Tony Bennett	Columbia
39	19	13	FROM A JACK TO A KING Red Miller	Faber
40	—	1	I GOT WHAT I WANTED Brook Benton	Mercury
41	41	10	GYPSY CREED Lou Christie	Roulette
42	20	9	GREENBACK DOLLAR Kingston Trio	Capitol
43	46	5	CAN'T YOUR FATE TO THE WIND Vince Guaraldi	Fantasy
44	38	7	LET'S TURKEY TROT Little Eva	Dimension
45	27	6	BOOM GUITAR Bobby Darin	Victor
46	—	1	LITTLE BAND OF GOLD James Gilchrist	Jay
47	39	12	WALK RIGHT IN Boyz n the Bunch	Vanguard
48	30	4	DON'T LET ME FREE Ray Charles	ABC-Pac
49	45	8	ALICE IN WONDERLAND Noli Rodabaugh	Victor
50	44	12	YOU'VE REALLY GOT A HOLD ON ME Nirvana	Tamla

ELVIS



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Inside Stuff—Music

The popularity of documentary and folk records is nothing new. That was the point developed by Moses Asch, head of Folkways Records, in his address last week at the NYU-NARAS session on the "Art of Recording" at New York's RCA Exhibition Hall. Asch noted that Columbia's 1910 catalog contained records for 30 different ethnic groups, with a separate catalog for each group, and that RCA's catalog in the same year listed such items as Dickens' "Scrooge" and "Paul Revere's Ride." He added, "What was happening on the vaudeville stage then, was happening on records, just like TV today. But the current approach is less isolated than that of many years ago. It's more of a one-world view of life. But though the viewpoints are changing, it's still the same old record industry."

The area of children's records was also taken up at the session by Arthur Shimkin, founder of Golden Records and now president of its producing arm, Hudson Productions. Shimkin noted that the two basic problems facing the kid's producer are 1) children's limited pre-knowledge, "so that you can't infer anything before you start," and 2) the importance of the words, "so that you can't sacrifice clarity for mood or intent."

David Malt, president of Composers Records, who moderated the seminar, advised, "If you must go into the record business and choose not to go with the majors, then come up with something different that fills a need."

Fifty-four conductors from Europe, Asia, Africa, Australia, the Near East and the Americas have assembled in New York for the Dimitri Mitropoulos International Music Competition. The sessions, which were launched March 22, will wind up tomorrow (Thurs.). Three winners will be selected and will receive full appointments as associate conductors with the N.Y. Philharmonic during the 1963-64 season. The Symphony of the Air is serving as the official Competition Orchestra.

The Competition Jury, headed by Leonard Bernstein of the N.Y. Philharmonic, includes the permanent conductors of major orchestras here and abroad. Among its members are: Juan Jose Castro, Argentina; Carlos Chavez, Mexico; Klezmer de Carvalho and Camargo Guarnieri, Brazil; George Singer, Israel; Aken Watanabe, Japan; and from the U.S. Theodore Bloomfield, Frank Briff, Richard Burgin, Fausto Cleva, Howard Hanson, Richard Kern, and Julius Rudel. The three prize-winners will be introduced to the Philharmonic Symphony and conduct it for the first time at a gala concert at Lincoln Center next Sunday (7).

Composers' Showcase will present a Francis Poulenc memorial concert at New York's Carnegie Hall on April 10 under the patronage of the French Ambassador to the U.S., Merve Alphonse. Performing in this all-Poulenc program will be Leonard Bernstein, piano; Benny Goodman, clarinet; Jennie Tourel, mezzo-soprano; Gold & Finkle, duopiano; and the Collegiate Chorus conducted by Abraham Kaplan. Edouard Meret-Sir, Cultural Counsellor to the French Embassy, will speak in tribute to Poulenc. This program will be the first in this season's Composers' Showcase concert series which is now in its sixth year. Charles Schwartz is the director-founder.

The American Federation of Musicians has tagged six symphonic conductors to appear at a series of concerts to be presented by the AFM's Congress of Strings scholarship summer school student of orchestra at Michigan State U. between June 23 and Aug. 17. The bachelors will be Eugene Ormandy, Izler Solomon, Donald Johanson, Louis Lane, Robert Shaw and Michel Piotre. Dr. Paul Oberz, chairman of the U. of Minnesota's music department, returns this summer as dean of the Congress.

Wolk's Music Co. Staff Largest On Coast

Hollywood, April 2.

Lawrence Wolk has added arranger-composer Larry Gordon to staff of his music companies, Van Tilzer (ASCAP) and Vogue (BMI), and thus has largest of any tuncery on the coast. Paul Weirick is general manager of both firms. Staffs include George Cates, musical coordinator of Wolk's weekly ABC-TV show and arrangers include Frank Scott, Curt Ramsey, Bob Ballard, Joe Rims and Don Bonner. This lineup not only functions on new arrangements for tunes in the Van Tilzer and Vogue catalogs, but also in diskling activities of Wolk's now-furling operations, releasing through Dot.

LOOKS LIKE A COMEBACK

U.S. Concert Pianist Marvin Did Not Lose Arm

Vienna, April 2.

Frederick Marvin, American concert pianist, whose career was threatened by injuries sustained in an automobile accident near Frankfurt in 1961—it appeared at the time that he would suffer the loss of an arm—reportedly is set to work in a documentary feature film to be made in Spain.

Fully recovered, Marvin played concerts in several Continental capitals last year. This year he joined with American writer Clyde Farnsworth in collaboration on the picture in which he would portray Spanish composer Padre Antonio Soler.

P. R.'s Concert Group

San Juan, April 2.

Puerto Rico will have its own resident concert orchestra beginning April 5. Will use Tapia Theater, Old San Juan, under the direction of Kachiro Figueroa.

Ricardo E. Alegria states orchestra will give 18 concerts this year throughout the island. Alegria said the orchestra, operating on a \$30,000 annual budget, will be augmented on future occasions to perform works written for larger orchestras.

Chi Pupils' Opinion-Molding Test May Make Kingston Trio's 'Mr. Black' a Hit

By LES BROWN

Chicago, April 2.

The new Kingston Trio slice, "The Reverend Mr. Black," may have a future on the hit charts. If it does it will owe its initial impetus (and, in fact, its rush release as a single) to an educational prank by the sophomore English classes of Von Steuben High School here and, in a round about way, to President Kennedy. An amusing tale hangs herein with not-so-funny implications on the way hit records are born today.

Moving "Reverend" into orbit became the whimsical classroom project of the 95 Von Steuben students who chose it, because it met the prime qualification, to wit, "one of the worst records" they had ever heard. As for JFK, he fits into the picture because his book, "Profiles in Courage," touched the whole thing off.

In a classroom discussion of that book, English teacher William Idol detected a certain skepticism on the part of his students over the author's point that a small outspoken group often creates what legislators construe as public opinion.

To prove the power of the "vocal minority," Idol cast his pupils into that role, choosing the field of popular music for the experiment because of its immediacy to their teenage lives. And to be sure they'd be able to feel the effects of their vocal efforts he had them work on a record they didn't particularly admire, one the kids themselves felt had little chance of scoring in the disk competition.

"The Reverend Mr. Black" was it. A number of the students had heard it on WYNN, where it had but one airing to introduce the new Kingston Trio album. Idol then asked his three soph English classes to monitor the pop music stations for the number, and when none reported hearing it for the

next three days conditions were deemed perfect for the experiment. The teacher told his classes he hoped to prove that 95 persons who aren't even adults could manipulate the taste of a million, perhaps even several millions. This is how it was done:

On Monday, March 18, he instructed his students to request the number on Dick Mendi's late-evening WLS stanza every night for the rest of the week. He chose Mendi because of the deejay's powerful hold on teenagers in this market. Idol tallied 32 completed calls by his students the first night and 31 the second, but Mendi failed to answer the request on the air on either occasion. On Wednesday, 33 students got through the switchboard, and the tune—actually a talk-song—was finally played.

A VARIETY check with Capitol Records reveals that a rush release of the single was ordered on Tuesday, after the first wave of requests. First copy reached the WLS library on Wednesday, to account for the delay.

The following day WLS featured it on most of its deejay programs and graced it in the "Silver Dollar Special" on the morning show. Mendi played it twice that night, the second time as the most requested song of the week.

It got saturation play on Friday, and after the weekend Idol called the student-pluggers off, satisfied that the station was now committed to the record. "We've succeeded in getting a radio station excited about it," he told the kids. "Now it remains to be seen whether the record would move on its own power."

By this time, WYNN had gotten on the hot disk and was playing it again. The third hit-making station in Chicago, WIND, put the Kingston opus on its performance list March 28. And Idol reports that on a visit to his home in St. Louis, he fixed "The Reverend" performed on WLL, there as the "Pick of the Week."

The Shapiro, Bernstein Organization Is Pleased To Announce

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Specialization Era in Talent Rep Field Sparks Birth of the Tiffany Agency

One of the newer developments in the talent agency field is the trend toward highly specialized offices which will handle only a few performers in all departments with complete servicing to eliminate personal manager, business managers and even attorney-managers. In the trade, they're being talked about as "Tiffany" agencies.

There are also such agencies on the Coast, but most of them specialize only in film and television bookings, or perhaps handle a Las Vegas date.

The "Tiffany" offices are providing total services. One person has one employee for every artist it handles. Forerunner of this type of operation in New York is the Martin Goodman office, a later outfit is Creative Management Associates.

Possibility is that other offices of this calibre may have to evolve out of present operations. Many of the newer agencies are finding that the costs of trying to service a great many performers in all fields are running too high.

Some of the newer firms that were formed as a result of the demise of MCA last July seem to be heading in that direction. Moreover, most of these are on the Coast and have latched on to a handful of names which provide sufficient income to keep them running.

Some agents and personal managers feel that with pressure from talent agencies upon personal managers to either take out franchises and city licenses or turn their clients over to a recognized agency for bookings may result in formation of more of the "Tiffany" offices.

The folds of MCA has left the industry with many unsettled problems. Agencies, performers and managers are still probing. Growth of "Tiffany" offices may be one result.

Condit Solid \$41,000 In 4 Gigs in 3 NW Cities

Seattle, April 2.

Ray Condit's stereo concert and choir group whammed the customers in a Pacific Northwest tour, with four concerts in three cities all \$200.

Backed by Northwest Releasing Corp. (Zellie Veitch and Jack Engerman), Condit grossed \$9,500 in Vancouver, March 21, \$11,000 in Portland the 22nd and \$31,000 in two concerts in Seattle's Opera House, March 23 and 24.

L.A.'s Basin St. W. Op Hits Toni Harper With \$4,500 'No-Show' Damage Action

Los Angeles, April 2.

Singer Toni Harper and her accompanist-agent Eddie Beal are charged with intentional and malicious breach of contract by Mark Greenberg, owner of Basin Street West nightery in midtown L.A., in \$4,500 damage suit brought against pair in Municipal Court.

Complaint charges Miss Harper signed an American Guild Variety Artists contract on Feb. 28 calling for a three-week engagement, beginning March 15 at nightery, but singer didn't show opening night and didn't notify Greenberg of her intention not to perform until an hour after her scheduled show.

Greenberg also has filed a written complaint with AGVA against pair, asking for disciplinary measures against them. He said he was given no reason for singer's refusal to appear, but noted Beal had objected to use of some of club's musicians. Miss Harper, however, Greenberg said, had rehearsed for two days prior to opening with organist La Verna Rolle.

Benny Dips to \$28,025 in 5th England, N.Y., Frame

Jack Benny's take at the Ziegfeld, N.Y., dipped to \$28,025 for the fifth week as against the \$34,363 of the previous plans. Show is in its final semester with Danny Kaye opening next Wednesday (10). Benny, on previous weeks, hit \$30,141, \$27,746 and \$24,000. Advance sale on his final semester suggests a much improved current season.

In his show are Jane Morgan, Washington Symphony, Toni Marcus and Maf Bros. The Clara Ward Singers had other commitments and are out.

Fla. Bottle Club Operator Claims 'Harassment' As Cops Pull Second Raid

St. Petersburg, April 2.

For the second time this month, the Two Bit Club (operating at a bottle club since about Feb. 23) on St. Petersburg's Central Ave., has felt the lash of the law. Club operator William M. (Tiny) Sylvia, is crying "harassment."

The establishment was raided last week by agents from the State Beverage Dept. and the St. Petersburg Intelligence Bureau. Sylvia, free under \$200 bond, was charged with possession of beverage not covered by license and with allowing consumption of alcoholic beverages after hours; after hours being after the two a.m. county curfew.

The raid appears to be another in a long line of arrests stemming from muddled local and state alcoholic beverage laws. License issued the club, formerly the Club Ball, has never been renewed, according to St. Pete police. Sylvia contends that the license, issued in his wife's name and the name of a former partner's wife, is no longer valid since the partnership has been dissolved.

Detectives contend that the license, which does not expire until Oct. 1, 1963, remains in effect until it is renewed, either by the state or the holder and that any business in the establishment must obey the beverage laws.

Miss. High Court Upholds State's Right To Cancel Niter's Liquor License

Mississippi, April 2.

Evans Family Trouping Again After Retirement

Pittsburgh, April 2.

The Evans Family, which has been in semi-retirement since the death of Evan Evans over a year, returned to show business yesterday (Monday) for a two-week engagement at the Morison Room here.

The act is now a trio composed of mother, Helen, along with son Les and daughter Marietta. Date was booked by George Claire, Pitt agent.

Lenny Bruce Faces 2 New Coast Hearings On Obscenity, Assault Raps

Los Angeles, April 2.

Lenny Bruce, nightery comic much in the news of late for arrests on obscene language charges and alleged narcotics possession from Chicago to the Coast, has two new hearings scheduled locally.

Surrendering to L.A. Municipal Court on a fugitive warrant issued in Chicago after his conviction there on an obscene nightery performance charge, Bruce must appear April 25 for a hearing on the warrant. Meanwhile, he's out on \$2,500 bail.

Another Municipal Court hearing, in nearby Van Nuys, is set for May 6, new trial date on a misdemeanor battery charge involving an alleged attack on tv cameraman Ed Clarke. Case was continued because court was informed, according to Assistant City Attorney Fred Goldberg, that Bruce was in Chicago.

Bruce surrendered on fugitive warrant day after he returned from Chicago (26), where he said he had gone for appeal bond hearing of a one-year jail term and \$1,000 fine.

A majority State Supreme Court decision, six to one, interpreted as strengthening the city council in future dealings with local nightclubs, giving the ordinance "broad discretion to determine the manner in which a license shall be issued, regulated or revoked."

Appended by a morning Tribune lead editorial, the ruling destroys a locally long-held notion that nightclubs have a vested interest which the council could not challenge properly. The editorial pointed out this has made nightery "reluctant to take action against liquor licenses, even in the face of considerable evidence that the places had become community trouble spots."

Mended down in the case of the local Key Club, the ruling resulted in that spot's immediate permanent shuttering. During part of its long career the club had played name acts regularly and finished with Debora Stetten and her trio.

The decision represented a defeat in the club's long court fight to stay open until its license expiration. The council revoked the reporter. He will have lost all of license because the nightery allegedly was a hangout for prostitutes. But when the police attempted to close it, owner Henry Sabes obtained a temporary re-

(Continued on page 95)

Jelly Joyce Expands

Philadelphia, April 2.

The Jelly Joyce Agency has formed a new act department to handle variety and musical names. Joyce has set Vincent Lopez and his orchestra for a European tour during July.

Other newcomers under the Joyce banner are J. Fred Muggs, singer Nicky de Mattos, the Tap-teers, dancers formerly with the Pearl Bailey show; and the Three Capri Sisters, former Arthur Godfrey show chirpers.

INTERNATIONAL TALENT ASSOCIATES

takes great pride in representing the brightest contemporary comedy team in a decade:

JERRY STILLER and ANNE MEARA

VARIETY

Revue Kelly's, Chi

Chicago, March 18.

"The Marienthal freer's knack for putting together sharp hits has seldom been better evidenced than in this combination of Helen O'Connell's mellifluous thrashing and the refreshing railery of Jerry Stiller & Anne Meara, a hot new youthful husband and wife comedy team.

"Stiller and Miss Meara are well passed the point of being promising, although comparatively new as a team, and are ready for top-liner status in the more sophisticated intimacies. She's pretty and quick at characterizations, and his calmer wit is great contrast to her stop-out funning.

"Their material is contemporary and pungent, albeit at times derivative. Strong point is their delivery and timing.

"Their routines are excellent: a Teller broadcast with the pair doing sort of 'vocal blackouts' from each country, a wild satire on 'Open End' (theirs is called 'Vacant Mind'), and an eddy humorous anecdote of a girl reporter interviewing a man who had been swallowed by a whale."

Mar.

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April 17th

ED SULLIVAN SHOW (CBS-TV)

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N. Y. HOTELS' UPPED SALARIES

Barrister Berg Sez Tain't So

Harold F. Berg, national counsel for AGVA, refers to a Feb. 13, 1963 story on the American Guild of Variety Artists election, which stated, "Adams [Joey Adams, AGVA president] also urged disciplinary action for members who complain to the Senate Subcommittee for Permanent Investigation, headed by Sen. John McClellan (D.-Ark.) and the Labor Management Reporting Administration, both of which have been investigating the union."

In denying this paragraph, attorney Berg advises, "The true fact is that AGVA has not disciplined and will not discipline any member who invokes legal rights. AGVA employees and officers had been specifically instructed to cooperate with the Senate Subcommittee at all times and that failure to do this would subject them to dismissal as employees or removal as officers."

"The opposite of your published statements is the real truth. Employees and officers who had failed or refused to cooperate with the Committee or who resorted to the Fifth or other Constitutional amendment to avoid investigation, questioning by or appearance before the Committee would have been subjected to disciplinary action by AGVA."

Two U.S. Circuses Head Overseas; Challenge to USSR; Ringling to Europe

By JOE COHEN

Two American circuses will be touring Europe this year. One group, impersonated by Morris Chalfen, will play Moscow as part of an official exchange program for which the Moscow State Circus will play the U.S., and the other will be under Ringling Bros. and Barnum & Bailey which will play dates in Western Europe including London, France, Germany, Belgium and Holland starting, late summer. Initial reports that Ringling Circus would tour Russia were denied by Ringling's general manager Art Concello.

Ringling Circus marks the first extensive European tour for that outfit in many years, and for this generation the first three-ring circus seen on Continent. Most of the circuses touring Europe are of the one-ring variety. The European version will in no way affect the run of the regular Ringling outfit, which opens at Madison Square Garden, N.Y., tonight (Wed.). Also in Ringling's plans is included a circus for the N. Y. World Fair in 1964.

Chalfen will start lining up his acts shortly and produce a show for a Moscow opening around Sept. 15. Step was made necessary by the fact that one of the stipulations by the American Guild of Variety Artists was to be an even exchange-circus for circus, as a condition for permitting the Moscow State Circus to enter the United States. Tentative date for the Moscow State Circus' opening at Madison Square Garden is Oct. 25.

The circus exchanges marks a shift in long-standing, but unwritten agreements between Ringling and the Garden. For years, it was understood that the Garden would not let out its facilities for a rival circus and the Circus would go to no other place in New York. However, this part was unwittingly broken by the Ringling Circus in contracting for the World Fair which opened the way for the Moscow circus to go into the Garden.

Ernie Johnson to Rein Dallas Privateries' Acts

Dallas, April 2.

Ernie Johnson, pianist-band leader, has been named entertainment director of the Ben Vivant and Nere's Nook, private clubs in the new Sahara Hotel Motel, by owner Jay Skar. The two rooms are major users of supper club talent here.

Johnson has had his combo in the Ben Vivant since its late December opening and will continue the music stint. He has played at several local hotels and clubs, was formerly pianist and musical arranger for Vaughn Monroe and later keyboarded for the Bob Cross band.

Formal opening of the new Sahara's two privateries will be April 22, with accordionist Dick Contino and Johnson's combo in the Ben Vivant, and trumpeter Don Jacoby's band in Nere's Nook.

W. G. Rich Has Hialeah In A.C. After Levy Exit

Atlantic City, April 2.

William G. (Richy) Rich will again operate Hialeah Club in mid-city this year. He'll open spot, which is being refurbished, for the Easter holidays and will bring in talent as the summer season nears.

Hialeah for past two seasons had been run by Harry Levy, who had been in the nitty bit in Wildwood. Levy sought to attract the "Twist" crowd, and brought in names geared to that type of patron.

Last fall, club was forced into receivership and since then has been shuttered. City Commission last week approved transfer of its liquor license back to Rich, who regained property following receivership action.

Major Pitt Cafes Luring Spring Biz With Big Names

Pittsburgh, April 2.

Hoping that nitty customers are going to come out now that the worst winter in the city's history is over, the Holiday House, the Twin Coaches and the Horizon Room are preparing to present their strongest lineup in years with names no city outside of Las Vegas can boast.

Only the Ankers of the big four spot have will hold off until the depressed conditions of the area brightens. Downtown Pitt is dark except for lounges and the Riverboat Room in the Penn Sheraton. Lounges are presenting combos in suburban areas, but there is no place here for supporting acts or turns who will not bring in money at the door.

The Holiday House is currently offering Xavier Cogut and Abba Lane, who opened a nine-day run Friday (20). They will be followed by Bobby Brown and Sammy Shore, Jackie Wilson, Anita Bryant, Phyllis Diller for two weeks starting May 6, Don Cornell for two weeks starting May 20, the Vagabonds for a brace and Leslie Uggams who arrives for two on June 17.

Horizon Room comes to the Twin Coaches for a week on April 21, followed by the Lennon Sisters, the McGuire Sisters (all three), Enzo Stuart, Jimmy Dean and the Four Freshmen who come in June 10.

The Horizon Room, which played to capacity audiences for two weeks with Errol Garner, currently has the Evans Family, back to work as a trio for the first time since the death of the head of the family, Evan, over a year ago. They will be followed by Louis Nye on April 15 for two with Earl Grant coming in April 20. Other acts set for the room are the Four Coins on May 27, George Kirby on June 3 and Al Roberts June 10.

O'CONNOR'S 12 1/2% FROM AMERICANA

The salary ceiling for acts playing New York hotels is on the verge of going upward. One of the pre-conditions to this step is the backing of Donald O'Connor for May 8 at the Americana Hotel, N. Y., at \$12,500. That's far above the top now paid at either the Hotel Waldorf-Astoria which reportedly, for Lena Horne, went up to \$8,500 guarantee, or the Hotel Plaza which has a \$5,000 top.

There have been instances where headliners have taken more out of either inn, but these were on contracts at a lower guarantee but containing a percentage clause against cover charges.

The Americana, which is opening next Wednesday (10) with Ella Fitzgerald as headliner, is believed to have lost considerable headway because of the room's (the Royal Room) initial faulty design. The hotel now hopes to get headliners interested through salary boosts and then, because of improved physical attributes of the Royal Room, get top names at the prevailing hotel pay in New York.

The N. Y. hotels have been able to get some of the better attractions into their niteries at far-below their regular niteries wages. The prestige of a booking at either the Plaza or the Waldorf-Astoria has been the factor that brought the talent in at reduced rates. Even established stars have gone into these lanes periodically at a lower figure.

The Americana's position is somewhat different now that the Leew chain has refurbished the room. To cause established names to give up the other castles for the Americana would be especially difficult in view of the fact that its initial design made it difficult for a performer to appear at his best. They therefore have got to get the lappers interested on another basis—salary.

Feeling of the management is that the new design, which has the performer working in the middle of the room instead of the far end, will permit him to project more easily and get better results. They hope that word-of-mouth among the entertainers will be as good this time as the reaction was had the last time around.

DOT DANDRIDGE FILES \$118,502 BANKRUPTCY

Dorothy Dandridge filed a petition in bankruptcy in Federal Court here last week listing liabilities of \$118,502 and no assets. The actress-singer asserts she's broke although her income topped \$100,000 over the last two years.

Miss Dandridge, according to the papers, owes \$97,000 on unsecured trust deed claims. She's also indebted to individual creditors, the petition states, for \$21,502.

Lon Jacobs Ups Interest In Cincy Gardens to 80%

Cincinnati, April 2.

Louis M. Jacobs, multimillionaire concessionaire of Buffalo, increased his interest in the Cincinnati Gardens and Royals ice hockey club from 49 to 80% last week by purchasing holdings of the Thomas E. Wood estate.

Transfer was to the Empire Corp. of New York, controlled by Jacobs along with Sportservice Corp. and branches in cities, where he has pieces of stadiums and arenas. His services here include Crosley Field and the River Downs and Latonia race tracks.

The Cincy Gardens, with a seating capacity of 14,000 is tenanted this week by the Shrine Circus. Connected with the modern arena is a large hall for ice skating and exposition displays.

Attorney Ambrose Lindhorst, local spokesman for Jacobs, said the present management and personnel will be retained and the Royals will continue here.

Revenuers Seize Chi Sahara Inn's Liquor as Chaser to Disastrous Wk.

Chicago, April 2.

The Internal Revenue Service backed a truck up to the swank suburban Sahara Inn last Friday (28) and seized all liquor on the premises. The house snatch was the climax of a disastrous week for the plush motel and its owner, Manny Skar.

It also was the latest action in the inn's 10-month history of almost continuous harassment by state and Federal official bodies, plus a continuing deluge of negative publicity in the Chicago daily newspapers considered by most trade observers to be out of proportion to the importance of the motel and of Skar.

The local office of the IRS said that the action was taken because the Park Inn Corp. (the concessionaire running the rooms in which liquor is served) was "deficient in paying excise and Federal unemployment taxes for the past quarter." Because of the liquor loss the Friday night show (Don Rickles & Penie Pryor) in the Club Gigi was canceled.

Show biz lawyers here say that it is the first time in memory that the IRS has seized assets for tax debts owed for such a short time. However, the IRS may have moved as quickly as it did to protect its tax collections from a foreclosure suit filed Monday (25) by a suburban bank holding mortgages totaling \$5,840,278 against the Sahara Inn and another motel owned by Skar.

To add to Skar's woes, on Thursday (28) he was sentenced to six months in Cook County jail for failing to provide a grand jury with his books and records in a case involving materials stolen from a construction firm which a State's Attorney says were used in building the Sahara Inn. Skar was released on \$10,000 bond.

The Sahara Inn mortgages, executed in April of last year, total \$4,200,376, according to the bank's suit. The bank says Skar failed to make monthly payments of \$31,332 each in February and March of this year, and failed to pay \$4,000 a month during the same two months as his share of the insurance and real estate taxes. The past calamitous week is sort of a condensed version of nearly a year of official aggravation and newspaper abuse to which Skar has been subjected (The papers usually point to Skar's criminal past as their takeoff point for stories. However, his record is trivial in comparison to those of other gang figures associated with Chi niteries by various U.S. Senate committee investigators.)

A reporter querying the Chi Damon Runyon set usually gets this cryptic answer: "Somebody up there don't like him."

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Whether Florida, particularly Miami Beach, will meet the growing threat of casinos in nearby areas remains to be seen. There has been some agitation for re-summation of gambling in Miami and Miami Beach for many years, even on a sneak-basis. However, there have been no slays.

Until some years ago there had been surreptitious gambling in Miami Beach, which was permitted by authorities. However, the casinos were firmly entrenched in Broward County, adjacent to Dade County, which contains Miami Beach. Most prominent of these spots was the Colonial Inn, Hialeah, once the top name buyer in the Florida area. But authorities clamped down on this activity some years ago.

Florida did get considerable tourist traffic this past winter. However, the niteries industry was not too good generally. Many in the area feel that casino operation would take the hotels out of the red. At any rate, it's figured that agitation for the green cloth green-light will increase as more Caribe countries vie for the Florida tourist dollar by permitting gambling.

Stevens Resigns Third, Vegas, for Tallyho Post

Las Vegas, April 2.

Maury Stevens resigned his post as Thunderbird Hotel administrative director to take over as exec-veep in charge of operation at the new casino-less Tallyho, where former VARIETY staffer Nat Kahn is acting public relations director.

Murray Dubow, Los Angeles businessman, comes in to the Thunderbird as exec-veep. Dubow will handle the hotel's biz abroad and in major U.S. cities.

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Ford's 1506 Industrial Show to Launch '64 Cars

Hollywood, April 2.

The Ford Motor Co. will produce a \$150,000 industrial show to launch its 1964 models in the fall. The musical will play three nights in late August at a giant dealers' convention in Honolulu.

Talent will include Vic Damone, Jane Morgan, Carmen Cavallaro and the New Christy Minstrels. Chorus and supporting players will be added and original songs (singing Ford praises, of course) will be bought, along with a book. The show will rehearse one week in Detroit prior to the engagement in Hawaii.

Ford has also signed Fran Warren, Annita Ray and Diane Hall, Betty Madigan, Marion Marlowe, Molly Bee and Louise O'Brien to head separate units to play for dealers in the U. S. at almost the same time. Each singer will be supported by a band selected in Detroit, and each will troupe six cities, appearing before dealers and potential customers the latter may bring. The cost of this will total around \$50,000.

Vande, Cafe Dates

New York

Sammy Davis Jr. booked for the Copacabana starting Nov. 7 . . . **Ben Barton**, music publishing partner of Frank Sinatra for 20 years, signed **Gina Tunetti** to a personal management contract. Singer opens at the Elegance, Brooklyn, tomorrow (Thurs.) . . . **Seahie Tusher** booked for the Nugget, Sparks, Nev., Oct. 26 . . . **Maurice Shaw Trio** installed at Sid Allen's, Paramus, N. J. . . . **Bumby Jo** into the Bolero, Wildwood, July 5 . . . **Al Martin** booked for Pop's, Chicago, May 27 . . . **Barbara Volume** a newcomer to the Playboy, Miami Beach, May 27 . . . **Ann Fraser** replaces **Pat Stanley** at the Upstairs at the Downstairs starting tomorrow (Thurs.) . . . **Corbett Munroe** into Marrah's, Lake Tahoe, April 11.

Chicago

George Gobel, currently at the Palmer House, set for the Lake Club, Springfield (Ill.), May 4 for eight days . . . **Al Hirt** booked for the Sahara Inn, Chi., June 12-25. **GM & Mimi** & the So & So's now resident in the Sahara's Celebrity Lounge . . . **Smoothie** even due at Mister Kelly's Sept. 3 for three weeks . . . **Carol Channing** scheduled for the Palmer House Sept. 3 for three weeks . . . **Babe Mandel** in for one of his many returns at Le Bistre, Chicago, he's in for a month . . . **Irvin Paul** at the N.O. Playboy until April 10.

Shooby Goode and **Buddy Greco** booked for the Sahara Inn, Chi., June 26-July 13, to be followed by **Tony Martin** and **Jackie Clark** July 14-27 . . . **Linda Novelli**, currently at the Chi Playboy, plays Marrah's, Reno, April 18-May 8, then to Marrah's, Lake Tahoe May 9-20 . . . **Bank Thompson** & **Mia Brown** Valley Reno set for a swing of colleges in the Southwest during May . . . **Ray Clark** at the

Oklahoma City Home Show through April 7 . . . **Panola Penn** down for two weeks at Ray Columbus's Chi., starting April 15 . . . **Seahie Tusher** set for the Shamrock, Houston, May 2 for a fortnight . . . **El Le's** into the Muddle Embury, Indianapolis, May 6 for a week . . . **Bone Madden** opened at the N.O. Playboy yesterday (Tuesday) for a two-week stay . . . **Ray Liberto** & **Bourbon St. Mix** currently at the Embury Northwest Indianapolis, for three weeks.

Dallas

Tony Bennett concerting May 4 at State Fair Music Hall on eight-city southwestern tour that opens May 1 at Baylor U., Waco . . . **Frank Sinatra Jr.**, with the Tommy Dorsey band, booked for May 3 gig at Dallas Memorial Theatre . . . **Lorton Hunter** into the 80th Floor for three frames . . . **Canary B. J. Wright**, with **Don Alexander**, duetting at Club Toro, where once-singer **Shirley Fletcher** also doubles as new manager . . . **Johnny Lynn**, singing 88'er, into the Bachelor's Club for indefinite run . . . **Carma & Paul**, comedy team, returns to the Theatre Lounge April 1 for a long stand.

Bob Newhart parted for May 18 gig at Southern Methodist U. Coliseum . . . **Don Brown** arch returns to Statler-Hilton's Empire Room April 18 . . . **Phil Foster**, from Warren and Paul McHughers arch dated for Southwestern Shoe Travelers Assn. convention May 14 at the Adolphus Hotel . . . **Sal Vincent**, comic, with canary **Bette** Bago and the **Moody Trio**, into the Chalet as the suburban spot dropped its western music policy . . . **Steve Varnado** & **Elia Nightingale**, discolorers, playing weekends at the new Skynight Club, where **Chuck Cope** is at the piano bar . . . Producers **Brook Wolf** & **Joe Peterson** will open "Bottoms Up '63" revue April 26 at the Adolphus Hotel.

Toronto Maps \$12,000,000 Summer Playground Isle

Toronto, April 2. A \$12,000,000 summer playground to cover some 300 acres of Toronto Island was recommended last week by Thomas Thompson, parks commissioner.

This would include a festival comprising a 400-seat theatre, an anchored showboat, a variety of rides, warworks, 300-foot marina, convention facilities with a rooftop restaurant, an island transportation service including a 1,000-passenger ferry, among other facilities.

No further radio stations should be permitted on the island and three yacht clubs, including the Royal Canadian Yacht Club, would be allowed to remain but not expand. The 400-seat theatre with revolving stage is slated to open May 25.

Children's Entertainment Shifts—Can't Talk Down To 'Em, Sex Roger Faith

Concepts of children's entertainment are changing according to Roger Faith (Jolly Roger) who is opening at the 41st St. Theatre, N. Y., starting Sunday (7) for a one-weeker during Easter week, and weekend performances thereafter. It's no longer feasible to talk down to kids, they know more than they're generally given credit for, and they are a far more demanding audience today than the kids of some years ago.

Faith has been lining up on material for the kiddie concerts by collecting stories and anecdotes while working as a school bus driver. He carts the kids to the Temple Emanuel Nursery School, and meppets of the Hunter College grammar school is and from classes. Thus he has provided his own laboratory for the observation of the youngsters.

Based on material gathered on this job, Faith has made a sideline of entertaining at children's parties, and is now expanding his horizons with the Easter week run to be produced by Mike Santangelo & (Continued on page 98)

So. Korea's Walker Hill Spa Ousts Gals and Gambling; Army No Like

IN GROWING DISPUTE

Ohio Legislature Back Ben of Prime Fights

Columbus, O., April 2.

Ohio sports fans may not be able to witness professional boxing in the flesh if a pending bill in the Ohio Legislature is approved, but they'll still be able to see ring battles via tv and films and hear via radio.

Bill sponsored by Reps. James Thorpe, Republican, Canton; James Hapner, Republican, Hillsboro and Robert Netaley, Republican, Laura, would amend present state law banning prize-fighting to include "boxing matches for remuneration."

Bill prompted by death of Davey Moore, Columbus fighter, after he lost featherweight crown to Sugar Ramos.

"The Ohio Legislature has seen it to outlaw dog fights, bear fights and cock fights," said sponsors. "The least they could do is the same for humans."

N.Y. Measure Would Bar Hypnosis by Showfolk

Albany, April 2.

Hypnosis by professional entertainers would be barred in New York State under terms of the Bridges bill which the Senate Education Committee favorably reported last week.

The measure, sponsored by Senator Earl W. Bridges, would amend Article 154 of the Education Law to restrict the use of hypnosis to licensed physicians, dentists and certified psychologists, and to prohibit "exhibitions."

It would also restrict the teaching of hypnosis to educational institutions chartered by the State, hospitals approved by the Social Welfare Dept., maintained by a governmental agency, or under jurisdiction of the N. Y. City Dept. of Health.

Tokyo, April 2.

In a late turnabout of policy—believed made under pressure from U.S. 8th Army—South Korea's lavish \$6,500,000 Walker Hill resort will open sans gambling and girls.

The switch was revealed by Tokyo promoter Tats Nagashima, who recently returned from two weeks of huddling with Walker Hill officials at the sprawling layout outside Seoul, which will draw heavily on U.S. Forces stationed there for its patronage.

Nagashima says the place is expected to open next Monday (8) as scheduled, despite the political tumult in the country, which includes charges of misappropriation of some of the Walker Hill construction funds.

Louis Armstrong and combo are scheduled to kick off the resort, playing its 500-seat nitery at \$30,000 per manna plus expenses for an entourage of 14. Revised policy, however, has Walker Hill drastically downgrading its entertainment budget. Nagashima has songstress Susan Barrett and comic Les deLyon booked there from April 22 through May 5 and the Mills Bros to follow for two more weeks.

Nagashima will also present those acts, as well as Armstrong, in Japan after their Walker Hill dates. He has Armstrong for six performing days in Japan, beginning with Tokyo concerting and doubling at the New Latin Quarter nitery April 25-26. Satchmo then plays a day each in Nagoya, Kyoto and Kita-Kyushu, winding his Japan tour in this city's Sankai Hall.

Bank Buys Morrison

Hotel, Chi Landmark

Chicago, April 2.

First National Bank of Chicago has purchased the Morrison Hotel, a major downtown convention hotel since 1890, and will probably use the hotel to expand the bank.

Hotel houses the Terrace Casino, once one of Chi's prime niteries and now a banquet room.

THEODORE BIKEL

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House Reviews

Agatha, N.Y.

Geopel Caravan with Fred Barr and Doc Wheeler, Susan Silvers (5), Caravans (5), Soul Stirrers (5), Gospelaires (5), Jean Austin, Hampton Carlin; "Trouble in the Sky" 1U.

Headlining this gospel spread of familiar groups are the Susan Silvers of Chicago, a group modern enough in both appearance and sound to rearrange a couple of their numbers into tunes that might hit the pop charts.

Lead singers, a smooth baritone and a slim shaded young man whose falsetto chants leave the customers limp, add much to the modern look and sound of the group.

Soul Stirrers' quiet also has a smooth and modern sound, while the Gospelaires (5), show's operators, wait more in the tradition and slick up a really moving version of "Nobody Knows the Trouble I've Seen," done with a hard religious heat.

Distaff Caravans are inspired as usual, with the suggestion of some groovy tambourine banging. Only other feature in the show is a single new to the Agatha, Jean Austin. Her powerful and clear voice is mixed with most dramatic blue-jam breakbeats that work to emotional returns from the end.

Also per usual are WFLR gospel devotes Fred Barr and Doc Wheeler in refined gospel roles, and (as

usual) Barr on a sotto organ turn that's a pleasant interlude — this time joined by Wheeler in a melodic, bluesy religious solo on trombone. Hampton Carlin is solid behind all groups as the regular organist.

Bobino, Paris

Paris, March 22.

Colette Renard, Pierre Perrin, Ramona (3), Jean-Pierre Ferland, Luce Klein, Nina Lou & Johnny, Zazette Juniors (3), Rondart & Jeanne; Francoise Doucet; \$2.50 top.

Chanteuse Colette Renard has bobbed her hair and her hair but her important, sexy voice, nervous solid stance and confident repertoire of comic, dramatic and yearning songs remain unimpaired.

Mim Rondart displays a pleasing voice that has a pleasant timbre and strength to make her delineation of her songing a solid interlude. French to the core with her very acceptance of his, slight chauvinism and sentimentality disguised in frivolity, she remains one of the top dramatic singers out.

Pierre Perrin has a flute caught to his credit in "Moonlight in Moshu," but as a performer appears much too precious and away in song and delivery to make him a serious in-person contender.

His new tunes have vague melodies and fairly obvious lyrics. None seems to be able to latch on with the public as his pseudonymical song number, "Moonlight," did. At this time Perrin seems a one-song man and with little singer chosen in store.

Jean-Pierre Ferland is a personable Canadian singer with a relaxed pleasing singing on love and Canada that has him scoring here. More heavyweight tunes and a more penetrating singing could develop him into a good supporting singer and possibly a headliner.

Luce Klein has a port, deceptively native voice that allows her to get away with songs of innocence on the verge of discovery. Control, mite prudence and well placed diction stamp her a rising entry in impressionistic song ranks here.

Ramona are a deft bounding trio who supply a deft filler to the proceedings. Nina Lou & Johnny put a bunch of beguiling canines through pieces of costumeing, playing horns and acrobatics that always score in this babe house. Zazette Juniors show their circus background in dancing, singing, playing instruments and acrobatics. They are an acceptable, if as yet undistinguished act.

Rondart & Jeanne blow darts from their mouths into a beard or hit floating balloons or a cigarette from a man's head for a different and okay number. Francoise Doucet has the right pointing gracefulness to emerge at this popular music hall.

Three weeks of okay big look in store.

CAC FILES \$79,750 SUIT VS. HAL STANLEY

Los Angeles, April 2.

Attachment suit for \$79,750 was filed by General Artists Corp. in Superior Court against Marston Music Corp., Marston-Foster Productions and Hal Stanley. Amount represents alleged loan advances said to be due the plaintiff.

Stanley is producer-publisher of the ABC-TV comedy series, "Mr. Smith Goes to Washington," which was used this season. Sale of show was handled by GAC Stanley previously produced several tv specials in which his ex-wife, Kay Starr, had a participating interest. He manages Miss Starr, whose bookings are handled by GAC.

Germ & Lawrence Top Variety Show Test Tour

The summer's first major music test tour for a variety show has been set with Eddie Germs & Steve Lawrence heading a show that will play four weeks. Duo has been signed to start June 3 at Wallingford, Conn., and continues with the Melody Fair, Buffalo, June 24; Warwick, R. I., July 1, and Framingham, Mass., July 3. Rocky Fellers has been booked for the tour with two more tours still to be booked.

The team will open the show by introducing the acts and then do the entire half of the show. They'll precede the test tour with a three-day stand at the O'Keefe Center, Toronto.

Dancing Waters Sues NBC For 100C Over Tag Use

Dancing Waters Inc., which has the rights to Dancing Waters, the fountain display, last week filed a \$100,000 damage suit in N.Y. Federal Court against NBC and International Show Time. Action arises from the allegedly unauthorized use of the Dancing Waters name in connection with display of a fountain on that night broadcast in the U.S. on Dec. 21, 1967.

Dancing Waters claims that once Dan Amos, on this occasion, continuously referred to the fountain as Dancing Waters which, the firm says, is registered in the U.S. and applies only to their property. Patent and trademark attorneys Kirshstein, Kirshstein & Ottiger are repping Dancing Waters.

Children's Theatre

Continued from page 37

Barbara Griner. They're also the producers of "Black Nativity."

Moving started as an entertainer in recent hotels, Faith says that kids are far more difficult to work in than older audiences. "Their span of interest is limited and a comedian has to hurry into new subjects before the present line of chatter wears out interest. A comedian has to be believable. What's more, it's fatal to talk down to them. They don't want to be treated as inferiors. An unruly audience is the result of any misperception of entertainer who violates these precepts," he adds.

Children's theatre has always been a big field for many performers. However, the entry of standup comics for kids is comparatively new. This area has generally been dominated by clowns, storytellers, magicians and puppeteers.

Faith feels that a comedian choosing this field has to do more than entertain for the moment. He has to take educational factors into consideration as well. One of his gimmicks is testing the kids as newspapermen asking questions of the President of the United States but without limitation as to the form of Vaughn Mander.

He believes that it's desirable to relate fun, study and work to each other and also to combine interest for the adults as well. After all, they're taking the kids to the theatre.

Miss. Court

Continued from page 37

straining order pending a State Supreme Court ruling.

In the majority opinion written by Associate Justice J. C. Ollis, it was pointed out that Sabes himself had admitted prostitutes were frequenting the premises and numerous arrests and convictions had resulted from their soliciting in it.

The court added that Sabes was charged only with such knowledge and no further proof was necessary to sustain the license's revocation. "No citizen has an inherent right to sell liquor and an operator is responsible for the conduct on his premises," the opinion pointed out.

Judge Thomas Gallagher's lone dissent stated "Sabes should not be penalized to the extent of the loss of his property because of evil which he did not create, foster or encourage and which he had no authority to control or eliminate."

Sabes had told the court he invested more than \$100,000 in his business and that its value is in excess of \$200,000. These amounts, he declared, would be wiped out by the license's revocation.

Inside Stuff—Vande

Arthur Jarwood, who once was an owner of the Famous Door, the famed Mid St. swing cafe and who is now a men's clothing manufacturer, has made the full swing in 20 years. Looking out of his office at the new Sperry Road Building in Rochester Center, which has several floors devoted to the men's clothing industry, he figured that his office is just about over the site of the original Famous Door. It took a lot of movement to come back to the same place in Jarwood's case.

Unit Review

Mediterranean-Near East Festival

James Geallia presentation. With Buddy Sarikislian, Elton Barteri, Kahraman, Lufti Gaheri, Soraya Melik, Fred Elias, George Mirras Ork, Jemela Omar, Mohammed El-Ahmed, Eddie Kachak-Nahki Oshad, Peter Patisse, Charles Geminian, Petrides Eugene Dancova, Lisa & Ahmad, The Dupier, Nicos Gounaris, Trio Bel Cento. At Philharmonic Hall, N.Y., March 29, 1968; \$5.75 top.

James Geallia, who has been associated with a number of New York-produced independent feature films, has turned vaudeville promoter. It is primarily a vaudeville show which he is presenting, though by hitting it as the Mediterranean-Near East Festival he is able to command \$5.75 at Philharmonic Hall in N.Y., with the Chicago Opera House following.

As a unit intended to draw the Greek and Mediterranean peoples in big U.S. cities, this entertainment is often beguiling. It occasionally boring. There is much too much of a somewhat. Members run long, as if Geallia feared to hurt anybody's feelings and the same entertainers reappear with little change of material.

While these second helpings are mostly time-using and tiresome (show ran beyond 11:30), a special exception must be cited as regards Buddy Sarikislian, the Lowell-born Armenian. It is mostly thanks to his stopping in and breaking out on several occasions that the unit holds together at all and rises to peaks of audience clamor.

As a new boy in this sort of production, Geallia will no doubt speedily correct a number of obvious maiden-experience mistakes. Tighter routing is the acute need. The master of ceremonies, Edward Manuel Diamandis, who conducts a Greek program on WKVD, is Moshie but expendable. There is no need for an emcee, especially if he only reads from the printed program book. His one job, rather unpleasant, concerned a bedding on the register of a Near East hotel.

Geallia is probably too youthful to recall that printed signs on each used to serve quite well to identify the turn performing at a given moment. Or an offstage voice can explain on the loudspeaker without necessitating the frequent stagehand trips to move and remove the stage mike.

Sarikislian, with his own virtuoso performance on the drums, is augmented by Fred Elias, a Lebanese, at a Rosalind Elias of the Met Opera, on the sabbagestiddle since Emery Deutsch, Guitariet and tambourinist are the other peer members of the core unit that did so much to galvanize the sprawling variety show into a fairly diverting evening.

There are two strong female singers, Kahraman from Egypt and Elton Barteri from Greece (though American born). The first, in a golden satin sheath, has a lot of oomph in the husky oriental chest department. Miss Barteri is more modern, a cote act that could play, and has, in better world round. She stayed on too long, as nearly everybody did, but was welcome and liked.

Lisa & Ahmad in the second half brought an interlude of updated, theatricalized, ethnic-rooted dance.

ing. It is fairly furious stuff with finger-cymbals and fleshy costumeing. Plainly a turn to make a rock impression almost anywhere, as here. A group of native-costumed folk exponents (Petrides Eugene Dancers) added other touches of terpsichore as did Jemela Omar, in a Turbodian pantalon haven covert. Soraya Melik using the finger brass accent, and Lufti Gaheri, in a last, are individual representatives of Turkish cafe talent. Both are okay.

Main musical unit is headed by George Mirras, a whiz of the clarinet. His group of 12 is flanked by Sarikislian on one side and various other musical entertainers on the other. Of these Mohammed El-Ahmed played the kaman, a sister of the Arabic culture, and is clearly an artist of fine skill. A couple of clowning performers on fiddle and drums, Eddie Kachak and Nahki Oshad, are hard workers, one from Brooklyn, one from Baghdad, an impressive parity, but that's show business. Land.

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OBITUARIES

LYNN FARRAR
Lynn Farrar, 68, veteran show biz and industrial public relations counsel, died in New York March 26 of chronic nephritis. Although only recently discharged as result of a heart attack from Madison Pavilion of N. Y. Medical Center, where he resided a week ago, the publicist succumbed to failure of kidney functioning. Wife, Nell, survives.

Details in Films.

ALEC TEMPLETON
Alec Templeton, blind-born composer, pianist and conductor, who climbed almost from his first American visit in 1895 (and became an American citizen shortly thereafter), died at his Greenwich (Conn.) home March 26 at 52. He was a victim of cancer but seemingly never knew it. His wife of 23 years, Julia, was virtually his eyes, although Templeton named himself with his acutely sensitized perception of value; it was constantly starting to hear him say, "Oh yes, the last time I saw you was at Lindy's," or wherever. Once he heard a voice apparently he didn't forget its name, place and professional association.

Templeton, born July 4, 1910 in Cardiff, Wales, concentrated throughout the British Isles. Eventually his piano forte tours took him to the U. S., Canada, Hawaii, New Zealand and South Africa, but it was via American radio, pre-World War II, that he made greatest impact. Regarding his 4th of July birthday as somewhat prophetic he became a naturalized U. S. citizen following solo tours with such major symphony orchestras as the Philadelphia, Rochester, Buffalo, Chicago, San Francisco, Houston, Detroit, Kansas City and the N. Y. Philharmonic. He guest-starred all over the radio map and his own "Alec Templeton Time" on NBC was long a repeated show. He also was a prolific recording artist.

His "Back Goes To Town" is credited for pioneering the "mid-diehow" interest in longhair music. His creative works for full orchestra, and piano, chamber music, works for violin, harp, oboe and clarinet, choral works, sacred

and organ music, did not give him any snubbery about pop music. He wrote plenty of that with lyricists Stella Unger and Anna Sussman.

He was a member of ASCAP, the Bohemian Club of San Francisco, The Players and The Bohemians of New York. He was honorary Pipe Major of the Seaford Highlanders in Vancouver and the Royal Canadian Air Force; also a life member of the Manitoba Pipers' Assn. During the war he entertained extensively and despite his blindness he and his wife, Julia, made trips via convey to entertain overseas. He long owned a home in the fashionable sector of Greenwich, Conn., where he died, and which was a focal centre for artistic soirees.

SAMUEL PALEY
Samuel Paley, 67, retired Philadelphia manufacturer and a former member of the board of the Columbia Broadcasting System, died March 31 in Palm Beach, Fla. Born in Russia, he came to the U.S. when he was a young boy. In 1908, he founded the Congress Cigar Company and served as its president until his retirement several years ago. He was a member of the CBS board from 1950 to 1959. His son, William S. Paley, is currently board chairman of CBS.

His wife, daughter and brother also survive.

JOHN FORD
John Ford, 61, veteran vaudeville performer, died March 12 in Hot Springs, Ark. He was a member of The Four Fords, which played all the big circuits including the Palace in N.Y. He was once wed to the late vaude star Eva Tanguay.

His wife and two sisters survive.

DOROTHY CULBERTSON
Mrs. Dorothy Culbertson Marvin, former manager of educational programs and special projects for NBC public affairs dept., died March 21 in New York of a brain hemorrhage after giving birth to a daughter three days earlier.

Mrs. Marvin, who used the professional name of Dorothy Culbert-

son, was a pioneer in educational tv and was executive producer of "Continental Classroom." Prior to joining NBC she was a staff writer for Children's Illustrated Encyclopedia of Knowledge.

Her husband, John Marvin, and two sons survive.

FRED SANGER
Fred Sanger, 72, vaude trouper and, for the past 12 years, stage-decorator at Empire Theatre, New-castle-on-Tyne, Eng., died recently in that city.

His family had been associated with show biz for generations. Sanger was one of three brothers, sons of Carrie Fenner, a circus bareback rider, and Fred Alaska, acrobat.

Starting his career at age six, he toured with his brothers in vaude. For years, he played in summer revues and pantomime for the late Julian Wylie. The act was known as the Keystone Police and also as the Sanger Bros.

BERNARD CHARMAN
Bernard Charman, 54, trade journalist and editor, died March 21 in London. He entered the trade paper field in 1905 as co-founder of The Cinema. He went on the staff of Bioscope in 1909. In 1923, he joined the editorial staff of Daily Film Review. He became assistant editor in 1930, and editor in 1940. At various times Charman had been London correspondent of several American newspapers, including Variety and was London correspondent of Film Daily, N. Y., at the time of his death.

Survived by wife and son.

TIM LOCKHART
Tim Lockhart, 38, Louisville radio station WNNJ disk jockey, died of a heart attack March 26 while in the midst of his air stint. He had been ailing for the station since Feb. 1. Station staffers found Lockhart unconscious on the floor.

Engineer Mel Searedale and station manager Claude Sullivan tried unsuccessfully to revive Lockhart with artificial respiration, while Bill Garrison, production director, went on with Lockhart's show.

A native of Columbus, Ga., Lockhart previously had been with stations on Long Island, Roanoke, Va., Charlotte, N.C. and at WCTV, Tallahassee, Fla. Before going into radio, he had a contract with Universal Pictures, toured for a year with "Mister Roberts" and appeared on several "Dragnet" and "Our Miss Brooks" tv shows.

His wife, two daughters, his father and brother survive. Lockhart's mother died last week, and he had returned from her funeral only two days previously.

ABRAHAM ELSTEIN
Abraham Elstein, 54, composer and conductor, died March 22 in New York. He was delivering a lecture on "Music Month" at a Bronx temple when stricken. Among his works were the opera "Golem," the score of the musical mystery, "Great to Be Alive," and "Ode to the King of Kings," performed on television and at the Salzburg Festival.

For the last 30 years, Elstein conducted and composed music for both radio and tv. He also was associated for many years with the East Side Jewish Theatre in N.Y. His wife, playwright Sylvia Regan, survives.

HARRY MORRIS
Harry Morris, 58, restaurateur and impresario, died March 22 aboard the SS Caronia while on a luxury world cruise. Death occurred between Bangkok and Colombo.

Morris, who was a prominent West End figure, owned the Astor niter for years. Later he took over the Colony Restaurant, where he presented many American acts. Last year, he partially sold out his interests in the Colony.

KINGSLEY A. MOORE JR.
Kingsley A. Moore Jr., 60, musician who formerly worked with several name bands, died March 24 in St. Petersburg, Fla., of cancer. Born in Kingfisher, Okla., he played saxophone with such orchestras as those of Ben Bernie, Fred Waring's Pennsylvanians, Ted Lewis.

Moore moved to St. Petersburg 18 years ago from Washington, D. C., where he was a member of the original Meyer Davis society orchestra. While in Florida he

(Continued on page 111)

CURRENT BILLS

WEEK OF APRIL 1

NEW YORK CITY

MUSIC HALL — "Clash of Kings," Frances Taylor & Chorus, Peter & Peter, The New York City Chorus, The New York City Chorus, The New York City Chorus.

AUSTRALIA

MELBOURNE (Theatre) — "The Great Escape," The Great Escape, The Great Escape, The Great Escape, The Great Escape.

SYDNEY (Theatre) — "The Great Escape," The Great Escape, The Great Escape, The Great Escape, The Great Escape.

BRITAIN

BIRMINGHAM (Theatre) — "The Great Escape," The Great Escape, The Great Escape, The Great Escape, The Great Escape.

NEWCASTLE (Theatre) — "The Great Escape," The Great Escape, The Great Escape, The Great Escape, The Great Escape.

WYOMING (Theatre) — "The Great Escape," The Great Escape, The Great Escape, The Great Escape, The Great Escape.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Timothee Regard, Johnny Barrow.

BASH ST. BABY — Vic Damone, Ben Hoffman.

BYRON'S — Benny Mechan, Judy Collins, Les Brown.

CLUB 48 — Bobby Short, Joplin Vernon.

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CHICAGO

BLUES ANGEL — "Colosseum Safari," Joe Hart, Anita Ayman, Lord Carlton, Lord Carlton, Lord Carlton, Lord Carlton.

CONRAD HOLTON — "It's a Hit," Conrad Holton, Conrad Holton, Conrad Holton, Conrad Holton, Conrad Holton.

DELA PLAGE HOTEL — "Rite of Spring," Dela Plage Hotel, Dela Plage Hotel, Dela Plage Hotel, Dela Plage Hotel, Dela Plage Hotel.

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ALEC TEMPLETON

1910 - 1963

He enriched the lives of those who crossed his path.

His creative genius carries with it the stamp of immortality.

Born without vision, yet with crystal clarity, he saw magic in the many things we so take for granted.

All who knew him shall miss him profoundly, but my dear Alec, I shall miss you most of all.

STELLA

Latin Quarter, N.Y.

For the first time in its history, the Latin Quarter is headlining a full group. It's the New Christy Minstrels, a group of eight boys and two girls who sing, play a variety of instruments and throw in some corn-fed comedy too, all under the direction of Randy Sparks who also acts as the group's spokesman.

A colorful and entertaining ensemble, the Minstrels have gained national attention via Andy Williams' NBC-TV show and this should prove a lure for out-of-towners as well as locals. Although their comedy could use some sharpening, the group makes an overall slick appearance and quickly gets the audience in their corner. They produce a big rollicking sound with their brightly presented uptempo material and can also create a more passive mood with ballad selections.

In the solo groove, various members step out for effective turns which spark the group's presentation and all are versatile instrumentalists, concentrating on the horns and guitar with a fiddle and bass thrown in. Sparks is the group's composer and arranger, in addition to singing, playing guitar and speaking for the ensemble. Arrangements could use more diversification for the sidery host, especially considering the size of the group and its individuals all of which often seems to promise more than it gives. Nonetheless, the Christy Minstrels provide entertaining and pleasant fare.

Richard Jr. is an illusionist from South America who scores consistently with a variety of clever stunts, including one borrowed from the Houdini bag. Letter involves handcuffing an assistant, placing her inside a locked sack, putting the whole thing inside of a barrel and locked trunk, then changing places with the assistant behind a drape in a matter of seconds. This, and other gambits prove enjoyable and engrossing fare, skillfully presented by the magics.

A master of the malaprop, Norm Crosby is an affable comedian who uses a rapid-fire delivery to put across a funny array of gags, stories and one-liners. Some of his stuff is blue, some topical and most of it funny, sparked by his pleasant and polished presentation. The Wozza Truop is a group of 10 men and one girl who perform a spirited array of acrobatic stunts, including various human pyramids and lotsa legs and spins. They're a flashy unit which catches the eye and holds it for their brief turn. "The Venus Touch" remains the show into which these acts are set and holds up well with its lavish costumes, pretty femmes and slick staging. Kati.

Barclay Hotel, Toronto

March 27.
Eagle & Man, Anne Brooks, Barclay Dancers (12), Percy Curtis Orch (7); \$1 cover.

Back from a 10 week Australian tour and first time in two years at the Oasis Room of the Barclay Hotel, Eagle & Man comedy team is presenting new material (which they wrote themselves), notably an impression of Shelley Berman's recent TV special.

Both boys are uneasy in their Berman impersonation, plus their Liberman bit. They also contrive a sort of impression of Louis Prima and Kerly Smith, latter done impressively but hilariously by Frank Man in a black gown and wig, while Jack Eagle does his trumpet impression of Prima to guffaw returns.

Like an Abbott & Costello formal, many pair do their rapid-fire, extended play on words, throw in a Twit (now dated) and a lovely on TV commercial. On new material, Eagle & Man have sprouted new feathers in their 25-minute act. They also have an expert trumpet solo which left the customers limp.

Also scoring is brunet Anne Brooks, former partner for three years of her brother, Norman Brooks, who sings like the late Al Jolson. Miss Brooks, a boyden who doesn't disdain to take off her shoes to give her greater onstage comfort, is also on for a bouncy "Paris" medley, done in French and English lyrics.

However, she switches tempo in balladizing of "Learning the Blues" It is, however, her medley of hit songs of the late Jolie, (which she did with her brother in decidedly femme style) that captivates the customers. For stage presence and sheer energy, this

comedian is tops. All arrangements in her 20-minute slot are by George Martick.

Al Siegel, owner-operator of the Barclay Hotel, has assembled a neat 75-minute twice-nightly show for his Oasis Room with battery of two production numbers by the girls, plus the expert backing of the Percy Curtis Orch for all acts and the dance sessions.

Eagle & Man, together with Miss Brooks, are in till April 5.

Hotel Roosevelt, N.O.

New Orleans, March 29.
Henry Youngman, Ann Hathaway, Leon Kellner Orch (11); \$2.50 weeknight minimum; \$4 Sat.

The combination of Henry Youngman and Ann Hathaway is a winning one and the way reservations are coming in, it looks like the velvet rope will be up for the next two weeks at Seymour Weiss' plush Blue Room. Business opening night Thursday (28) was capacity.

Youngman, who moves rapidly and dextrously through his seemingly inexhaustible supply of material, dashes out a full portion of vintage and new stories. His cheerful, easy approach gets hefty yucks from the familiar stuff while a volley of topical one-liners, worked in to keep fresh touch, sparks surprised howls.

Youngman's standard violinist song bit, per always, mixes both giggles and bellylaughs. He also serves a smorgasbord of cliche comments on everything from Nixon to Miami beach for a howl to strong palm-bounding.

Miss Hathaway, a husky-throated thrush with sexy sophistication, has that supper club expertise that comes from much mileage on the boards and is a pleasing returner here. Singer gets the patrons from first tune, "Running Wild," and sustains the reaction all the way. Her stylings are on the whipsy side and she extracts full value out of the lyrics.

Physical appeal adds impact, with the well-stacked songstress smartly garbed in a long, channel revealing gown, the delivery bold and authoritative.

Leon Kellner and musical crew are a plus during the musical segments, backing the acts with finesse. He also dishes out tapdancer listening and dance music for the night-ending sessions.

Show is in for two weeks until April 10.

Queen Elizabeth, Montreal

Montreal, March 27.
Carol Channing, Denny Vaughan Orch (12), Sallie Bonaventure Trio; \$2.50 cover Mon.-Fri., \$3 Sat., no Sunday show.

The gal who appreciates diamonds as her best friends is doing a hangup job in the elegant Sallie Bonaventure, as evidenced by the SBO midweek hit on night show was caught Wednesday (27).

Carol Channing is giving maitre d' Edward some pleasant headaches, putting in customers in droves with her almost anything goes turn which is proving a healthy word-of-mouth come-on.

Miss Channing is still capitalizing on her "Diamonds" trademark, but she doesn't depend on it. As contralto, she comes up with a wide variety of ballads and tidbits, ranging all the way from an impression of Brigitte Bardot in a sex bitten scene, to a scolding treatment of the avant garde terps who still have an impact on the Broadway scene.

Miss Channing is very much the clown, and while it all looks very informal, even her ad libbers are rehearsed and honed to achieve perfect timing—perhaps too perfect at times with the result that the effect is almost too staged.

She's a complete production in her full tilt, and if she occasionally wanders off into material this is questionable at a dinner show—such as explaining her loss of hair forces the use of a wig—the lapse can be traced to a little excess emphasis on trying to make every minute and line count.

Miss Channing, from the overall view, is one of the most potent attractions to play this room, and the result is almost continuous laughter once the audience warms to her special brand of clowning. She gives the patrons their money's worth in her 45-minute turn.

Miss Channing's own drummer and pianist assist Denny Vaughan's Orch in the show cutting with excellent effect.

Show closes April 6, with Les Chevoles de Espana opening April 8.

Riviera, Las Vegas

Las Vegas, March 28.

Janet Blair, Al Hirt, Joyce Roberts, Dick Humphrey Dancers (12), Jack Cathcart Orch (17); Miss Blair's Act staged by Miriam Nelson; Hirt's Act staged by Nick Castle produced by Gerald Purcell; stage direction, Milt Bronson; \$4 minimum.

Janet Blair's act, one of the strongest in the history of this spa, has wisely been brought back, and shrewdly double-billed with one of the potential strongest — big Al Hirt's big room romp, "New Acts."

Tightening has made Miss Blair's fun and song session seem even better this time. And although she's put in the tough position of following a blockbuster act, she does it with a combination of confidence, ease, and a resulting delightful apologetic. She generates excitement from her first number, "This Is What I'm Getting All Excited About," and keeps the up mood geared to bow-wow.

Miss Blair still uses the admittedly unoriginal gimmick of backing herself with dancing boys, but she has four of the best in the biz, and they come up with the original gimmick of kidding themselves in song about being dancing boys for the various female stars. The talented Bob Street, Jack Mathis, Stephen Preston, and Bruce Hoy have often performed similar roles on the Strip.

The closing number in Miss Blair's turn, a wacky whack at TV commercials, is a classic.

Joyce Roberts stars in the Dick Humphrey production number, which is the curtain-raiser. The talented terps fronts eight girl and four boy dancers, in a brick bit of fancy footwork backed by the excellent Jack Cathcart orch (17).

Next: Vince Edwards, Ford & Reynolds, April 9.

Playboy, Phoenix

Phoenix, March 28.
Jackie Gayle, Phyllis Branch, Freddie Stewart, Norm Parker Trio; \$2.50 admission in Pent-house.

With comic Jackie Gayle headlining and better Phyllis Branch and Freddie Stewart in support, this new, diversified Hugh McIner package should be strong enough for any room.

Normally it would be but on the night caught a spate of tipsy patrons created enough havoc during the act to test the mettle of any performer. Credit this trio of seasoned pros for riding out the storm.

Gayle, a plump gagster, carries the unhappy demeanor of a diner perpetually stuck with the check. Under more favorable conditions his chatter would be tapdancer. But nevertheless he elicits prosperous outflow returns harboring airlines, key-holders and Las Vegas, among other things.

Phyllis Branch has a superb set of disciplined pipes but weakens her bit with distracting, unnecessary gestures. When she learns to let her warm voice to carry the load she will be a svelte canary to reckon with. She enacts a catalog of jazz laves with ease and authority.

Freddie Stewart, a pleasant voiced balladeer, rounds out the bill. Norm Parker, directing the trio from the 88's, excellently backs the acts.

Living Room, N. Y.

New York, March 28.
Beverly Aadland, Morty Storm, Jim Dooley, Bob Ferro Trio; \$4.50 minimum.

Denny Siegel's Living Room has brought back a headliner who did well at the wicket on a previous visit. Beverly Aadland presumably has a draw in this town. Her own brand of publicity apparently entices a batch of male customers for some reason or other. But whatever gender comes into the spot, it still sports bonafide here.

Miss Aadland, who has been working a wide variety of niteries, shows signs of becoming an experienced safe hand. At this juncture, she's in an in-between state. Having lost her vocal naivete, which had some degree of charm, she has assumed an air of professionalism without the basic voice to back it up.

However, Miss Aadland has excellent facial mobility and does well with lyrics. What's more, she seems to know what she wants to do. It's a pity that she entered show biz under cloudy circum-

stances, otherwise the songstress could create attention on a more legit level. She has come in with good arrangements, a well-chosen tune assortment which appears to be in her vocal range, and does well.

Another returnee is Morty Storm, a comedian who is maturing. At show tonight, he hit one of the best responses of his career. His cutting had a spontaneous character and it was one of those occasions when he could do no wrong. Completing the lineup is Jim Dooley (New Acts), with the Bob Ferro Trio backing in a forte manner. Joe.

Chateau Madrid, N. Y.

Juan Carlos Coper, "Argentine Tango Revue" with Maria Nieves, Roberto Florio, Enrique Mendez, Hector Garrido, "Tango Ballet" (4); Emilio Reyes Orch, Los Caballeros Band; \$3.50-\$4.50 minimum.

Angel Lopez has been finding this revue-type of show a successful patron pleaser of late at his Chateau Madrid and the fresh layout is one of the best to play here. It has added interest in that the tango and sparkling terping mark every moment the revue is on the stage. There is very little of the heel-toe dancing, with this group it proves a welcome relief.

Present revue was whipped up and directed by Juan Carlos Coper, who's said to be a standout Argentine dancing star and choreographer. The unit measures up to such a reputation, with Coper vivid either solo or dancing with Maria Nieves. His originality in staging perhaps is best exemplified by the knife ballet in which one of the ardent gauchos is "killed."

A dance on a small table by Coper and Miss Nieves is another highlight. But it's the highly volatile stepping by the entire company that creates the most interest. Robert Florio, dubbed "the voice of Argentina," clicks solidly with two typical Spanish songs.

Enrique Mendez, who handles the bandoneon, a different type accordion, "plays" the whole production, figuring as much of a leader as the usual drummer in an orch backgrounding a production. Hector Garrido is musical director, and conducts Emilio Reyes' vet crew for the revue.

Lopez again has come up with a winning combination, and one that is apt to be around for some time. Reyes plays the show and also for patron terping while Los Caballeros provide alternate music for dancing.

Brake Hotel, Chi

Chicago, March 22.
Izumi Yukimura, Jimmy Blade Orch; \$3 cover.

Izumi Yukimura is a cute little Japanese chorp with a lot of bounce and vivacity, an intriguingly authentic handling of Oriental melodies and a decided flair for American pop and jazz tunes. Her act is constructed with precision, and she handles it with grace and charm.

Miss Yukimura's is billed as "Japan's number one singer and movie star," but despite this and despite all the talent assets mentioned above, she's a mild contender as a regular on the U.S. supper club circuit, at least those of the Camelia House stripe.

The average traveling salesman (the bread and butter of rooms like this), tired after a hard day with a tough customer, wants to be touched to and soothed. Miss Yukimura's strong point is cuteness, and as genuine as this may be with her, it's not enough of a stimulant for the sample-size act. None of these strictures, of course, applies to films and tv, which call for a different set of perspectives.

Miss Yukimura opens with "There's No Business Like Show Business" sung in Japanese, with her clad in the traditional kimono. She follows with a Japanese ballad, which she medleys with "Rock A Bye Your Baby," and segues into another Japanese children's song. She uses "C'est Magnifique" as a mile-in-hand walked as she strips the kimono to reveal a jany headed black dress. She follows the costume change with "Moon River," "Valse," "I Love Paris," "Giddy Giddy," "Mack The Knife" and "Tonight."

Jimmy Blade's knowledgeable house orch backs songstress skillfully, and dishes out his usual tasty terps tunes between shows. Bill is in for two weeks.

Shoreham, D.C.

Washington, April 2.

Eartha Kitt, Bob Cross Orch (14), Steve Kisley Orch (7); \$8.00 cover.

Eartha Kitt brought her generous bag of feline tricks into the Shoreham Hotel's gaudy Blue Room and drew the biggest opening night assemblage in months.

Miss Kitt and the audience got along fine. The SBO crowd responded to her personality and vocal intonations delivered from a protruding stage isolated from the orchestra by a sheer curtain. Her other props include a chaise longue and a stool.

Confessing genuine nervousness several times, she nevertheless betters it in every move and gesture underlined by her violently red shantight dress.

In this framework, Miss Kitt's repertoire is broad. It ranges from "I Had A Very Bad Day Last Night" in the milieu of a British courtesan, to an exciting, machine gun rendition of "Those Little White Lies."

Most hits are a poignant "Cher Mot" complete with French monolog and a rousing "All I Want Is All There Is And Then Some" both of which nudged audience fever. Her act, with its continental tone, probably goes over better in Washington and similar watering places than it would in the provinces.

A polished ingredient of Miss Kitt's overall satin smooth performance is background music by the Bob Cross orch which also does yeoman's duty for dancing. The smaller Steve Kisley aggregation vies effectively for dancer's favor.

Harold's Club, Reno

Reno, March 28.

Kitty Kallen, Stanton & Peddie, Don Conn Orch (10); no cover, no minimum.

Kitty Kallen, an alumna of the big bands era, shows in this Harold's Club debut that she can fill a room of her own accord. An enthusiastic opening night house assured the port singer she should become a regular on the Nevada circuit.

Miss Kallen, exhibiting much savvy in delivery, projection, and interpretation, also gives freely with personality plus and attention to listeners. From opener "Just in Time" to exit "I'll Walk Alone" (done with much soul, and a brief tour among tables) she wins full attention with generous offerings.

Catalog includes the new and the old, from "My Romance" to "As Long As He Needs Me." She also works in a bit of novelty and audience participation for added endorsement, plus answering a couple of requests.

Miss Kallen shows a top talent for caressing the lyrics with tender emotion while she can also answer the demands of the uptempo stuff. She's a stylist who knows her way around in all areas. Conducting the Don Conn band for the singer's turn in Jack Pierce, who also doubles at the keyboard.

Filling the opening spot is the new comedy team of Stanton & Peddie, debating the act in this intimacy for good results (see New Acts).

Current bill is in through April 7.

88th Floor, Dallas

Dallas, March 28.

Larlean Hunter, Dick Mory Trio; private club, no cover or minimum.

Third in a series of "guest" jam vocalists due at this small suburban intimacy, Larlean Hunter scores mightily with the aficionados and her three-week stand suggests lotsa new fans.

Richly endowed with fine pipes, thrush displays much show savvy in a rock 20-minute songing, opening with "That's My Day With You." She stylishly sets a mood while swinging "Have You Met Miss Jones," reveals top vocal shading with clear lyrical enunciation via "You'd Be So Nice to Come Home To" and displays rich, powerful tones on "You Make Me Feel So Young."

Her versatility shows with a brace of Bart Howard hits — the vocal shading on "In Other Words" and soft voiced teary with "Let Me Love You." Miss Hunter rates the rapid attention and palm praise as she scores further with such tunes as "The Lady's in Love" and clinches the rapport with "The Touch of Your Hand" for a bonoff.

Pianist Dick Mory and his men provide top showbacking for Miss Hunter, who stays through April 14 in this "for listeners only" room.

Chi Chi, Palm Springs
Palm Springs, Cal., March 27.
Allen Sherman, the Cabaret
Twins, Bill Alexander Orchestra
(10); \$2.50 cover.

First caught three months ago when he was breaking in his hilarious act at Lake Arrowhead, Allen Sherman is now an old pro and a polished performer. Behind him are concerts at Carnegie Hall and one-night stands across the land. Thus he returns to the Coast, and more particularly to the Chi Chi Starlite room, as a gracious comic and seasoned trouper.

"Talk Singer" Sherman keeps adding new material to his standards of standards. He sings full parodies, two-liners which he started on the long bus rides and never finished, switches to his skit for "No One Is Perfect" and then returns to his inspired mad lyrics which have replaced songs everybody sings.

He is generous with encores and though his routines are basically in the syndrome of Yiddish humor—bawls, low, heartburn, name-changing—it is so warm, laughable and loving that even mixed audiences seem to relish it. Such cracks as "If all great songs were written by Jews (most of them are)" brought him as many laughs as his previous parodies of "70 Real Cabaret At the Country Club," "Won't You Come Home Disraeli" and the last who went to Yale to the tune of Gilbert and Sullivan's "Ruler of the Queen's Navy" from "Pinafore."

He gave the old hit in his best night in years and should build because the town is jumping right now and no place is giving as much for the old cover charge as Chi Chi's. At least not this week.

Bill opens with Cabaret Twins, slow dancing aerobics. Good-looking gals, they're costumed in silver leotards and have jet black hair. They did a rope-climbing, hand-springing routine for an encore.

Bill Alexander's band, stepped up to 10 with Sherman's arranger Lou Beach at the keyboard, is in good form. Sherman stays 10 days, McGuire Sisters follow. Seal.

Le Cabaret, Toronto
Toronto, March 28.
Martha Maxwell, Jack Lander Quartet; \$1.75 cover.

After a four night-and-day shutdown for redecorating and refurbishing the interior of Le Cabaret, headliner Bob Cook has maintained his 150-capacity room, with its black tablecloths, red napkins, damask walls, chandeliers etc., as one of the town's poshest eateries.

He's brought in, for the next two weeks, Martha Maxwell, a personable singer, for her visit to Canada. Clad in a black evening gown when caught, she proves herself a songstress with power and splendid diction.

She opens with a buoyant "Hello, Hello There," switches into a breezy medley of John hits, changes tempo with balladizing of "Don't Worry About Me," segues into "What Kind of Fool Am I?" and finishes with a "You" medley. All arrangements are by Mike de Napoli. Redhead played on 25 minutes with her fluctuating soprano and contralto.

Former two-piece frontier for Ruby Newman's society arch in Boston, Miss Maxwell is based out of that city. A provocative songstress with convincing styling, she leaves after her Le Cabaret stint for a 20-week tour of Honolulu, Tokyo and Hong Kong. McStay.

Village Vanguard, N. Y.
Art Farmer Quartet, The Group (3), Jerry Tomlinson Trio; \$1.50 cover.

If the reduction of the tab to a \$1.50 a person per show isn't a switch to snare young lovers (as Vanny's lead story of last week suggested) it is at least in lieu of expense count spenders, then it's surely meant to entice young jazz lovers.

Topping the bill is Art Farmer's foursome, and the jazz man who is w.k. on the New York jazz circuit has switched from trumpet to flugel horn for mellowed returns. Making the group even more melodic is Jim Hall, the glittering guitarist who has been in and out of various modern groups lately.

Quartet knacks off jump tunes in the modern groove in a broadly tasteful way, interjected with some really fresh—and humorous—drum breaks from Walter Perkins. Butch

Warren fills out the beat on bass. Farmer also structures fascinating ballad interpretations on the flugel, such as his "What's New?" turn.

The Group, two guys and a girl, are making their New York debut low at the Vanguard, and impress as a trio with commercial values (RCA Victor thinks so, anyhow, with an LP from the kids coming out).

A sort of modernized Modernaires, The Group has a fresh collegiate look with punched up standard arrangements to match. From a musical standpoint, their advantage is in some wildly gymnastic harmonies in the high registers with pretty, blonde Anne Gable taking the lead.

Larry Benson and Tom Kampman sing close over either shoulder of the chick, clicking beat in a driving arrangement of a "West Side Story" tune and an affecting interpretation of the haunting "Jeany." Some of the other standards—"I Hear Music," "Get Me to the Church on Time" etc.—seem somewhat imitative and a little square.

Backing The Group nicely, and opening the show with a lively instrumental set, is the Jerry Tomlinson Trio—Tomlinson's drums, Richard Davis' bass and Bob Phillips' (very tasty) piano. Bill.

Cave, Vancouver, B.C.
Vancouver, B.C., March 27.
Mamie Van Doren with Gary Menteer; Buddy Lester, Dancing Debs (4), Chris Gage Orch (7); \$2.25 admission.

Cavemen Ken Stauffer and Bob Milton are in with one of their top entries of the year, with curvaceous Mamie Van Doren and comic Buddy Lester splitting the star billing.

Miss Van Doren plays her screen siren image to the hilt and retails a fancy packaged song and dance format with new male aide Gary Menteer. The act, on the road for two years, has been trimmed to a smoothly polished 35-minute turn for this setting.

With vocal arrangements by Johnny Mandell and continually by Jack Brooks, Miss Van Doren sings and dances engagingly enough, but the essence of her appeal lies in the svelte figure she displays so seductively. Via a lavender spangled gown that breaks away to a revealing bikini and a brown chiffon sheath beautifully molded to her vital statistics, her calculated wardrobe leaves little to the imagination.

Menteer capably fills the lull of Miss Van Doren's one costume change with his "All I Need Is A Girl" song and dance. Standout number is a big production closer, "A Good Man Is Hard To Find," with Menteer donning the ingenious rubber masks created by MGM's Bill Tuttle to portray Miss Van Doren's masculine choices.

Buddy Lester's riotous routine spans standup, visual and musical humor. He gets to his audience very quickly with a rapid series of one-liners, ad lib and running gags, and it's a romp for him the rest of the way home. For he adds visual comedy with his big box of funny hats and many tag lines and tops his turn with a sock "Carnival in Venice" trumpet finish. He encores solidly with a nostalgic song-and-soot shoe Pat Joey hit.

Dancing Debs open with "Sing Sing Sing" production number and Chris Gage orch, not always as sharp with cues as usual, are okay musically for show backing and intermission dancing.

Bill is in for two frames with Milton Berle package next up. Shaw.

Duvernay, Hull, P.Q.
Hull, March 30.
Danielle Clary, Brian Brown Trio; \$1 cover.

Danielle Clary is a chanteuse from France, no relation to Robert, and a solid bet for any nitty or lounge room. Gal is stacked, and grows in showtime every item. Also, she has a sock set of pipes, uses them to advantage and backs the stint with nice arrangements, good staging and a professional slickness that sells everything.

Naturally, she plays the French tunes big, but is comfortable in almost any category she routines. She collects solid mits through-out. Backing by Brian Brown Trio, house combo, is slick.

Miss Clary is in the Duvernay's Executive Penthouse to April 6. Jeri Joly Trio plays in hotel's Richelieu Lounge. Gorm.

Holiday House, Pitt
Pittsburgh, March 28.
Xavier Cugat & Abbe Lane
(with Jack Del Rio and Cachito),
Braccia & Tybee, Ralph DiStefano
Orch (12), Al Morell's Organ Trio;
\$1.95 cover.

Abbe Lane made this huge plushery, with a packed house of over 700 patrons, look like an apartment with enthusiastic potential play backers during her 50 minutes. She is one of the best saleswomen around in the singing field and her merchandise is tastefully presented.

Since practically every song was a winner, it is difficult to pick out the outstanding portion of her turn but she got her biggest mits when she sang a medley of songs associated with Xavier Cugat's career. They included "My Shave," "Perfidia," "Frenesi," "Besame Mucho" and "Chiu Chiu."

Cugat, himself, remained quietly in the background conducting the Ralph DiStefano Orch during most of the show but did step out and manage a few old jokes that he could well do without.

Braccia & Tybee get the show off to a fiery start with a brilliant lerp turn. They had to come back for two bows after doing an encore. They return at the end of Miss Lane's stint for a very professional cha-cha.

Spotted in the middle of Miss Lane's act to allow her to change, Jack Del Rio had the audience with him all the way on his home solo.

Ralph DiStefano's Orch, with the help of Cachito on drums and Del Rio on the bongos, sounded like the old Cugat band which was probably the best Latin orchestra ever assembled. Al Morell's Organ Trio does their usual excellent job in playing for dancing and the lulls.

Layout in until April 7. Lit.

Dino's Lodge, L.A.
Los Angeles, March 28.
Carol Brent, Jack Elton, Steve LaFever no cover, no minimum.

For her first several numbers, Carol Brent's autobiographical emphasis with her song titles seems a bit over-confessional ("I've Got A Lot of Living To Do," "I Could Have Danced All Night," "I Wish I Could Shimmy Like My Sister Kate," "I Left My Heart in San Francisco"). But a fast switch to her cool version of "The Very Thought of You" puts things back into proper focus.

Segueing from Frisco's hungry 1 to L.A.'s Dino's Lodge, the lilting singer shows same self-assurance she displayed here almost a year ago but unwisely deploys from her best, balladry, to a couple of ill-advised jump tunes. Jack Elton and Steve LaFever play the piano and bass fiddle as well as ever—in constant listeners. Miss Brent closes Sunday 71. Robe.

Hearing 20s, San Diego
San Diego, March 27.
Frankie Laine, Johnny Adama
band (with Ray Barr and Stanley
Kaye); \$2.50 admission.

Frankie Laine is Frankie Laine and that's just fine with the first-nighters here at Art Hirsch's Hearing 20s. With his pipes full and vigorous as always, Laine's turn leans markedly to his record hits of the past.

He belts out such items as "Moonlight Gambler," "Lucky Old Sun," "Jambal," et al. He also scores with "I Believe" and "What Kind of Fool Am I" the latter his only venture into this season's output. Only saw to Laine's performance, and a small one at that, is tendency toward a stilted patter, partly undoing the warm communication established in his songs.

Laine continues his laudable practice of selling autographed albums in the lobby, proceeds going to the Damon Runyon Cancer Fund.

DeMille's Bellini Spec

Continued from page 1
and "The Buccaneer" will be obtained, also film clip of the hit the late producer-director did in "Sunset Boulevard," playing himself.

Spec will also focus on the patriotic and humanitarian activities of DeMille. Stanley Roberts conceived idea and will co-produce with Henry Wilson, longtime DeMille production aide. DeMille trust will channel its proceeds from the spec to a charity.

New Acts

AL HIRT & CO.
Songs, Instrumentals, Comedy
30 Mins.

Riviera, Las Vegas

As a lounge attraction in Vegas, Al Hirt and his musical colleagues built up a cult which is sure to be expanded now that Nick Castle has given the group the glamour of imaginative staging, added two pretty girl singers (Klaine Tavaro and Dorothy Gill), four handsome male singers (Tom Allison, Gordon Cornish, Bill Cunningham, Mark Wilder), songs and comedy patter for Hirt, and dramatic lighting by Hugo Granata. The mixture flows evenly, and even the charm of the bearded 300-pounder is highlighted throughout. At times his trumpet kibbles mischievously while the girls are dueting, and several times during his solos he's interrupted by appreciative applause. One of these interruptions comes during the third (triple tongue) of four variations in "Carnival in Venice."

"Holiday With Brass," "I Can't Get Started," "I Love Paris," "Tin Roof Blues," "Down By The Riverside," "Personality," "Down South," and "I'm On My Way" are some of the other numbers presented.

Not only is Hirt a technician highly respected by other musicians, he's a comedian to be reckoned with, and his soft Louisiana-accented singing voice is a pleasure to hear. He's surrounded himself with musicians of the right New Orleans school which invariably sends a message to start toes tapping and fingers snapping. In addition to trumpeter Hirt, Fred Crane is on piano; Jim Zitano, drums; Lowell Miller, bass; Gerry Hirt, trombone; and Pee Wee Spittlers, clarinet. The tiny Spittlers is a fine pantomime foil for the gigantic but graceful Hirt, and together they pull many of the act's yocks.

Summing up: Al Hirt's new look for the big showrooms is certain to gain for him countless auditoriums full of new fans. The act is refreshing, fast-moving, colorful both musically and visually, and it will certainly draw repeat patrons. Duke.

JEAN CARROLL

Songs
20 mins.
4th Dimension, Winnipeg

Making one of her several local nitery appearances, this U.S.-born nitery appearances, this U.S.-born, now Winnipeg resident colored songstress, continues to establish herself as one of western Canada's top thrushes. Miss Carroll's selections are wisely devoted to jazz, her throaty, well-controlled pipes being perfectly suited to this idiom.

Her up-tempo "Lover Come Back," "Just in Time" and "Fever" were just as solid as the slower "Misty" and "Easy Living."

Only criticism is lack of disciplined gag through piping bits, which could prove disadvantageous with a less interested audience. Vocally, however, she is well suited to radio, tv or nitery media. (Obviously she is not to be confused with U.S. comedienne Jean Carroll). Huca.

CLOVER BOYS (3)

Songs, Comedy

41 Mins.

Goldstone, Ottawa

Clover Boys premed seven years ago as a chant foursome, switched to instruments-and-chant when the Elvis slack rose, lost a member early this year, end up as a pipe-instrument threesome with comedy bits. Claude Lamarche, native of Ottawa, handles vocal solos and plays standup drums plus emceeing. Johnnie Miller features satiric apings and plays guitar. David St. James plays bass guitar, joins in warble items and solos in a Japanese laugh bit. Trio also offers piano comedy to diskling of Stan Freberg's "calypso recording session" and a Smith-Prima slicing. The stint is strongest in the chant slot, particularly on ballads with a definite beat.

While comedy is a solid idea to switch moods and add color, scripting and staging could be a lot crisper. Boys work hard but it stays close to the lampshade-for-a-hat stand, needs tightening. As they stand, the three Clover Boys are good for lounge, nitery.

JIM DOOLEY

Songs

20 Mins.

Living Room, N.Y.

Jim Dooley is a singer who leans toward the folksters. However, he seems to have a wider horizon, bringing an air of professionalism to this calling. He seems to entertain as well.

Dooley accompanies himself on the guitar. He culls his numbers from many fields, including those not strictly in the folk province. It's this tendency that gives him roundness. He'll tackle "John Birch Society" as well as a tune that might have been written for the Irish revolutionists and also dwells lovingly on a sentimental ballad as well. One of his strong-points is his gab between numbers. Some of it is consequential, and frequently it's disarming enough to amuse the customers while catching his breath. Seems eligible for a lot of situations. Jose.

STANTON & PEDDIE

Songs, Comedy

20 Mins.

Marshall, Reno

Danny Stanton & Eddie Peddie, showcasing their new act here for the first time, suggest they could become top regulars. Both are vet showmen and the talent is obvious.

Stanton, handsome and assured, plays the straight role; Peddie, ren of the Yagabonds, is a natural for the comedic roles. Two waste no time at warming the room, dive head first into the routines with much authority.

Stanton shows good voice on "Lot of Living" and carbons of Frankie Laine, Nat Cole, Tony Martin, Eddie Fisher. Peddie wins attention for his harmonica and string bass work, and wise use of facial mobility.

At this embryonic point there's all indication two will come up with a polished, valuable act. With more work on special routines, tighter control, and fresh material, Stanton & Peddie should become a noted duo. Long.

THE KOOL KATZ (3)

Musical

10 Mins.

Pavilion, Glasgow

Neatly-garbed act exploits well the pop music field, and have strong appeal to younger outfronters. Act (2 guitars, 1 drummer) shows good movement and rhythm sense, and gives specially skillful interpretation of "Wonderful Land" on guitars. Also score with the vocal of "Island of Dreams." Act winds well with a sprinkling of comedy in singing of "Loop-de-Loop."

Formerly a quartet, trio scores strongly with the customers at this city-centre vaudeville, and seems okay for most vaude and tv markets. Gard.

MCA Vs. Ty Hardin

Continued from page 2

that no commissions are due to MCA after the date agency went out of business. SAC, however, has stated that commissions are due to the outfit on jobs booked for its members. However, since MCA is no longer able to service clients for whom it obtained employment, commissions were sliced to 5%.

The first test case was filed sometime ago against Richard Chamberlain, but a settlement halted litigation.

Hale Grix Picks

Continued from page 2

original story, P. F. Campanile, M. Franciosa, N. Loy, C. Bernari for "Four Days of Naples." Titianus-Metro, best screenplay, Regina Bianchi, for "Four Days," as best supporting actress, Romola Valli in "Milanese Story." Galatea, for best supporting actor, Piero Piccolone for "Salvatore Giuliano," best music, Gianni De Venanzo, best black and white lensing, also "Giuliano." Giuseppe Rotunno best color photography for "Family Chronicle." Titianus-Metro, best sets, Luigi Schaerance, and best costumes, Piero Tosi, both for "Scimita." Ergas-Columbia, Francisco Truffaut, best director of foreign film, "Julen and Jim" (France).

C. O. O. O. O.
Connection, Living Theatre (11-14-48)
 in repertory with "Man in Man", closed
 last Sunday afternoon (21)
Man's Struggle, Theatre Four (12-3-48)
 closed last Sunday (24) after 4th per-
 formance.
Madness, Gay Sheridan Sq. (12-14-48)
 closed last Sunday (24) after 2nd per-
 formance.
Man in Man, Living Theatre (12-14-48)
 in repertory with "Connection", closed
 last Sunday night (24)
On God, Four St. Phoenix (12-15-48)
 started to last last Sunday (24) after
 4th performance.

LEGIT'S BIG BANKROLLERS

Post-Mortem Study of Tryout Flop: Shep Traube Says It Might Have Cost Him 40G to Bring in 'Memo'

Shepard Traube, whose folding of "Memo" in Boston earlier this month was publicly rapped by Glenn Bass, his nominal co-producer on the venture, has revealed how economics may prompt the closing of a show during its pre-Broadway tryout.

According to the producer-director, the Allan Scott play, requiring a single set, eight actors, three understudies, two stage managers, a pressagent, business manager and a crew of a carpenter, two electricians and a property man, was capitalized at \$100,000 without provision for overhead.

The financial condition prior to its Feb. 27 debut at the Shubert Theatre, New Haven, reflected production costs under \$60,000; bonds covering the actors, \$14,000, and stagehands, \$1,000; deposit on the Longacre Theatre, N.Y., \$5,000, and cash balance, around \$10,000.

The New Haven engagement of five performances represented an operating loss of over \$11,000 on a gross of \$10,000. The comedy then moved to the Wilbur Theatre, Boston, where it was booked for two-week stand starting March 5. The advance in Boston for the show, which needed around \$22,000 weekly to break even out-of-town, was about \$5,000. (Traube figures the production could have broken even in New York at well under \$20,000 weekly.)

The gross for the first week at the Wilbur was \$8,000 for seven performances, resulting in an operating loss of over \$17,000 on the stands. Costs for the week had been increased by advertising and promotion expenditures. Four of the five Boston reviewers panned the show. There was no box-office activity and the advance for the second week was only \$1,000.

As sole general partner, Traube (Continued on page 108)

'Pengo' to Fold April 20 When Chas. Boyer Exits For London 'Man & Boy'

Charles Boyer will withdraw April 20 as star of the Broadway production of "Lord Pengo." That'll give him a breather of a few months between legit assignments. He's due to star next season in Terrence Rattigan's "Man and Boy," to be produced by Irene Mayer Schick and M. M. Townsend Ltd., first in London and then in New York. The show is slated to put in two months on the West End prior to opening Nov. 12 on Broadway.

Rehearsals for the Rattigan play, which is earmarked for a September opening on the West End, are scheduled to begin in London around the end of July. Before heading overseas, Boyer will presumably spend some time on the Coast on business concerning Four Star Television. He's partnered in the operation of that outfit.

Agnes Moorehead, who has the key female role in "Pengo" has key female role in "Pengo" leaves next Monday (1) to appear in new Jerry Lewis film, "Who's Minding the Store?" Her role will be taken over by Constance Carpenter. "Pengo" will close when Boyer leaves.

The Rattigan play is to be staged by Peter Wood.

Producers-Stages Revue For USO Overseas Tour

M. J. Beyer, previously with USO overseas shows as producer, manager and performer, will hereafter confine her activities to producing and directing for the organization. She's assembling a revue, "Broadway Showtime," for a 12-week tour of the Far Eastern Command starting next month.

The revue, which she'll also stage, begins rehearsals April 12.

Actors' Revenge

Since Marguerite Gaudier, the heroine of "The Lady of the Camellias," is a tubercular victim, the actress playing the part must have several spasms of wracking, handkerchief-at-the-mouth coughing. At the premiere of the new revival of the old Dumas drama last week at the Winter Garden, N.Y., the audience appeared to become infected with the tendency, and some of the other players even joined in.

As a nearby first-nighter finally commented, "Audiences always get restless at dull plays, but this is the first time I ever knew of actors coughing back at the customers."

Lincoln Rep-NYU Partner in New Theatre Project

New York Univ. is providing land, probably in Greenwich Village for a theatre to be erected as a temporary home for the Lincoln Repertory Co. A campaign to raise funds for the rapid construction of the theatre so it will be ready for occupancy next fall is to be spearheaded by Broadway producer-reviver Robert W. Dowling, who's also N. Y. Mayor Robert F. Wagner's adviser on cultural matters.

The repertory company is to remain at the theatre until the completion of the Vivian Beaumont Theatre as its regular Lincoln Center home. It's anticipated that the theatre to be built on NYU property may be occupied by the repertory company for about two years. The university will take over ownership of the house when the repertory company vacates the premises.

These factors concerning the NYU tie-in with the Lincoln Center Repertory Co. will presumably be divulged next week at a press conference in N. Y. Those scheduled to be present at the confab include Ella Kanan and Robert Whitehead, codirectors of the repertory unit; Peggy Wood, president of the American National Theatre & Academy; Dowling, who's also connected with ANTA, and reps of NYU. Dowling, head of the City Investing Realty firm, is partnered with Whitehead in the operation of Producers Theatre, a Broadway production organization.

The press confab had been set for today (Wed.), but was postponed.

Miami's Coconut Grove In the Black, 1st Time

Miami, April 2. For the first time since its inception, Coconut Grove Playhouse is operating in the black, according to its new producers, Ezy Bufman and Stan Selden. Its winter schedule ends May 1, after a two-week run of "Never Too Late," starring Jean Bennett and Fred Clark. Billed as a "pre-London tryout" of the Broadway hit, this company will also be directed by George Abbott.

Encouraged by the successful winter season, Bufman and Selden have appointed Kip Cohen (now production stage manager) as managing director of the Playhouse, to produce a strenuous season of music and drama, opening July 2. Cohen came here from the Actors' Directors Studio in California. Last summer he managed the Peninsula Players of Fish Creek, Wis.

9 BACKERS ANTE 660G IN 4 SHOWS

By JESSE GROSS

Broadway legit is jumping with well-heeled angels. It's paradoxical, considering the difficulty most producers have had this season in getting financing. The tight money condition appears to apply mostly to the marginal investor, whose gambling instinct was soured by the stock market decline last summer and more recently by the lengthy newspaper blackout in New York.

Big spenders, though, have been coming through with hefty investments in a number of shows. These entries include such recent Broadway arrivals as "Tovarich," "Enter Laughing," "The Riot Act" and "The Lady of the Camellias," which folded last Saturday (30) after 13 performances. Nine backers, either independently or as investment syndicate heads, are represented by a combined stake of around \$600,000 in the four productions on which the total capitalization is \$631,000.

In the case of "Tovarich," co-producer Sylvia Harris and her husband, Joseph Harris, the musical's associate producer, are listed among the limited partners with an investment of \$250,250. Of that amount, Harris says that \$50,000-\$70,000 was put up by business (Continued on page 107)

Cut 'Sophie' Tour; Set N.Y. Previews

"Sophie," the Broadway-bound musical based on the early career of Sophie Tucker, is cutting short its stand at the Erlanger Theatre, Philadelphia, from three to two weeks. The production, which played six performances at the Erlanger last week after moving from the Fisher Theatre, Detroit, will cut Philly for New York following the evening performance next Saturday (6).

The move to New York will also eliminate three weeks of playing time at the Shubert Theatre, Boston, which was to have followed the Philly booking. "Sophie" had originally been scheduled to come into New York for a May 9 opening at the Winter Garden Theatre. The closing last Saturday (30) of "The Lady of the Camellias," which had been berthed at the Winter Garden as an interim booking, and the end of the newspaper blackout in New York prompted the cancellation of the "Sophie" out-of-town dates in favor of a move to Manhattan for previews, to be followed by an opening, probably later this month instead of May 9.

PLAN DALLAS TRYOUT FOR 'APOLLO' MUSICAL

"Apollo and Miss Agnes," a musical version of Jean Giraudoux's "The Apollo of Bellus" which Bob Banner Associates plans producing on Broadway early next year, is to be tried out in August at the State Fair Music Hall, Dallas, with David Wayne as singing male lead. R'M mark the entry into legit of the Banner outfit, heretofore principally active in television production.

The Carol Burnett musical specials are among the tv shows produced by BBA. Banner will be in Dallas earlier in the summer to serve as executive producer of the Music Hall's June 24-July 7 presentation of "Calamity Jane," starring Miss Burnett. The show will then move to New York for taping as a CBS-TV spectacular.

The book for "Apollo" was written by Banner and his wife, Alice, in collaboration with Alan Scott, who's also responsible for the lyrics. The music was composed by Keith Tester and Marilyn Scott.

London 'Succeed' Success Reverses Succession of B'way Import Flops; Rave Reviews, Some Qualifications

London, April 2

N. Y. Visitor Potential

Important conventions, exhibitions and meetings in New York this week and next, with the estimated out-of-town attendance of each, include:

April 1-3, AFL-CIO Committee on Political Education (1,000); American Bankers Assn. and National Installment Credit Conference (2,000).

April 1-5, Greater New York Safety Council (2,000).

April 4-6, Antiquarian Book Fair (3,000); Speech Assn. of Eastern States (1,000).

April 13-31, International Auto Show (200,000).

'Oliver' Ad Bill Record \$113,488; Net Hits \$35,901

David Merrick, never one to pinch pennies on the promotion of his Broadway productions, has outdone himself with "Oliver." Special advertising costs for the sell-out musical, which opened at the Imperial Theatre, N. Y., during the newspaper blackout, totaled \$113,488 as of last March 9.

That advertising outlay, in excess of \$5,000 or so shelled out weekly by the presentation as its share of routine ad expenditures, is believed to be unprecedented for a Broadway production. The tab on special advertising as of the show's Jan. 6 pre-opening at the Imperial, which followed a 20-week hinterland tryout and two weeks of previews in N.Y., was \$15,000.

Another \$94,500 for special magazine, radio and television post-opening advertising is reflected in a March 9 audit of the presentation's first nine weeks of regular performances at the Imperial. The operating profit for that nine-week period, with the musical clearing from \$18,000 to \$16,700 weekly on capacity business, was \$141,500.

As of its Main Stem opening, when the backers had been repaid their \$250,000 investment, the production had a net profit of \$1,114. That amount added to the subsequent operating profit, less the special post-opening advertising expense and additional production costs of \$12,215, left "Oliver" with a net profit of \$35,901 as of March 9.

Donald Albery, who produced the Lionel Bart adaptation of Charles Dickens' novel, "Oliver Twist," in London, is partnered with Merrick in the Broadway presentation. Co-starring in the musical at the Imperial are Clive Revill and Georgia Brown.

Cort Macy Going to D.C. For Cultural Exchange Spot

Gertrude Macy, director of the New York-based International Cultural Exchange Service of the American National Theatre & Academy, left last Monday (1) for Washington to serve in the State Dept. as consultant to Glenn G. Wolfe, director of the Office of Cultural Presentations, Bureau of Educational & Cultural Affairs. ICES is being dissolved by ANTA with the takeover by the State Dept. in Washington of full administration of the cultural exchange program.

A New York office will be maintained by the State Dept. to contact agents and managers regarding the availability of talent for overseas tours. It'll be headed by Beverly Gershtin, with Anne Shorley as assistant. Both have been associated with ICES.

Although there was a substantial, weighty verdict in favor, the London critics reacted unevenly to the latest Broadway import, "How to Succeed in Business Without Really Trying," which opened at the Shaftesbury Theatre last Thursday (28). The show is under the management of Dorchester Productions, a new Anglo-American outfit headed by Arthur Lewis. Most of the reviewers predicted a healthy, substantial run, and one side-writer held the view that it would stay for as many years as there are words in the title.

One of the most enthusiastic comments came from Herbert Kretzmer, in the Daily Express, who described it as the most widely lauded American musical since "West Side Story" and added, "Let me waste no time in saying that it is great." He offered the qualification, "Not perhaps as great as they said it would be and not great all the time," but called it buoyant enough and successful enough to make the half-dozen musicals that have opened in London during the last year seem almost anemic by comparison.

Bernard Levin's Daily Mail re- (Continued on page 108)

Set Foreign Artist List For Sixth Osaka Fest; Japan Tours to Follow

Tokyo, April 2.

Artists from Austria, England, France, Finland, Yugoslavia and Japan will perform at the sixth Osaka International Festival, to be held in Japan's second city April 13-May 6. Eighteen programs are scheduled for the fest, which will open with the London Symphony at its full strength of about 100 musicians under conductor Pierre Monteux. Other conductors traveling with the orchestra are Antal Dorati and Georg Solti.

Kim Borg, Finnish baritone, will give a recital and a concert with the Osaka Philharmonic under the baton of Takashi Asahina. He becomes the first Finnish artist to perform at the annual event. French pianist Robert Casadeaux will also have a recital and a concert, his with the Tokyo Symphony conducted by Masashi Ueda.

Ricardo Odnoposoff, Austrian violinist, will be heard in a recital with Hans Graf at the piano and in concert with the Tokyo Symphony. The Paris Opera Ballet will perform four different programs toward the close of the fest, with the Tokyo Philharmonic playing.

The 13-member Yugoslav chamber group, known as the Zagreb Soloists, also the first artists from their country to perform at the fest, will give two concerts conducted by cellist Antonio Janigro. The performance of the Japanese non drama, a regular event at the festival, will be repeated.

As in years past, once their Osaka commitments are completed, the foreign performers will play Tokyo and other key cities.

'Beebe' Producer Plans Dual-Bill for Off-B'way

Judy Mutherford Marechal, co-producer of "The Days and Nights of Beebe Fenstermaker" at the Sheridan Square Playhouse, N.Y., has another entry scheduled for off-Broadway presentation this spring. It's a double-bill consisting of "Sarah and the Sex" and "That Dirty Old Man," by Lewis John Carline.

Mrs. Marechal also began conducting a 10-week course on off-Broadway producing last week at the Actors Playhouse, N.Y. Sessions are being held successive Monday evenings and the title for the program is "What Time Is Your 8:30 Curtain Tonight?" a question frequently asked of box-office treasurers.

Some More of That Weird Belgian Self-Regulation; 'Gypsy' Slashed

By JOHN FLANNERY

Brussels, April 2. A nice piece of Americana has just been sliced to shreds for local consumption: Running time of "Gypsy," 140 minutes, has been cut to 90 minutes and in that form has made its initial bow at Eldorado, one of the largest Brussels cinemas.

There is no official censorship in Belgium but films are submitted to a (very much criticized) commission, members of which decide if submitted product can be seen by both adults and minors. Some minor cuts are often made and joyfully consented in order to obtain a "U" certificate. But more often distributing companies take the law in their hands and censor their films beyond recognition. Some years ago such a fate befell "The King and I": all songs were cut and the film was shown as a "straight" comedy. "The Man in the Grey Flannel Suit" lost on the way some of its characters and became incomprehensible. Now "Gypsy" has been reduced to skeleton size.

No wonder attendance of Belgian cinemas has dropped alarmingly, in some cases by 50%. Too often ticket buyers feel cheated. Only blockbusters make money but they are few and far between.

N.Y.C. Ballet Salvaging Own Identity in Move To the Lincoln Center

Strong doubts entertained by the New York City Ballet about moving to Lincoln Center, where it feared it would lose bargaining power under the elaborate structure of priorities, have been resolved. The group will move, apparently it's a two-year "test," opening April 23, 1968, coincident with the New York World's Fair inaugural, for a 20-week season. Another 20-week season in 1969 is also under contract.

The Ballet will play the New York State Theatre, the second unit at Lincoln Center, facing Philharmonic Hall. The maximum scale of \$4.55, prevailing at New York City Center on West 54th Street, will be maintained. That was a main battle.

An official handout last Thursday (28) was a joint statement by Newbold Morris, of the N.Y. Center, and William Schuman, of Lincoln Center. Lincoln Kirstein, heretofore the sparkplug of the ballet and known to have been the big Doubting Thomas on the moveover, was mentioned midway in the handout in this paragraph, which the trade thought significant: "At Lincoln Center, the New York City Ballet, headed by George Balanchine, its artistic director, and Lincoln Kirstein, its general director, will continue to operate under the auspices, direction and responsibility of City Center."

The handout also confirmed that there are negotiations pending to move the N.Y. City Opera, which has fall and spring seasons under Julius Rudel, into Lincoln Center. It is stated that the building on 55th Street, the former Moore Temple, will continue to house the other activities of the city-sponsored low-admission performing arts project.

Set 'Return' and 'Academy' For Matinee at de Lys

The fourth Lucille Lortel production for this season's American National Theatre & Academy matinee series at her Theatre de Lys, N.Y., will be a double-bill of Italian playwright Mario Proust's "The Return" and "The Academy." Ira Cifer is directing the offering for presentation at the de Lys next Tuesday afternoon (23).

The cast will include Jacqueline Brookes, David Margulies and Jean Crayden, all currently appearing in the off-Broadway production of "Six Characters in Search of an Author."

David Cole, who played the small boy possessed by an evil spirit in "The Innocents" in 1966, is currently appearing in the West End in "Through the Garden Wall."

'Candida' at Charles, Hub

Boston, April 2.

The opening tomorrow night (Wed.) of "Candida" at the Charles Playhouse here will be a benefit for the rebuilding fund of the resident professional theatre, which was closed for two weeks recently because of a fire. Geyde Danflore plays the title role in the comedy, which was directed by Michael Murray, coproducer at the Charles with Frank Sogus.

The run of "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Bad," which was interrupted by the fire, ended last Sunday (31).

Paul Shyre Quits Miller's Miller, 5th in 5 Years

Milwaukee, April 2.

Paul Shyre has resigned as artistic director of the Fred Miller Theatre. The off-Broadway author, producer, actor and director undertook the local assignment at the start of the current season. He had a one-year contract at \$250 weekly, with options.

Since 1958, there's been an almost continuous turnover at the Miller in the artistic director spot. This has been attributed to friction between the individuals involved and Drama Inc., which operates the Miller. Those who departed in prior years were Mrs. Mary John, 1958; Edward Mangum, 1959; Ray Boyle, 1961; and Joyce Henry, 1962. Summer Kernan, publicist for the spot for three years, also left last year.

Syre reportedly did not have the authority to hire and fire and it's understood that he informed Charles McMahon, Drama Inc. president, that he would not remain at the Miller unless he was delegated that power. The executive board, however, issued a statement saying, "Shyre has not demonstrated the qualities required for administering the theatre and it would not be in the interests of the community to put the control in his hands to run as he sees fit."

Indications are that Jack McGuigan, general manager, may be groomed to succeed Syre with the title of general manager-producer. The Miller, a theatre-in-the-round which was the recipient last year of a \$100,000 Ford Foundation grant, is currently presenting George Kelly's "The Show-Off" as the final bill of the season. The production, directed by Charles Olson with Richard Venture in the title role opened March 20 and ends next Sunday (7).

Drama Inc. is mulling plans for a local drive to raise \$25,000 for rehearsal and pre-opening expenses for next season.

BRUSSELS BALLET SETS GLOBAL TOUR

Brussels, April 2.

The 20th Century Ballet Co., which under choreographer Maurice Bejart's direction helped save the life of Belgium's No. 1 opera house, the Monnaie, is presently winding up a lively season and will then undertake an extensive world tour with stops in Paris, Buenos Aires, Montevideo, Rio de Janeiro, Lima, Mexico, Caracas, Vashback and Athens.

Belgian ballet was non-existent before Bejart took over. Undoubtedly influenced by Jerome Robbins, he scored with new stagings of Stravinsky's "Rites of Spring," Ravel's "Bolero" and a medieval legend based on the story of the Four Aymond brothers, a masterly production that scored at last year's Edinburgh Festival. Thus new blood was brought to a dying opera house and an entirely new audience has contributed to healthier finances. Bejart also staged revolutionary version of "Tales of Hoffmann" to be presented at forthcoming Festival des Nations in Paris where it was first rejected on purely chauvinistic grounds.

SCHEDULE 'WHEN BOOK' AS PASADENA TRYOUT

Hollywood, April 2.

Arthur O'Connell and Martha Scott will enter in "Open Book," a new play by Hugh White and Nat Perrin, to open April 18 at the Pasadena Playhouse for four-week run before heading for Broadway. Thomas B. Henry is producing director.

Merrick Already Has 4 Projects For Next Season

David Merrick, currently represented on Broadway and the road by five productions, has another four earmarked for Main Stem unrolling early next fall. The quartet comprises musical versions of "The Rainmaker" and "The Matchmaker," as well as two British imports, "The Rehearsal" and "Luther."

"Rainbow," the title for the latter treatment of "Rainmaker," is scheduled to open Sept. 2 in Boston. It's to go from there to Philadelphia prior to opening Oct. 23 on Broadway. The National Theatre, Washington, has been booked for "Matchmaker" starting Oct. 21, but a date hasn't been set yet for the New York preem.

"Rehearsal" is scheduled to open on Broadway the week of Sept. 20 after a series of previews in New York for Broadway that same week or the following frame is "Luther," with Albert Finney starring in the role he originated on the West End. "Rehearsal," by Jean Anouilh and translated by Pamela Mannford-Johnson and Kitty Black, will be staged by Peter Cox. "Luther," written by John Osborne, will be directed by Tony Richardson.

N. Richard Nash, author of "Rainmaker," which Ethel Lindner Reiner and Hope Abelson produced on Broadway in 1954, provided his own adaptation for the tuner, which has music and lyrics by Tom Jones and Harvey Schmidt. The musical, with large Broadway playing the role originally in the straight play by Geraldine Page, will be staged by Joseph Anthony. Agnes de Mille will do the choreography.

"Matchmaker," produced on Broadway by Merrick and the Theatre Guild in 1955, will have songs by Mike Stewart and Jerry Herman. The Thornton Wilder comedy is a rewritten version by the author of his own play, "The Merchant of Yonkers," based on an old German work.

Merrick is represented on the Main Stem by the British musical imports, "Oliver" and "Stop the World—I Want to Get Off," as well as the comedy-drama, "Tchin-Tchin," which was previously done in Paris and London. Out-of-town he has the Broadway-bound "Rattle of a Simple Man," another British import, and the touring production of "World." "Rattle" is playing the Shubert Theatre, Boston, this week and "World" is at the Shubert Theatre, Chicago.

The Broadway production of "World" is in its 27th week at the Shubert Theatre. "Oliver" is in its 12th week at the Imperial and "Tchin-Tchin" is in its 24th week at the Barrymore.

Among Merrick's other mentioned production possibilities are "Time of the Barrowers," by Peter Barnes, and a revue based on Stan Freberg's Capitol Records album, "Stan Freberg presents the United States of America." Freberg, who's working on the sketches for the show with Ken Kesel, is writing the music and lyrics himself.

Antioch College Theatre Stages 5-Oldie Summer

The 500-seat Antioch Amphitheatre, Yellow Springs, O., will open July 3 for the third season of outdoor productions by the Antioch Area Theatre. Meredith Dallas is artistic director for the Antioch College operation, which employs a professional company, augmented by students and area residents.

The schedule through Sept. 8 will include "Twelfth Night," "A Touch of the Poet," "The Devil's Disciple," "The Queen and the Rebels" and "Charley's Aunt."

Shubert Alley Shorts

At the suggestion of Ethel Catty, of the Journal of Commerce, the N.Y. Drama Critics Circle has moved back the date of its vote on the best-of-the-season awards several weeks to April 25, a Thursday. The date was set by Howard Tushman, of the Times, Circle president. The group has heretofore made a point of announcing its awards on a Monday, prior to the news of the Pulitzer Prize winners, and several of the critics reportedly favored retaining that policy. But considering the dearth of representative shows of American authorship, it is figured the later halting will possibly allow the inclusion of at least one more strong entry. As of the moment, the only scheduled Broadway opening after the April 25 deadline is the musical, "Sophie." This year, for the first time, there will be no best-foreign-play award, but simply a best play, regardless of nationality. Incidentally, this year's Pulitzer awards will be announced May 6, a Monday, as usual.

The David Merrick office had a conflict of openings last Monday night (1), the producer went to Boston to attend the preem of the tryout engagement of "Rattle of a Simple Man." His general manager, Jack Schiffman, was in Chicago for the start of the local engagement of the touring edition of "Stop the World—I Want to Get Off." . . . A paperback edition of "The American Dream" and "Zen Story," two plays by Edward Albee, are published this week by the New American Library. . . . Ethel Norton, drama critic for the Boston Record American, was in New York last Thursday night (28) to cover the opening of "Mother Courage."

"My Mother, My Father and Me," based on a book by Burt Blochman, is not Lillian Hellman's first adaptation, as several of the reviews stated. Miss Hellman's previous adaptations included "Montserrat," based on an original by Edmund Spenser; "The Lark," adapted from Jean Anouilh's Paris success, and "Candida," a musical version of the Voltaire story, for which she wrote the book, with music by Leonard Bernstein. Even "The Children's Hour," Miss Hellman's first produced play, though an original dramatization, was based on an actual incident.

Opera and Concert Reviews

Don Carlos (PARIS OPERA HOUSE)

Paris, March 28.

Newest production at the Paris Opera House, a spectacular staging of "Don Carlos" is the first major effort of the current Administration. George Auric is, of course, highly talented, a true musician. Thus it is a double shock, because this "Don Carlos" is an opera production along the lines of the old New York Hippodrome. It has hundreds of characters, animals, scenery and production gimmicks. It has everything imaginable stage-wise, except music. The music is average. The singing is second-rate. There seems little excuse for the talent employed. Louis Quilès is a fine Rodrigue and Suzanne Harvoz is a lovely Elisabeth, but neither of them is a distinguished operatic voice. And they are the best. The other singers do not belong on a major operatic stage.

Auric's excuse? The production cost so much there wasn't enough money left to hire international stellar talent.

Seven sets are beautifully conceived and brilliantly painted by Jacques Dupont. Work was staged by Margherita Wallman (borrowed from La Scala) who handles crowds on a stage with great intelligence and a keen eye. The movements are always good, especially in the big spectacle scenes. In the choruses, the arias, the duets, etc., she permits the singers to ham it up . . . and maybe that doesn't matter, they've got to do something to attract their singing. Though, in fairness it must be admitted that the chorus (on opening night) sang remarkably well.

Pierre Dervaux, in the pit, seemed to be depressed by the proceedings. He is a good musician, a good baton-wielder, not too calisthenic, and usually makes a better showing than he did here. Fact remains that his orchestra covered the voices much too often. Maybe he was being a critic and if he covered some of the voices intentionally he was surely right.

It took about six months to get this production on the stage and the Auric staff says that it cost about \$400,000. Maybe. Numbers are what you make them in an operation of this sort. For instance, the production was given 16 full stage rehearsals with orchestra, etc., the house being darkened 16 performances to make this possible. Well, if you add the "possible income" of the 16 canceled performances to the production cost, and the "overtime" of musicians and crew . . . it is still too high a figure. The actual cost of the production was probably closer to \$200,000. Which is still a lot too much for a singing show without singers.

Kauf.

Boris Godunov (PHILHARMONIC HALL, N.Y.)

Soviet violinist Gutsikoff was first prize winner in the Moscow Tchaikovsky Competition under Sviatoslav Richter. His playing is that of a grand virtuoso. From the start of the program with Bach's B minor sonata to Ravel's "Tzigane" this was unmistakable. At first his playing was detached, poised and showed a certain reserve. After intermission he lifted his private iron curtain and got "involved" with the music in Hindemith's Sonata No. 1. Burning Ravel music underlined his formidable virtuosity.

Artistic enjoyment was greatly complemented by Lydia Pecherzhaya at the piano who performed with considerable personality and feeling. Musically the two artists were in complete accord, the pianist's phrasing responded to the violin in such way as to make the audience aware of Miss Pecherzhaya's major artistry emerging fully as much as Gutsikoff's.

Large audience rendered cheers and ovations. Was rewarded with several encores. Gath.

Countess Maritza (American Opera Society)

"Countess Maritza" by Emmerich Kalman (1892-1953) had an eminently successful and sophisticated revival at Carnegie Hall in the staged concert-version of the American Opera Society. It gave rise to the wonder why there is no spring season anywhere of operetta by Johann Strauss, Lehar, Kalman, Offenbach, et al. Of course they would have to be redone on this pattern to make a contemporary audience and a new generation take to them. (Countess Maritza" had its first NY performance in 1955.)

Vienna Stalder and Met singer Hilde Gueden, had the title role. She was glamorous in voice, looks and gown, thoroughly believable and enjoyable. Young tenor John Reardon did a remarkable job as her partner, considering that the style of the production and singing is in quasi-conversational German. An enchanting newcomer (from Cuba) was Maria Tena Carillo. Ralph Morbit who was also responsible for the staging did an excellent job, though his voice is somewhat on the waning side.

Walter Slesak was the covey explaining the Maritza and most amusing. Gath.

Robt. Stolz-Hans Weigel Finishing New Musical

Composer Robert Stolz and playwright Hans Weigel are completing a new musical, "Ein Schöner Herbst" ("Beautiful Autumn"), which is to be given its world preem June 3 at the Theatre an der Josefstadt, Vienna.

It'll be part of the May 10-June 16 Vienna Festival.

B'way: 'Courage' \$37,909, 'True' 386, 'Strange' \$32,780, 'Enter' 281 1/2, 'Tovarich' 62 1/2, 'My Mother' \$12,889

Broadway continued its decline last week, with a substantial drop for most entries. A few increases were tallied, and the sell-out list was expanded with "Strange Interlude" joining "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

There was one opening last week, "Mother Courage and Her Children" and one closing, "The Lady of the Camelias." The next new entry scheduled for Broadway is "Children from Their Games," which opens April 11 at the Lyceum. The official opening of "Hot Spot," which has been giving preview performances in New York the last fortnight, has again been postponed, this time to April 19 at the Majestic.

"My Mother, My Father and Me," which opened the Saturday before last at the Plymouth Theatre, N.Y., is announced to close next Saturday (6) unless business improves appreciably. The house has been booked by Bonard Productions for May 14 for "The Road to Me," a revue based on the works of James Thurber. The show will have a series of previews in lieu of an out-of-town tryout.

Some of the emergency measures instituted by the League of N.Y. Theatres during the press strike are to be continued now that the papers have resumed publication. The telephone information service for Broadway shows (MU 7-9000) is to be maintained and extensively advertised. Booklets containing data on the Broadway shows in the alphabetical newspaper listings will continue to be circulated in 30 hotels, with the cooperation of the Hotel Assn. of N.Y., and in 100 restaurants, with the cooperation of the Restaurant League of N.Y. and the N.Y. Restaurant Assn.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played; number of performances through last Saturday; top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights); number of seats, capacity gross and net. Price includes 10% Federal and 5% repeated city tax (devoted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (23d wk; 180 p) (\$7.50; 773; \$34,873). Previous week, \$34,946. Last week, \$34,864.

*Calculated Risk, Ambassador (D) (22d wk; 173 p) (\$6.90-\$7.50; 1,156; \$42,828) (Joseph Cotton). Previous week, \$21,840. Last week, \$17,981.

Dear Me, the Sky Is Falling, Music Box (C) (5th wk; 30 p) (\$6.50-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$23,121 with parties. Last week, \$24,004 with parties.

Enter Laughing, Miller's (C) (3d wk; 21 p) (\$6.50-\$7.50; 940; \$20,200) (Sylvia Sydney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,118. Last week, \$24,525.

Funer Thing Happened on the Way to the Forum, Alvin (MC) (47th wk; 375 p) (\$8.00-\$9.40; 1,334; \$65,000) (Zora Mostel). Previous week, \$60,232. Last week, \$60,227.

How to Succeed in Business Without Really Trying, 40th St. (MC) (77th wk; 800 p) (\$9.00; 1,342; \$60,615). Previous week, \$67,514. Last week, \$67,486.

Little Me, Lust-Fontaine (MC) (20th wk; 133 p) (\$9.00; 1,407; \$75,861) (Mae Coscar). Previous week, \$67,104. Last week, \$66,873.

*Lord Pango, Bayale (C) (18th wk; 132 p) (\$6.50-\$7.50; 900; \$42,889) (Charles Boyer). Previous week, \$18,474. Last week, \$18,283. Closes April 26 when Boyer withdraws from the cast.

*Man for All Seasons, ANTA (D) (71st wk; 265 p) (\$8.00-\$7.50; 1,214; \$40,000) (Ethlyn Williams, Thomas Gomez, George Rose). Previous week, \$37,411. Last week, \$37,383.

Mary, Mary, Mayes (C) (100th wk; 800 p) (\$6.50-\$7.50; 1,130; \$43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$37,500. Last week, \$38,976.

Mother Courage and Her Children, Beck (D) (1st wk; 4 p) (\$6.50-\$7.50; 1,200; \$50,000) (Anne Bancroft). Last week, opened Thursday night (28), \$37,000 for four performances and four previews.

Mr. President, St. James (MC) (34th wk; 105 p) (\$9.00; 1,613; \$76,900) (Robert Ryan, Nanette Fabray). Previous week, \$60,232 with parties. Last week, \$60,004 with parties.

My Mother, My Father and Me, Plymouth (C) (2d wk; 8 p) (\$6.50-\$7.50; 900; \$44,000) (Ruth Gordon, Walter Matthau, Lili Darvas). Previous week, about \$14,300 for one performance and five previews. Last week, \$12,000. Provisional closing notice has been posted for next Saturday (6).

Never Too Late, Playhouse (C) (18th wk; 143 p) (\$6.50-\$7.50; \$44; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,303. Last week, \$37,452.

No Strangers, Broadhurst (MC) (34th wk; 436 p) (\$9.20; 1,214; \$62,007). Previous week, \$41,919. Last week, \$43,819.

Oliver, Imperial (MD) (12th wk; 97 p) (\$9.30; 1,428; \$40,000) (Clive Revill, Georgia Brown). Previous week, \$30,351. Last week, \$30,474.

Photo Finish, Alhambra (C) (7th wk; 35 p) (\$6.50-\$7.50; 1,000; \$45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$24,457 with parties. Last week, \$31,717 with parties.

Red Hot, Curt (C) (4th wk; 28 p) (\$6.50-\$7.50; 1,155; \$43,323) (Dorothy Stickney). Previous week, \$4,423. Last week, \$4,544.

*Soldman and Son, Belasco (C) (24th wk; 102 p) (\$6.50-\$7.50; \$67; \$30,235) (Sam Levene). Previous week, \$18,005. Last week, \$18,426.

*Sound of Music, Hellinger (MD) (17th wk; 1,355 p) (\$9.00; 1,567; \$61,500) (Nancy Dussault). Previous week, \$42,182. Last week, \$41,928.

Stop the World—I Want to Get Off, Shubert (MC) (26th wk; 205 p) (\$8.00; 1,441; \$61,000) (Anthony Newley). Previous week, \$42,309. Last week, \$41,776.

Strange Interlude, Hudson (D) (3d wk; 19 p) (\$6.50-\$7.50; 1,045; \$33,000). Previous week, \$32,144 for six performances. Last week, \$32,780 for six performances.

Tell Me, Tell Me, Barrymore (CD) (23d wk; 100 p) (\$6.50-\$7.50; 1,007; \$42,000) (Anthony Quinn, Margaret Leighton). Previous week, \$25,681. Last week, \$25,373. Quinn and Leighton withdraw as costars the week of April 13. Their roles will be taken over by Jack Kingman and Arlene Francis.

*Thousand Clowns, O'Neill (C) (52d wk; 412 p) (\$6.50-\$7.50; 1,076; \$44,730) (Dane Clark). Previous week, \$15,029. Last week, \$13,507. Closes April 13.

Too True to Be Good, 54th St. (C) (3d wk; 22 p) (\$7.50; 1,434; \$54,800) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynn Johns, Ray Middleton, Robert Preston, Cyril Richard, David Wayne). Previous week, \$40,404 with parties. Last week, \$37,004.

Tovarich, Broadway (MC) (2d wk; 16 p) (\$8.50; 1,000; \$60,000) (Vivian Leigh, Jean Pierre Aumont). Previous week, \$73,136 with parties. Last week, \$62,465 with parties.

Who's Afraid of Virginia Woolf? Rose (D) (25th wk; 102 p) (\$8.50-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, \$43,002 with Macy's Theatre Club patronage. Last week, \$42,105 with Macy's Theatre Club patronage.

Closed Last Week
Lady of the Camelias, Winter Garden (D) (2d wk; 13 p) (\$6.50-\$7.50; 1,004; \$62,000). Previous week, about \$14,000 for five performances and two previews. Last week, \$11,975. Closed Saturday (28) at an estimated loss of \$150,000 investment, plus around \$12,000 in excess of that amount.

Other Theatres
Biltmore, Booth, Longacre, Lyceum, Majestic, Morosco, Ziegfeld

For \$135,000 to Theatre Holding Corp. Ltd. of Toronto, the Stratford (Ontario) Shakespearean Festival, has purchased the Avon Theatre (1900) in that city and will restore it as a legit house. Robert Fairfield, Toronto architect who designed the Festival Theatre, will be in charge of redesigning the interior and exterior of the Avon. Extensive alterations are planned but these will not be started until the Festival season for 1953 is over on Sept. 28. (This summer, the Avon will hold "The Mikado," a Festival production, from July 3-Aug. 17.)

Touring Shows
(Figures cover March 31-April 14)
Camelot—Auditorium, N.Y. (April 1-18; closed this week)—Civic, N.O. (March 21); Hartman, Cal. (April 2-9); Penn. Phil. (April 2-10).

Children from Their Games (tryout)—Hartman, New Haven (April 15); moves to N.Y.
How to Succeed in Business Without Really Trying (24 C)—O'Keefe, Toronto (April 1-10).
Mary, Mary (24 C)—Blackstone, Cal. (April 1-10).

Mary, Mary (24 C)—Coconut Grove Playhouse, Miami (April 1-14).
Mary, Mary (24 C)—Wilbur, Boston (April 1-14).
Milk and Honey—Fisher, Det. (April 1-10).

My Fair Lady (24 C)—Split week (April 1-10; Auditorium, Jacksonville, April 1-10).
Papa, Papa—Mann, Cleveland (April 1-10).
Papa, Papa—Mann, Cleveland (April 1-10).
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Sound of Music (24 C)—Colonial, Boston (April 1-10).
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Honey' 45G, Det.; 'Stop' 43G, M'w'lee; 'Sound' 60G, 'School' \$55,539, Best.; 'She' 30G (7), 'Soph' \$23,164 (6), Philly

The road was uneven last week. Several shows did well, with "Camelot" in St. Paul the top-grosser among the musicals and "School for Scandal," a sellout in Boston, the leader among the straight plays. Business was particularly slow, however, for such shows as "Here Today" in Toronto and "Shot in the Dark" and "Take Her, She's Mine" in San Francisco. The touring production of "Stop the World—I Want to Get Off" played to good business last week in its initial road engagement in Milwaukee.

Estimates for Last Week
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE
Battle of a Simple Man, Ford's (C-T) (25 wk; 1,818; \$52,331) (Tammy Grimes, Edward Woodward). Previous week, \$17,050 for five performances with Theatre Guild-American Theatre Society subscription Playhouse, Wilmington. Last week, \$21,227 with TG-ATS subscription.

Boston
Made at Midnight, Wilbur (D-RS) (24 wk; 1,818; \$52,331) (Tammy Grimes, Edward Woodward). Previous week, \$17,050 for five performances with Theatre Guild-American Theatre Society subscription Playhouse, Wilmington. Last week, \$21,227 with TG-ATS subscription.

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Previous week, \$26,104 for six performances split. Last week, \$24,808.

PHILADELPHIA
She Loves Me, Forrest (MC-T) (1st wk) (\$6.00-\$7.50; 1,700; \$65,000) (Barbara Cook, Daniel Mays, Barbara Baxley). Previous week, \$40,404 for eight performances and one preview.

Opened here March 26 to one qualified approval (Gaghan, News) and two negative notices (Murdoch, Inquirer; Schier, Bulletin). Last week, \$30,000 for seven performances with TG-ATS subscription.

Sophie, Erlanger (MC-T) (1st wk) (\$6.00-\$7.50; 1,840; \$60,000). Previous week, about \$40,100 with Fisher Playgoer subscription, Fisher, Detroit.

Opened here March 27 to three negative reviews (Gaghan, News; Murdoch, Inquirer; Schier, Bulletin). Last week, \$23,164 for six performances. Scheduled three-week run here is being cut in a fortnight with musical ending next Saturday (6) for the Winter Garden Theatre, N.Y.

ROCHESTER
How to Succeed in Business Without Really Trying, Auditorium (MC-RS) (Previous week, \$70,300 for seven performances with TG-ATS subscription, Auditorium, Columbus. Last week, \$70,448.

ST. PAUL
Camelot, Auditorium (MC-RS) (1st wk) (\$5.50-\$6.50; 2,007; \$60,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$73,430 with TG-ATS subscription, American, St. Louis. Last week, \$71,472 with TG-ATS subscription.

SAN FRANCISCO
Shot in the Dark, Geary (C-RS) (3d wk) (\$5.40-\$6.50; 1,483; \$41,000) (Elizabeth Seal, Zack Matalon). Previous week, \$17,832 with TG-ATS subscription. Last week, \$15,033 with TG-ATS subscription.

Take Her, She's Mine, Curran (C-RS) (3d wk) (\$5.40-\$6.50; 1,758; \$52,000) (Tom Swell). Previous week, \$24,827 with TG-ATS subscription. Last week, \$18,678.

TORONTO
Here Today, Royal Alexandra (C-RS) (\$5.50; 1,525; \$41,501) (Tallulah Bankhead, Estelle Winwood). Previous week, \$15,184, Shubert, Detroit. Opened here March 25 to one pan (Cohen Star); one play bad-stars good (Evans, Telegram) and one inconclusive (Whittaker, Globe and Mail). Last week, \$13,326.

WASHINGTON
Mary, Mary, National (C-RS) (5th wk) (\$4.95-\$5.75; 1,673; \$48,494) (Martha Wright, Bill McGuire, Michael Evans, Alan Muncie). Previous week, \$44,078. Last week, \$46,005.

SPLIT WEEK
My Fair Lady (MC-T) (Ronald Drake, Gayle Byrne). Previous week, about \$41,500 for seven performances split. Last week, \$40,926 for eight performances split.

Legit Bit
Kather Henson has succeeded Barbara Mayes in the off Broadway production of "Hey, You Light Man."

St. John Terrell, operator of the Music Circus, Lambertville, N.J., is Federal Chairman of the 1944 New Jersey Centenary Celebration Commission.

Equity Library Theatre is presenting "Darkness at Noon" at the Master Theatre, N.Y., through next Sunday afternoon (7).

The publicity staff for the Ringling Bros. and Barnum & Bailey Circus, opening today (Wed.) at Madison Square Garden, N.Y., includes Mae Lyons, general press representative, and Reginald Donohoe, Charles Schuler and Arthur Cantor.

NEW ORLEANS
Carnival, Civic (MC-BT) (Elaine Malbin, David Daniels). Previous week, \$33,067 for seven performances split. Last week, \$28,023 for eight performances Wednesday-Sunday (27-31) on a potential gross capacity of \$41,613. Another \$2,277 was taken in the previous Sunday (24) for two performances at the Municipal Grand Rapids.

PALM BEACH
Mary, Mary, Royal Poinciana (C-BT) (Patricia Smith, Jeffrey Lynn).

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer Stuart Ostrow (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1888). The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tender; comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist; man, distinguished-looking, educated, interested; female, housekeeper, Thelma Ritter type, sings; two men and three women, 40-45, pleasant looking, sing-dance-act well. Do not phone or visit. Appointments from photos and resumes received.

"Rainbow" (MC). Producer, David Merrick (240 W. 46th St., N.Y.; LO 3-7338). Available parts: male, 30's, tall, lively, agile, baritone, must sing well; male, late 30's, tall, rangy, baritone, must sing well; character man, big, warm type, great vigor, must sing well; male, 30's, tall, responsible type, must sing well; male, 18-19, tall, shiny dancer-singer, tender; man, fat, good-natured, sings; female, 18, dancer-singer, cute. Mail photos and resumes to Neil Harlley, c/o above address.

"She Loves Me" (MC). Producers, Harold Prince, Murray Kasha & Philip McKenna (680 Fifth Ave., N.Y.; JU 2-8888). Open call Friday (5) for female singer-dancer who will also understudy eight other girls, at the Alvin Theatre, (230 W. 52d St., N.Y.).

OFF-BROADWAY

"Room Service" (C). Producer, Equity Library Theatre (227 W. 47th St., N.Y.; PL 7-1710). All parts available today (Wed.) from 11:30 a.m. to 4:30 p.m.—all the E.L.T. rehearsal studio (Master Institute, 1684 M. & Riverside Drive, N.Y.). Open inter-racial casting. Rehearsals April 12 to May 8th. Script available at the Drama Book Shop.

"Star of the Morning" (D). Producer Houston Brummett (234 Waverly Place, N.Y.). Available parts: Negro men, 25-35; Negro women, 20-25; Negro character man, about 35; white character men, 40-50. Send photos and resumes to above address.

"The Lion Is Love" (C). Producers, Gerald Krause, Dorothy Olin & Irvin Dorfman (388 West End Ave., N.Y.; SU 7-0198). Available parts for character roles only, all types. Must be able to do authentic English Lancashire dialect. Mail photos and resumes to Ann Giudici (234 Blocher St., N.Y.), for audition appointments. Do not phone or visit.

"The Uncommon Benefactor" (C). Producer, The Uncommon Company (29 W. 67th St., N.Y.; TR 3-8882). Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

TOURING

"Beyond the Fringe" (R). Producer, Alexander M. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 22-30, legit British accents; man, 22-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

Jam Basso Production. Producer, Javier De Leon (c/o Non-

impro Attractions, 161 W. 56th St., N.Y.; CI 7-0150). All-Negro production being formed for world tour, to begin next May in Venezuela. Equity, AGVA and other male and female modern dancers, call above number for audition appointments.

"Foxy And Bess" (MD). Producers, Lenny-Dubin (140 W. 56th St., N.Y.; JU 2-8270). Production is four during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"Romanoff and Juliet" Producer, Thrasher Productions (144 W. 57th St., N.Y.; LT 1-6810). This production will star Walter Blank, and will begin a tour of summer theatres June 2, at the Playhouse in the Park, Philadelphia. All roles open. Mail photos and resumes c/o above address. Script available at Dramatists Play Service (14 E. 20th St., N.Y.).

STOCK

"Trime La Basse" and "Mr. Roberts." Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 56th St., N.Y.; LT 1-3250). Mail photos and resumes to Don Antonelli c/o above address. Do not phone or visit.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Stone (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions for chorus singers April 10; Equity men at 10 a.m., females at 11 a.m., open call; men at 1 p.m. and females at 2 p.m.—all at Central Plaza (111 Second Ave., N.Y.).

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, M. C. Pomeroy and David Sheldon (c/o Sheldon, 43 W. 54th St., N.Y.; PL 7-8380). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

CANAL FULTON, OHIO

Canal Fulton Arena. Producer David Fulford (60 W. 45th St., N.Y.; MU 2-1578). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

FAYETTEVILLE, PA.

Yalem Fule Playhouse. Producer W. H. Putsch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

EPHATA, PA.

Logan Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 234, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenna (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

HAMPTON, N.H.

Hampton Playhouse. Managing directors, John Vari & Alfred Christie (465 E. 34th St., N.Y.; PL 2-7877). Part of "Roe" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 22.

HINSDALE, ILL.

Half Creek Playhouse. Producer, Clyde W. List (Box 228, Hinsdale, Ill.; FA 3-3488). Parts available for male and female Equity actors for the resident company of six plus jobbers. All types being considered. Star system is used here. Mail photos and resumes c/o above address.

LAKE LUBERN, N. Y.
Lake Lubern Playhouse. Producer, George Patrick (40 W. 66th

St., N. Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

LANCASTER, N. J.

St. John Terrell's Music Circus. Producer, St. John Terrell (c/o Robert Terrell, 11 W. 68th St., N.Y.). Auditions for Equity singers next Tuesday (4), females at 10 a.m. and men at 2 p.m. Equity dancers April 10: females at 10 a.m. and men at 2 p.m. Open call for dancers April 11: females at 10 a.m. and men at 12 noon. Singers: females at 2 p.m. and men at 4 p.m.—all at Variety Arts Studios (225 W. 46th St., N.Y.). Auditions for males and female for principals will be held April 16-17 at the Variety Arts Studios by appointment only. Mail photos and resumes to Robert Terrell c/o above address. Do not phone or visit. Season of 13 weeks begins May 31.

PITTSBURGH, PA.

Civic Light Opera Co. Producer, William Wymetal (400 5th Ave., Pittsburgh). Auditions next Monday (8) for Equity singers; men at 10 a.m. and females at 1 p.m. Open call singers Tuesday (9); men at 10 a.m. and females at 1 p.m.—all at Variety Arts Studio (225 W. 46th St., N.Y.). Eight-week season begins July 2.

ROCKY HILL, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N.Y.). Season of straight plays with two musicals. Audition for male and female Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Players. Director, Clifford Olsen (c/o Springfield College, Springfield 5, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

ST. LOUIS

St. Louis Municipal Opera. Managing director, John Kennedy (11 E. 44th St., N.Y.; MU 7-8871). Auditions today (Wed.) for Equity men dancers, from 10 a.m. to 1 p.m. and open call men dancers, from 2-5 p.m., at Choreographer's Club (414 W. 31st St., N.Y.).

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Minkal c/o department of theatre, U-127, University of Connecticut, Storrs, Conn.). Parts available for Equity males and females for the dramatic resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held in mid April. Ten-week season starts June 18.

SULLIVAN, ILL.

Summer of Munkisch. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

WASHINGTON, D.C.

Arena Theatre. Producer Zeida Fichandler (10th & M St., S.W.). Casting consultants Michael Shurtliff and Alan Shayne will be holding auditions in New York from April 24-30. Actors who are interested in being residents and jobbers, for the 1963-64 season should mail photos and resumes to Diane Schatkin (c/o Casting Consultants, Room 708, 444 Madison Ave., N.Y.). Do not phone or visit.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben M. Segal, Robert A. Hall and Burton Bonoff (c/o Lenny-Dubin, 140 W. 56th St., N.Y.; JU 2-8270). Open call male and female singers today (Wed.), male and female dancers tomorrow (Thurs.). Men at 10 a.m. and females at 2 p.m.—all at Showcase Studios (880 Eighth Ave., N.Y.).

FRANKFORD, MASS.

Carson Theatre. Producers, Ben M. Segal, Robert A. Hall and Burton Bonoff (c/o Lenny-Dubin, 140 W. 56th St., N.Y.; JU 2-8270). Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WARWICK, E. I.

Warwick Musical Theatre. Producers, Ben M. Segal, Robert A. Hall and Burton Bonoff (c/o Lenny-Dubin, 140 W. 56th St., N.Y.; JU 2-8270). Same audition schedule as for the Oakdale

Musical Theatre, Wallingford, Conn.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Niles Frazer (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Clare International Theatre Festival. Producers, Wayne K. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1264). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 16 weeks begins June 28.

Television

"East Side, West Side" and "The Bachelor Game." Producers, Talbot Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1888). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 708, 444 Madison Ave., N.Y.).

Film

"Candor Stripteaser of Cuba" (D). Producers, James E. Myers and Red Bonham (c/o Myers-Bonham, Production 101, Inc., 1000 Chestnut Street, Philadelphia 3, Pa.; 215 LO 4-1081). Available parts: man, 35, who bears a close resemblance to Castro; man, 30-35, tall, dark and handsome; female, 18-22, a latin beauty; character actors between 40-50, should be Russian and Latin types; one female character actress between 40-50. There are 22 speaking parts in the film, and agents are also invited to submit photos and resumes to above address. Interviews will be set up in the next few weeks, and those selected from photos will be notified by mail as to time, date and place.

"Feed Killer" (D). Producer Ely Lander (Time & Life Bldg., 31st St. & Ave. of Americas, N.Y.; LT 1-8888). Post Civil War period. Parts available for a boy, 12-14, Huckleberry Finn type; boy, 12-14, overgrown, clumsy, dominating bully; boy, 10-12, fat, weak, graceless, extremely seditious; girl, 8-12, high I-Q, homesick. Mail photos and resumes to the above address.

"Headlong" (D). Producer-director, Stan Russell (245 W. 56th St., N.Y.; JU 6-8230). Available parts: man, about 35, tall, lean, virile; male, mid-30's, extrovert; female, late 20's-early 30's, pretty, intelligent; female, 20's, tall, beautiful; female, 18, plain; female, late 20's, attractive, nervous; female, early 30's, slightly plump; man, middle aged, paunchy, executive-type. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

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Literati

Hearst's Accord On D.C.

As part of a program to "sharpen the news focus on Washington," William Randolph Hearst Jr., editor-in-chief of the Hearst newspapers, has moved four key men to the capital. Warren Rogers has left the Washington staff of the NY Herald Tribune to become chief Washington correspondent. Frank Connel, national editor of the Hearst papers, will continue that post but is one of two Hearst editors being shifted to D.C. to write interpretive columns on national and international affairs. Milton L. Kaplan, editor of Hearst Headline Service, is the other editor who will shift to D.C. and, in addition, assume duties as bureau chief. He succeeds David Senter who planned to retire after 40 years with Hearst but remains as a consultant and contributing editor.

While House correspondents Marianne Meaux, Ruth Montgomery, Peter Andrews, Catherine Mackin and Ed Edstrom continue in the bureau.

In a realignment Hearst move, Frank E. Taylor, ex-Dell, and former v.p. and editor-in-chief of Reynal-Hickock, has been named publisher of Hearst Magazine's Avon Books.

'Artists & Writers' Ann.

A Hearst-sporadized Artists & Writers (Golf) Ann., wives and guests, totaling 130, made with the best-dressed dinner at Tuna Star's, and again preyed Boba Goldberg stated that "then, at now (25 years later), I can't see any reason for the existence of this so-called Artists & Writers Ann., because all I ever saw anyway are prizefighters." Gene Tunney and Jack Dempsey, former right adversaries, were among the guests, also Rocky Marciano, the retired undefeated heavyweight champ.

Many top Hearst (King Features) syndicated cartoonists and by-liners were in attendance at the Manhattan soiree.

King's Acquisitions

Several recent Hearst Headline Service columnists are now being handled by King Features. For Laurella O. Parsons, Ruth Montgomery, Bob Connel, Phyllis Ballew and Pierre J. (Pete) Ross. It's a case of completing the circle. They had been syndicated before via INN but when Hearst's International News Service merged with United Press, into UPI, the newly formed Hearst Macmillan Service handled them. Originally, however, INN was an arm of King Features Syndicate as they are, in a sense, "back home."

KFS is preparing a feature on

Connel as "the most travelled newspaperman," showing his annual news coverage to embrace around 100,000 miles.

Prize Examiner Shifts

Staff changes in the San Francisco Examiner, flagship of the Hearst chain, remove Dick Nolan from his daily item column to a political byline. Replacing him in the ring with the Independent Chronicle's Herb Caen is Bill Hall, moved from Sunday editor's desk. John (Jack) Wallace, Chronicle columnist and Hearst chain trouble shooter, becomes Sunday editor, presumably on a temporary basis. Examiner and News-Call Bulletin, latter now wholly owned by Hearst, are rumored due for consolidation of facilities in a new plant near the waterfront, in about a year.

New Bala Bully?

Speculation that Macmillan will get a new daily newspaper, possibly a Monday-through-Friday afternoon tabloid, is increasing following the announcement that Scripps has gained majority control of Stewart E. Fera's Mowall State Newspapers. Waitlist Beach Press perhaps is the best beach of Fera's neighborhood and suburban papers.

Bill Macmillan Novel

"The Big Red Puckabook" by William Hawkins (Appleton-Century-Crofts; \$4.95) is a captivating novel by former restaurant-night club editor and drama critic of N.Y. World-Telegram. Yarn deals with European personalities of a titled, retired movie queen, a Hollywood director, and sundry colorful characters who are prototypes for persons prominent in the international crowd. Macmillan's travels and his savvy of show biz on many levels serve his story well.

Book should prove ideal for film treatment. *Rede.*

Macmillan Music Books

Macmillan is bringing out a number of longhair music books including Edward M. Waters' new translation of Franz Liszt's biography of "Frederick Chopin" (with a new intro by Waters); British composer-conductor Norman Del Mar's critical commentary on the life and works of "Richard Strauss"; this will be a two-volume project; and a book by Donald J. Raucher, who teaches orchestration at the Manhattan School of Music, titled "Orchestration: Scores and Scoring."

Marian Galloway, Professor of Speech and director of the University Theatre at the U. of Ala-

Publishing Stocks

(As of April 2, closing)

Allyn & Bacon (OC)	24
American Book (AS)	40 1/2
Amer. Book Store (AS)	47 1/2 + 1/4
American Heritage (OC)	4
Book of Month (N.Y.)	22 — 1/2
Candle Nest (N.Y.)	9 1/2 — 3/4
Crowell Mfg. Co.	13 + 3/4
Crowell Collier (N.Y.)	14 1/4 — 1 1/8
Curtis Pub. Co. (N.Y.)	7
Glen & Co. (N.Y.)	27 1/2 + 3/4
Grueter (OC)	40 1/4 + 1 1/2
Grueter & Bunting (OC)	12 1/2 + 3/4
Harcourt Brace (N.Y.)	29 1/2 — 1/4
Harcourt Pub. (OC)	35 1/4
Hearst (OC)	25
Hold. B&W (N.Y.)	20 + 1/2
L.A. Times-Mirror (OC)	33 1/4 + 1 1/2
Macmillan Macmillan (AS)	27 1/2
McCall (N.Y.)	20 1/2 — 1/4
McGraw-Hill (N.Y.)	25 1/2 — 1
Macmillan Pub. Co. (OC)	20 1/2 + 1
Natl. Pub. (OC)	24 1/2 — 1/4
New Yorker (OC)	104
Putnam Books (OC)	4
Putnam Hall (AS)	22 1/4 + 3/4
Ran't Home (N.Y.)	9 1/2 — 1/4
Scott Foreman (OC)	24 1/2 + 3/4
M. W. Sams (OC)	22 — 1/4
Time Inc. (OC)	20 1/2 + 2 1/4
Western Pub. (OC)	22 + 1/4
World Pub.	9 1/2 — 3/4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.
(Supplied by Sachs & Co.)

hama, also has "The Director in the Theatre" on Macmillan's roster for spring. And another educator, Howard E. Becker, who teaches sociology at Stanford, researched dance band musicians and other offbeatists for his book on "Outcasts: Studies in the Sociology of Deviance."

'Unauthorized' Pegler

N.Y. Post political editor Oliver Pilat's "Pegler," an unauthorized biography of columnist Westbrook Pegler, is due off Beacon Press this spring.

It's an elaboration of the Post series done by Pilat on Pegler some time ago.

CHATTER

Sidney M. Weil, 52, former New Mexico publisher and promoter, died March 4 in Albuquerque.

Paul Dennis doing series of paperbacks for Bantam Press of London. First two are on Richard Chamberlain and Evelyn Brag.

Crown will release Bernard Sobel's "A Pictorial History of Vaudeville" under its own imprint at \$2.95. It was originally published by Citadel at \$4.95.

Jiji Press, a Japanese news service, contracted with Newsweek for exclusive syndication in Nippon of that magazine's editorial material. Part is for one year.

Erik Partridge, author of "A Dictionary of Slang and Unconventional English," calls his autobiog. "The Gentle Art of Leisuredrapping." Macmillan will publish.

George C. Bingers Jr., 70, former president and general manager of Atlanta Newspapers Inc., publisher of the Atlanta Journal and Atlanta Constitution, died of cancer March 25 in Orlando, Fla.

Mark Harris' first play, "Friedman & Son," will be published this spring by Macmillan which is also bringing out adman Joseph Soldin's "The Golden Fleece," non-fiction expose of advertising agencies and techniques.

David Manning White, Research Professor of Journalism at Boston U., and freelance Robert M. Abel have collated on "The Funnies (An American Idiom)," analysis of comic strips in American life for Macmillan publication.

Bernard Farber, editor-in-chief of Lancer Books, is the Coast April 14 for a week to pow with agents and studio personnel on film and tv tie-ins with the Lancer paperback editions of "Kibbale," "Ben Casey," "Combat," "Sam Benedict" and "Robert Taylor's Detectives," plus other feature film bookups.

David H. Beale, former editor of Albany Knickerbocker News and now of Ganett News Service, received the annual award of the Legislative Correspondents' Alumni Association for the best reporting in 1962. Award includes \$100 in cash, an embossed citation, and the recipient's name and year, inscribed in bronze on a permanent "Alumni Award of Merit" plaque. Beale recently returned to Capital Hill, after recovering from an illness.

Inside Stuff—Legit

The off-Broadway production of "Do You Know the Milky Way?" at the Gramercy Arts Theatre, N.Y., is being promoted on candy counters in the Metropolitan area through a tie-in with Mars Inc., the Chicago manufacturer of Milky Way candy bars. Display cards in the Milky Way boxes explain that a wrapper from just one of the candy bars can be exchanged at the Gramercy Arts boxoffice for a free ticket to the production with the purchase of one other ticket priced at \$3.50 or \$4.50.

It's actually a twofold gimmick, with the wrappers of a commercial product substituted for regular exchange tickets. The production not only gets display publicity but also saves printing and distribution costs of regular discount sheets. As for those who don't have a sweet tooth, but want to take advantage of the offer the cost of a Milky Way is only 10c.

Messian State Theatre at Wiesbaden will have the first European performance of Robert Ward's Opera "The Crucible" on Nov. 2, 1968. The work after Arthur Miller's text, was first given at the N.Y. City Center Opera last spring.

'Succeed' Reverses London Trend

Continued from page 104

view was headed, "A gentle tease that bounces along with wit and charm." Referring to the former Abe Burrows-Frank Loesser smash, "Guys and Dolls," he commented, "It has the same bounce, the same witty vital power, the same high gloss in the finish, the same dry outlook that the naive will mistake for satire and the realistic will put properly in its place as a gentle tease."

It was David Nathan in the Daily Herald who predicted that the new musical would run a year for every word in the title. And he was no uncertainty about its impact. "The first thing to say about the show is that it succeeds. It succeeds enormously." He added, however, that the show needs cutting, having a few fat patches which should either be strengthened or dropped.

'A Wallinging Hit'

The Daily Sketch reviewer, Ferlus Cashin, called "Succeed" the funniest musical he had ever seen, but qualified his praise by declaring that it was overlong but never boring, and some of the jokes were childish. He also added that it has no top-of-the-pops songs, but every number is charged with wit and he opined that Loesser and Burrows have written "a wallinging hit."

Daily Mirror critic Arthur Thirkell was among those who were lukewarm. He wondered whether the production could succeed in spite of its trying tunes, and while he conceded that the show had color and wit, pleaded, "Oh, for a song to remember."

Both the Times reviewer (unnamed as always) and Eric Shorter in the Daily Telegraph classified it as an expensive account entertainment; the former adding that it had a strong chance of defeating the recent rule that Broadway hits became West End flops.

Though Philip Hope-Wallace in the Guardian considered the show a musical with precious little that matters musically, he thought it has a nice line in cynical humor and he found it continuously funny. "Even after the variations on the single basic funny idea have begun to wear thin—as it certainly does during the final 20 minutes."

'Essential Mediocrity'

Financial Times reviewer T. C. Worsley looked in vain for the wit, sharpness and edge which characterized "Guys and Dolls." "And then we remember," he wrote, "that there they were working on superb materials supplied by the first place by Damon Runyon. Here they are working an evidently less rich vein, a mildly satirical book by Shepherd Mead." He doubted whether any thing but its reputation would justify the success that this show may well achieve "in spite of its essential mediocrity."

Like most of the morning sheets, the two evening papers also found the title provided an opportunity for a play on words. Milton Shulman's Evening Standard notice was headed "How to Succeed" looks like living up to its own title" while Felix Barker opened his Evening News review, "How to succeed in musical comedy by really trying." Shulman, though rating it by no means a top American musical, reckoned it is still good enough to justify its title to accountants reading the balance

sheets of the Shaftesbury for some time to come. Barker was more forthright, and declared, "The 'Guys and Dolls' team has delivered another winner."

'Nemo' Post-Mortem

Continued from page 104

would have been responsible for any losses in excess of the production's \$100,000 capitalization. Since additional capital was not available, he decided to close the show March 8, cancelling the second week in Boston and the Longacre booking.

The Withers got \$1,500 for the cancellation of the second week and there was \$1,000 in other expenses. That does not include the settlement (undisclosed) with the Longacre Theatre where the production was liable for a two-week guarantee at \$5,000 weekly, nor the payment for four weeks of tickets printed for the Longacre. The scenery and props were given to Harvard Univ. to save carrying expense to New York, where the set would have to be burned.

Traube figures that by closing the show in Boston when he did he was able to meet all obligations and leave a small balance for repayment to the backers. He emphasizes that continuation of the show for a second week in Boston could have produced a loss of over \$20,000 and a move to New York for a week of rehearsals in lieu of the second week in Boston would have cost at least \$15,000.

In summation, Traube asserts, "If after either a second week of playing in Boston or a week of rehearsal in New York, making changes in the play without an audience, we had opened an scheduled March 22 at the Longacre Theatre it would have cost another \$15,000, or more, to open the show, with settling up costs at the Longacre, house boards some New York advertising, printing, etc."

If the New York critics had been adverse, the show would have had to close after three performances at a cost of another \$5,000, or more. It meant that I personally would be assuming an obligation of perhaps \$40,000 in order to bring the show into New York for three performances."

Hits of London

London, April 2.

"Come Now Your Horn" folds May 25 at the Prince of Wales Theatre after a run of 15 months. "On the Town" opens at the House May 30.

Joseph O'Connor took over last week in "Stephen D." succeeding Gerard Healy, who died recently.

Michael Gilbert's new comedy, "Wandfall," opens a tryout tour this week at Liverpool, will star Alastair Sim, who will also stage.

Stanley Baxter, Pamela Fielding and George A. Cooper will be the entire cast of "Luv," a new comedy by Murray Schisgal, due April 18 at the New Arts.

Stuart Anderson, stage manager for "Next Time I'll Sing" at the Criterion, is leaving to become production assistant to Peter Wood for several tv shows and a play at the Aldwych.

"Stop The World—I Want To Get On" starts a provincial tour April 2 at Brighton, with Roy Drummond and Thomas Baby in the leading roles.

With buoyant Irish warmth and wit, the Scully saga goes triumphantly on!

The thousands of Frank Scully fans who laughed and cried over *Cross My Heart* and *This Gay Knight* will rejoice over his latest book. Now readers will discover a wonderful man, a dedicated champion of good causes, whose encounters with such famous folk as John Steinbeck, F. Scott Fitzgerald, and Wendell Wilkin are here presented with insight and true Christian chivalry.

IN ARMOUR BRIGHT

By FRANK SCULLY

Illustrated, \$4.95, now at your bookstore

CHAMP BOOKS



Broadway

Met's longest season of record, 38 weeks, ends April 13.

Soprano Adèle Addison back from much-booked Soviet tour. Alicia Markova named director of Metropolitan Opera Ballet and its school.

Edwin L. Weisl, Paramount exec committee chairman, okay after an appendectomy and readying for a West Indies cruise.

Edgar A. Granwald has been appointed publisher of Purchasing Week at McGraw-Hill. He will be recalled as a radio staffer on VARIETY before the war.

First Negro winner of the Capella Dance Award is Donald McKayle. More than a scroll, this one pays \$1,000 from Ben Sommer, head of the toe-shoe manufactory.

Playwright Paul Green, whose "Five Plays of the South" has just been published by Hill & Wang, doing the screenplay of John Howard Griffin's "Black Like Me," also a Hill & Wang book just published.

Alberto Landi, who has been handling the Italian pop song San Remo Festival for the past few years, has extended the group's present tour to include several dates in the New York area through April 7.

Life mag's expose of SLA shenanigans focused around the N. Y. Playboy Club's success in getting its House of Commons following 180 payoffs. The club is still without its coherent license, an issue which is currently in the courts.

Former 20th-Fox exec Joe Moskowitz and Katherine (Kay) Sullivan, who was long his executive secretary at the home office, plan to be married soon. She's the sister of "Big" Ed Sullivan, formerly of the 20th publicity department.

Metre president Robert H. O'Brien and MGM International chief Maurice (Red) Silverstein were on that out-of-London plane struck by lightning last Friday (26). They simply got back to London and took another plane.

Ted Strader's emergency op (now recapping in Palm Beach) has brought in Chauncy Grey as maestro of The Columns when the Savoy Hilton test off the spring season April 18. Grey is ex-Mi Morocco and the St. Regis. Arturo Arturos Trio and Ray Marley hold over.

N. Y. Police Commissioner Michael J. Murphy was the Saints & Sinners "fall guy" last Friday (26) but the usual "testimonial" well nigh bordered on a "testimonial," which is a Ripley for the CBS, notorious for their traditionally inquisitive and ribald rallery at the guest of honor.

Mirisch Corp. of Delaware filed a statement and designation that its New York State office for the conduct of a business in producing and distributing motion pictures is at 728 Seventh Avenue (c/o Guy Blomdell). Larkin, Jacobson & Swartz of Milwaukee, were recording attorneys in Albany.

Mrs. Kerstin Helena Shubert, wife No. 1 of the late John J. Shubert, won the first round in Saratoga County Court involving the 34-year-old producer's \$200,000 estate. Nancy Mae Everman, of Fort Lauderdale, Fla., who claims to be wife No. 2 and mother of the producer's two children, claims a later will and also cites a Mexican divorce from the first wife.

David Sureck has exited as public relation officer at United Nations to write. Has sold three pieces as a starter to Show. First on the obscure herald who yielded \$250,000 to the Actors Fund to buy shoes for actors. Meanwhile Mrs. Sureck, the former Nancy Hamburger of NBC, is expecting. The expectant father was VARIETY stringer in Munich, 1953-1955.

The New York Hilton at Rockefeller Center is being accented for the newest Gotham link in the Hilton chain. It's expected, incidentally, that this will be the "last" big hotel to be built in Gotham for some time, other than possible new motels, such as the City Squire, at the Loew's-Tisch link on 7th Ave. and 32 St. is called. It will be ready this fall. It's situated diagonally opposite the new plusher, the Americana.

While Dorothy Kilgallen is sick and out of the paper and off "What's My Line," her space in the N.Y. Journal-American is being filled by Louis Sobel. Later had been asked by King Features, his syndicate, to write a longer column, and with seven new papers, the extended column better fits the Kilgallen slot. Later may be out for another month, suffer-

ing from physical exhaustion. Arlene Francis is also off "Line" because of illness.

Anna Deere Wiman, 44-year-old producer-daughter of the late Dwight Deere Wiman, also a legit producer who left a \$5,000,000 estate when he died in 1951, apparently died of a fall last week, and not a heart attack as at first reported. An autopsy has been ordered at the King Edward VII Memorial Hospital, Hamilton, Bermuda, following Miss Wiman's fall down the stairs of her South Hampton winter home in Bermuda.

Francis A. Mangan, vet Paramount-Publix Theatres producer, and from 1933-1939 impresario of the Paramount Theatre in Paris, which pioneered stage presentations abroad along with cinema, gets regular visits from longtime French friends. One is Maurice Chevalier and the other Max Welby, the vet Parisian costumer, now with the Ringling Circus, etc. Mangan's son Edmund, Annapolis '62, now a traveling engineer for Curtiss-Wright, made the showman a lifetime grandfather, a son.

Mrs. Jacqueline Kennedy will be honorary chairman next year of the N. Y. Shakespeare Festival. Meantime the annual dinner dance, for benefit of Free Shakespeare in the Park (New York's Central Park), is set for April 21 at the Americana Hotel. Mrs. Robert F. Wagner (the Mayor's wife) and Joan Crawford are the honorary dinner committee chairmen; Dorothy (Mrs. Alfred A.) Strelsin is dinner chairman; and co-chairmen are Mrs. George T. DeLoe Jr., whose husband donated the amphitheatre, Mrs. S. Raymond Johnson, Mrs. John Mosler and Mrs. Samuel I. Newhouse.

Chicago

(D'Flavore 7-4004)

Balaban & Katz adjuv chief Ed Seguin's new aide is Ed Sachs, formerly a Milwaukee newspaperman.

West side Graemere Hotel initiating a weekend show policy starting April 12-13 with Brook Benton.

Drury Lane Theatre takes a Holy Week hiatus and re-opens April 16 with George Montgomery in "King of Hearts."

Jack Benny will be guest of honor at the CHI celebration of the 15th annl of State of Israel, May 19, at Opera House.

Taj Mahal Moorish-style dinery on south Michigan Ave. now features Ahmed Abdul Malik Trio. Spot was formerly Ahmad Jamal's Alhambra.

Don Klugman and Mary Gold premed their 16th short, "Night-song," at the Gate of Horn last Sunday. Klugman directed, Gold wrote and Ron Clancy edited the 27 min. experimental film.

Australia

By Eric Gavvick
(FPM House, Sydney)

Victor Borge due for a repeat run here next May.

"King and I" is pulling smash biz for Garnet Carroll at Princess, Melbourne.

Marcel Marceau solid hit at Her Majesty, Sydney, for J. C. Williamson Ltd.

Carmen Cvallere and Marie Macdonald booked for Chequer's nightclub, Sydney.

"El Ché" (IBEF) winds up a year's run at Forum, Sydney, for Greater Union Theatres.

Polish Concert Orch here for a season in all buyers for the Australian Broadcasting Commission.

"Carnival" folds at Royal, Sydney, after a very costly run for J. C. Williamson Ltd.

Nora Kovach and Istvan Rahovaky, Bohol stars, here for quick concert tour under the direction of Tibor Rudas.

J. C. Williamson Ltd. bringing back "My Fair Lady" at Her Majesty's, Sydney, for repeat run. Show is in its fourth year in this territory.

William Caelles, U.S. producer, winced-dined by film industry on stopover for prem of "Candy Webb" (Col) over the Greater Union Theatres' loop.

Pop singer Shirley Bassey, currently at Andres' nightclub, Sydney, is claiming heavy damages from PIX, key weekly mag here. Singer alleges an article in mag defamed her.

Jubon Katchem, American pianist here for the Australian Broadcasting Commission, dived fully-clothed into icy water in Hobart, Tasmania, to rescue a boy from drowning.

London

(HYDe Park 4341)

Piccadilly Hotel launched a golf school in its lush premises.

Colony Restaurant temporarily shuttered while it has a facelift.

Ed Smith, managing director of National Screen Service, planned to Manhattan for his talks.

Klepph March, for some time stricken with arthritis, is to make a comeback in the musical "On The Town."

Around town, Bertie Adams, Jack Diamond, Universal's Hollywood sack; and Mexican thesp Pedro Armendariz.

Anglo Amalgamated threw a press shindig to hail Millicent Martin as co-star with Alan Bates in its next pic, "Nothing But the Best."

Alan Wheatley named assistant publicity director to Charles Berman, Berman is United Artists' chief sack following the retirement of Joe Pale.

Francis Koval named as successor to the late Milton Deane as secretary of the Critics Circle Film Section. Ernest Betts, film critic of The People, takes on a second year's stint as chairman.

Ian Fleming, author of the James Bond novels, honored on Monday (1) at an on-the-set party when "From Russia, With Love" started shooting at Pinewood. Fleming had flown in from Jamaica for the junket.

William Donaldson, who has helped to spur the legit satire wave the staged "Beyond the Fringe" is now moving into the film belt. He is to make a satirical nudist film called "Strip, Strip, Hooray."

Rome

By Robert F. Hawthkins
(Sardagna, 43; Tel. 479316)

Niccolo Mergon in for role in "Fornaretto di Venezia."

Marisa Pavan to States for tele work after brief stopover in Paris.

In-and-out: Alain Delon to Nice; John Barrymore Jr. in from Coast; Ron Steiger in from Naples.

Nanny Loy back from Coast where he presented Italy's Oscar contender, "Four Days of Naples" (Titanus) to the press.

Rosanna Schiaffino back from London and Royal Film Performance Actress signed with Columbia for "The Long Ships."

Alfredo Nini in from London preview screenings of his Arco Production, "Rogozan," together with scripter P. F. Pasolini. Pic is still partially banned in Italy.

Harvey Matusky moved over from "Gidget" unit publicity stint to rejoin Embassy Pictures Rome staff under Robert G. Edwards for pub-ad work. Alfredo Cuomo replaced him on "Gidget."

Paris

By Gene Moskowitz
(64 Ave Breteuil; SUF 5020)

Ray Charles set for a week at the Olympia Music Hall, May 23-29.

Press Orange Prize, for most amiable thesp, going to Curt Jurgens, Robert Mounin and Arietty.

Singer Renee Lebas turning publicist and specializing in launching new bolts or revving up interest in old ones.

Yank team of Tommy Wonder & Don Dellair, signed for Henri Varna's new Casino De Paris show which bows next month.

Georges Auric, head of SACHEM, saying tests will be more difficult to eliminate growing collaboration cleft and lyric names that are not up to SACHEM standards.

Remake of "Cabinet of Dr. Caligari" (20th) happened to open here while the early German classic version was playing at the French Film Museum, the Cinematheque Francaise.

The huge Gaumont-Palace, 3,000-seater, probably will be turned into a Cinerama house this summer. It would daydate with the present Cinerama house, the Empire Abel Gance.

The UNESCO All-Star International Disk getting completely dented here. Platter is for raising money to aid refugees. Incidentally, record people point out that the 26¢ tax here is the highest in Europe.

Jean Mejean and Helene Martini, who each run eight niteries around town, vying with each other in scuttling up places that will draw the repatriated French from Algeria. Each already has a club with an Algerian name, Puree De Nos'Autres and Chez Nos'Autres, respectively.

Spanish playwright Ramon Maria Del Valle Inclan, who died in 1936,

getting rehabilitated by two plays going on simultaneously this week at two of the state-subsidized theatres here Theatre De France does "Divines Paroles" and the Theatre Populaire National "Lumieres De Boheme" (Bohemian Lights).

Philadelphia

By Jerry Gaghan
(318 N 18th St.; LOcust 4-4848)

Bernie Rothbard inked I. Gayer, men's wig-maker, and will tour him on the banquet circuit.

Mike Weiss, former local Paramount Pictures exploitation director, exits film biz to become exec of Krameter The Corp.

David Bar-Illan, Israeli pianist, set to make his first appearance with Eugene Ormandy and Philadelphia Orchestra, April 5-6.

Melvin Fox, theatre chain owner, putting two of his picture houses for auction—the Liberty, in Tacony, Pa; and Remy, Maple Shade, N. J.

Lee Guber and Shelly Gross, co-producers of the Music Fair, who met as freshmen at Central High in 1934, out together drum-beating the 25th reunion of the school's 170th class, is held at the Capri (April 23).

Palm Springs

By A. P. Sautley
(Tel 324-1828)

Paul Weston penned the Academy setup on songs, and said he's taking a powder.

He pinned a Freedom Foundation medal on Walt Disney James S. Copley of the Copley Press got one too.

George Hamilton and Bo Belinsky, two teenage delights, kicked the fun idea around on the Gloria Greer show.

Harry Oliver thinks the solution of Cathedral City, which hasn't a cathedral and isn't a city, is not to add to postal confusion by calling itself Palm Springs Heights, but to build a cathedral.

Ray Ryan will add 100 rooms and a convention hall to his Mirador Hotel, an outlay of \$3,000,000. But he's still running second to the Schumanns who will have a 3,000-seater ready this spring for their fastest growing Riviera pad.

Montreal

By Charles Lamas
(Victor 2-2211)

Al Dubin, lauder for Warners, in town.

"Lawrence of Arabia" puffer Jimmy Boyle, back in New York.

Several Canadian newsmen joining press junket for Hilton openings in London and Athens in mid-April.

Ex-ty producer Charles Lowe, spouse of Cidre Channing, in town producing latter's turn at the Queen Elizabeth Hotel.

Haute cuisine restaurant, Au Lutin, adding lobby art display for the longhaired drawn by Maury Kaye's classical pianities.

Montreal Star's "Entertainment" supplement, published every Saturday, now gives thumb-nail story line with all film listings.

Montreal World's Fair site (1967) picked—St. Helen's Island in the middle of the St. Lawrence River—amid plenty boofs from those who no like.

Town and Country Motel planning to operate four lounges seating 600, plus nitery for 1,000 with Eldon Star House (Jack Rubin) doing the booking.

Nelson Vermette, ex-g.m. of the Savoy Hilton, N. Y., hosted press reception on occasion of return to Queen Elizabeth Hotel as senior manager, and to introduce Jacques Belanger, newly appointed manager of Hilton's hostelry under construction at International airport in nearby Dorval.

Columbus

By Fred Oestreicher
(CA 8-2400)

"How West Was Won" skeddled to open April 11 at RKO Grand.

Bill Brabson, former radio and tele personality here, joined staff of KAKC radio, Tulsa, Okla.

William "Bill" Ellis named entertainment columnist for suburban weekly Upper Arlington News.

RKO Palace had exclusive Central Ohio showing of Sonny Liston-Floyd Patterson closed circuit fight telecast April 10; now bout is postponed.

4 1/2 Hrs. From B'way

By Walter Winchell

John Denson, ex HerTrick, ed. almost mended from minor surj that became major Returned to desk at L.A. HerExam

Bo Belinsky, L.A. Angels 1st Devil, on nearly every page of Life's layout on team This Trenton kid's ambish Showbiz career.

Nobelia Sherwood sold Miami home to settle (between bookings) in H'wood. May do a second Pasternak pic.

Larry Susan's, on LaBrea, is popular Italo spot with vet New Yorkers and Miami Beach bunch. Owner Molly's lad Steve Drexel, the maitre d', in tv films.

Jim Murray (LA Times) and Mel Durslag (HerEx) sports page stars syndicated in many burgs. Letter in NY Mirror.

Angie Underwood, femme city ed for Hearst here, won another award.

Matta Hopper medal'd by L.A. Women's Press Club.

Eve Starr, syndicated tv writer, at Cedars hosp.

Phil Tucker, producer of "Pulse of Nation" hour news show (offered to ww), won't do it until Sept.

HIFI Convention at Ambassador Hotel. Almost every recording star pays respects in person.

Grove dark until after Easter. Jackie Mason opens April 18. His last date in L.A. was at State's (2 seasons ago) at coffee-cake coin.

Anonymous letters (to byliners) trying to damage an Egyptian actor's Oscar chances alleging he fought against Israel.

Her fan club picketing Station KTTV protesting dropping of Pamela Mason's morning show.

Murrie Nyskind, onetime N'way hit show writer, now big controversial columnist for L.A. Times and other papers. Seasons his political anti-comments with clever clowning.

Sinatra got over 200 Big Ones for his NevHills manse.

Hollywood

J. Carrol Nash enroute to Italy. Sol Lessers celebrated their Golden Anni.

Victor Mature is coming out of retirement to resume career.

Jerry Pam joined Howard Brandy proleery as full partner.

Edward Everett Horton celebrated his 50th annl in showbiz.

Dick Segel moved to Mitchell J. Hamburg agency from Sanford Camera office.

Alberto L. Morin named official host to reps of five foreign language films nominated for Oscar awards.

Meredith Willson to be feled by Big Brothers of Greater L. A. at Hotel Bel Air, April 16, for his work with group.

Monte Blue named his widow, Betty, as sole beneficiary of estate, listed as "in excess of \$10,000 he will admitted for probate.

Paul Flowers takes sismonth leave of absence as manager of Loyola Theatre to serve as national coordinator of promotion for National General Corp.

Denver

By Bob Carnes
(Main 3-2121)

Irv Pinkston in from KNT. Des Moines, as new sales manager for KCTO.

Mahalia Jackson in for a one-nighter last week at the Western States Baptist convention here.

Ed Albee's "The Zoo Story" doing brisk business at Dark Side of the Green Spider, local expresse house.

The Chordettes and comedian Ronnie Schell have bowed out of Taylor's Supper Club after big two weeks.

Denver has its fifth arty theatre now that the Atlas chain's Holiday has changed from a second-run to a foreign pix policy.

Dan Tyler left KHOW and signed with KGBS in Los Angeles, replaces Jim Ameche who's gone east to WHN in N. Y.

Central City Opera Assn signed to present English language versions of "Don Giovanni" and "Il Trovatore" for its 1963 Summer Fest.

Paul Lilly, Rocky Mountain News assistant news editor elevated to proxy of Denver Press Club. Succeeds Denver Post City ed Bob Patridge.

Jim Brennan resigned from staff of MacFadden-Teleglobe Pay-TV office here. Before going with Teleglobe, he was general manager of Channel 2.

\$250,000,000 Strike's Finale

Continued from page 1

Mayor Robert F. Wagner for his yeoman job in forcing continuing bargaining parleys. Both sides concede there are clouds in the future, as newspaper automation will have to take recognition of new values on both sides. The photoengravers union's proxy, Frank McGowan, ironically replied "two years" to the query as to how long "peace will last." But all express the hope a "more orderly" series of negotiations "should never permit this to happen again."

As was to be expected all the morning sheets were bulging. The Times ran 80 pages, the Trib 55 pages, the News, 64, the Mirror, 40; and the p.m. sheets, N.Y. World-Telegram & Sun, 48, and the Journal-American 54 pages. The N.Y. Post has been having a field day with kingsize 80-90 page editions since halting the unity line when publisher Dorothy Schiff defected from the Publishers Assn.

The settlement was a break for the Ringling Circus which is opening tonight (Wed.). The Palladium Amusement Park has been trailing its Saturday (40) reopening via marathon radio spot commercials.

The new films along with the legions and others, which "unraveled" into town through no fault of their own, were quick to make up for lost space with extra halcyons. Julian Hellman's new play, "My Mother, My Father and Me," took run-of-the-paper spotlight ads for critical quotes.

The News shielded Broadway Main-lance Co. workers for refusing to cross the picket line and keep the huge electric clock and temperature gauge atop the News Bldg. Annex operating, observing that these "have nothing to do with the publishing of the newspaper (and which) are a public service."

The Mirror, first to hit the streets, made capital of it with halcyons, mixes, lights, etc. at a special newsstand set up in Duffy Square, with previously alerted showbiz celebrities in town making initial "purchases."

The Journal American's society column carried this footnote, "Igor Cassini is on leave of absence. The 'holly Knickerbocker' column is being written by Charles Van Bensel, son of one of America's most socially prominent families and previously society writer for the World-Telegram-Sun." Cassini is under probe as an unregistered rep for a foreign government through his J.R. firm, and asked for his "leave."

The Mayor pushed the button setting the News' presses in motion but played it across-the-board with publicity shots holding the Mirror, along with his labor negotiator, Theodore Kheel, prominent in the protracted settlement proceedings. Natalie Wood and Mervyn McCaughy were the press-pumpers in the Mirror's publicity shots. Both are currently in N.Y. on film trips.

The News released 1,000 balloons entitling the winners to 30 days of free door-delivery service.

Other than the standard a.m. Times and Trib., which lifted from 3c to 10c, there have been no price increases. The two morning tabs remain a nickel; the p.m. sheets have been a dime for some time.

All sheets capuled news, shots, critiques, current events and hind-dred stories that were "missed" for the duration.

The Cleveland Press and Plain Dealer, that city's lone two dailies, in their 134th day of strike as of yesterday (Tues.), look sanguine now for an imminent settlement this week, possibly tomorrow or Friday.

The seven metropolitan dailies—the morning Times, Herald Tribune, News and Mirror; and the p.m. Journal-American, World-Telegram & Sun and the Post, up until latter's defection—were figured to have lost a combined \$1,000,000-a-day for each of the 114 days they were idled.

The payroll losses were in like staggering ratios, not to mention the loss to the overall metropolitan New York economy. This is what finally forced Mayor Robert F. Wagner to take action. Many could not understand why President Kennedy didn't step in, regardless of any political concern over the labor vote.

Even the current downturn on "expense account" spending could have been mitigated had the dailies been able to project the message an actualist that the Government did not mean to com-

pletely have legitimate business entertainment. The daily press could have clarified the distinction between dubious "expenses" and the legitimate. The hotel, restaurant, motel and kindred trade associations' bulletins were insufficient to convince the public. That still goes—many an outcry and nitery has been suffering because of this lack of authoritative communication.

Sunday Issues

So certain were the legit press-agents, for example—among so many others—of "Sunday editions for sure," and probably the Wednesday night (27) buildings, that they were already worrying how to pore down their press lists. During the 114-day news blackout the suburban critics and a host of radio-TV newscasters, who had been added to their media's expanded news coverage, were courted and given firstnight courtesies like

George Jean Nathan of old. True, some were accredited critics doubling into the new broadcasting outlets—Howard Tushman, Walter Kerr et al—and even some of the radio-TV people were long on most presslists, but these had been beefed up considerably.

David Merrick's publicists, too, had it all primed for giveaways of the morning papers as patrons emerged Wednesday night from his current "Oliver," "Stop the World," and "Tchin Tchin," but that idea faded Wednesday night. Conversely, MGM's Dan Terrell was "glad" the news blackout extended an extra day or three because he had heard that Stanley Crouther was the "only" Gotham critic to blast "How the West Was Won," the MGM-Cinecema new entry at the former Loew's Capitol Theatre.

\$5,000-a-Day Wasted

The metal was molten and the several metropolitan dailies were set to go Wednesday for the Thursday editions, to the degree that the other unions, in anticipation of no stalemate from the 200-odd membership of the photoengravers, had permitted skeleton staffs to cross the picketlines in order to make ready.

This was labor down the drain and cost each sheet an average of \$5,000 for that thwarted "reopening" day in payroll overhead alone for services rendered but unutilized.

News publisher F. M. Flynn, over the News-owned WPIX-TV station, told interviewer John Tillman that, in his opinion, "labor was the victor" in this issue.

Alb. Rankin's Approval

Appearance Sunday night (26) of the first morning papers also brought the initial illumination of some of the obscurities of the long, frequently-shorted negotiations. A. H. Rankin's N.Y. Times front-page story (with two solid pages of type inside) gave the blow-by-blow. It quickly took rank as a marvel of detail and reporting in the grand panoramic style. More surprising for the Times were elements of self-criticism, including a clear implication that the Times recognized its own general manager, Amory Bradford, as less than the ideal spokesman for the Publishers Assn. Bradford was described in his own sheet as cold, aloof, sarcastic, the opposite number in stubbornness to Bertram Powers who fronted for the "Big Six" (N.Y. Typographical Union).

Anyone reading Rankin's article could hardly escape the conviction that the strike was a triumph of a kind of 19th Century class war rather than a 20th Century bargaining table action.

Passed At The Press

Jack Benny and Ann-Margret were left neither with egg on their face or printer's ink on their Chevy Little dailies Wednesday night at the N.Y. Mirror pressroom, and so were the Hearst photos, all eager to flash the bulb showing two devilish printer's devils (Hollywood vintage) ready to push the "go" for the Mirror's first post-strike edition. They waited and lched and finally Benny had to offload the-Ziegfeld Theatre just as he got word the photoengravers had given the graven negative. Similar hopeful stunts went away.

Those (Almost) Sunday Editions

N.Y. Times' Sunday editor Lester Markel was worrying about the magazine section being already up to 100-plus pages; amusement ads were starting to get rationed in the Sunday sections; the p.a.'s envisioned getting small giants to late back the combined Sabbath sheets—until the debacle.

Costly large-space plates had been prepared by many attractions and while the generous "quotes" (chiefly on the airwaves) will be salvaged for future issues, the report ads took more of a beating because many of the Passover-holiday-style hotels and shore lodges were keyed specifically to "next week." With the settlement some of these may be moved also.

A LFI Preview

Chat Hagan, assuming as most everyone in N.Y. did, that the local newspapers would be back the next day (28), had his final show of WJBC-TV's "Late Afternoon Report" on Wednesday (27) afternoon. It featured many goodbyes, and credits listing everybody who ever appeared on the show and those finales ran some four minutes and 20 seconds.

Seen after that particular show was over the photoengravers rejected the papers' offer. The strike was not over. No producer Hagan on Thursday had his main reporter, Bill Ryan, open by saying, "Good afternoon, this is Son of 'Late Afternoon Report'."

Not only did Ryan say it, but Hagan cut to a billboard reading, "Son of Late Afternoon Report."

visioned getting small giants to late back the combined Sabbath sheets—until the debacle.

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David Lawrence's Point

Columnist David Lawrence in his piece on "A Strike Solution Needed" made a point that America's founding fathers were so concerned with a free press that they wrote it into the Constitution, and yet a group of people has been able to abridge the press and achieve what the American Government itself could never do. He observes,

"The New York City newspaper strike has had a profound effect on the nation. The theory that 'it can't happen in free America' has obviously been proved fallacious. A large community, comprised of millions of citizens, was deprived of its own newspapers—a contingency which our forefathers considered enough to cause them to insert a specific provision in the Constitution forbidding the suppression of the press by government anywhere in the United States."

"But apparently nobody thought then that private groups could do what the government couldn't do and yet be immune from any penalty of law. Today the powers of a 'private government' exceed in many respects the powers of the national, state and city governments themselves."

"The New York newspapers strike may still serve a salutary purpose if the deep-seated feeling of protest which has swept the country is recognized by Congress as a mandate to exercise the 'public interests'—a much-based phrase so frequently uttered by politicians but rarely in fact applied."

Pressagents Happy Again

While the pressagents continued servicing the columnists, most of whom were syndicated, some lost certain clients who regarded the New York impact more important than any national publicity.

Some of the resourceful stunts staged by the hapless p.a.s have interpreted themselves into new clients, as new contacts observed some of their offbeat substitutions for publicity. These ran the gamut from daily flyers spotted in key restaurants, "sandwich" girls (glamorous) strutting Park Ave. with billboards heralding this or that personality or project, and the like. The daily newsmen doubling on the airwaves of course used spot plugs but none disputes the impact of that pointed word.

Times employees upon returning to work were offered a loan equal to a week's salary, to be paid back to the company in 20 weekly installments.

\$28,876,000 Newspapers Loss

Montreal, April 2. Canadian Newspapers Assn. spokesman stated that the New York newspaper strike cost Dominion paper producers \$28,876,000 up to the end of March. This does not include the two Cleveland dailies which have been on strike for several days longer than the Gotham blackout. Some 16 or 17 Canadian mills supply the N.Y. and Cleveland papers. The loss is estimated on the potential sale of 214,000 tons of newsprint at \$134 a ton.

U.S. Eases 'Tax Deductible' Spending

Continued from page 1

definition of "lavish or extravagant" expenditures.

Lavish tabs aren't deductible, but individual circumstances will, in all cases, determine what IRS considers "lavish or extravagant."

The new regulations are built around last year's Congressional tax legislation which called for "a closer relationship" between entertainment and travel expenses and conduct of a business.

There are, however, two basic exceptions to the "closer relationship" rule. They are the "quiet business meal" and "associated entertainment."

Under "associated entertainment" a businessman can deduct nightclub or theatre expenses even though he doesn't talk business while being entertained.

To be deductible, the entertainment "must directly precede or follow a substantial and bona fide business discussion."

Caplin explained this doesn't necessarily mean the business talk and entertainment must be on the same day. Especially with out of town visitors, an extra day or two might come under the deductible period.

Caplin doubted, however, that entertainment on a weekend following a business discussion could be deducted.

The circumstances of each case will define what is a "substantial, bona fide business discussion." Generally it must be shown that the discussion "was the principle aspect of the combined entertainment and business time spent together."

Under provisions of the "business meal" exception, food and drink bills are deductible even though business isn't discussed in the restaurant or cocktail lounge.

Bar bills alone are deductible if the drinking place doesn't offer "substantial distractions, such as a show."

Conventioners are virtually given carte blanche. Under the "associated with business" guidelines, any entertainment between convention sessions or business discussions at the convention is deductible. The business discussion doesn't have to continue during the entertainment to come under the chit cover.

Wives Less Wives Also

Wives are virtually given a free ride under the new rules. Any entertainment deductible by a businessman for himself and a client will also be covered for his wife and his client's wife.

The third exception, termed "directly related" entertainment, offers more tricky interpretations. If an entertainment expense doesn't fall under the first two exceptions, it must be covered by the "directly related" provisions to be deductible.

To be considered directly related, an expense must meet three tests. First the businessman must have a specific project in mind or else he must "engage in active conduct of business during the entertainment." Or thirdly, the "active conduct of business" has to be the principal aspect of the combined business and entertainment meeting.

The new rules also include the "allocation" device for measuring deductibility of travel expenses.

The allocation rule will only apply if a taxpayer is away from home more than a week and if non-business time is more than 25% of his schedule.

Otherwise automatic standards are set up to allocate what part of the trip was for business and what part for pleasure, with the travel portion deductible on a pro-rated basis.

In instances, though, travel costs related "primarily to business" will be 100% allocable for deductions.

If the person travelling was sent by his employer and then took a side vacation trip, all his travel costs can be written off taxes. Costs can also be deducted if a personal vacation "was not the major consideration in determining to make the trip."

Basically, Chaplin said, IRS will judge validity of deductions on the stated business reason for the trip and the duration of the stay at the site of business.

Theatre Tickets

The proposed gift regulations with a limit of \$25 annually per recipient may pose problems for theatres. If a businessman gives a

customer a theatre ticket, but doesn't accompany the recipient to the show, he has two alternatives on where to write it off taxes.

The businessman could call it a gift, and thereby put a big dent into his \$25 limit. Or he could call it entertainment which in Chaplin's words "may or may not be eligible for deduction."

The IRS Commissioner said he has been meeting and consulting with business groups and his own Advisory Group of lawyers and accountants for advice in drafting the proposed regulations.

He said the rules "strike a fair balance between restricting abuses—curtailing expense account financing of personal living costs—and not imposing undue restrictions on legitimate business activity."

He predicted the rules would go into effect by midyear.

Gotham's Best

While admittedly far longer they wait the worse it may become, some the less the Restaurant League of New York, the Hotel Assn., the League of New York Theatres, the N.Y. Visitors Bureau, and even the N.Y. Taxicab Assn., have been competing to postpone an April 1 safari to Washington to impress upon the senate that the public confusion among reporters, because of the Internal Revenue Service pronouncements on "expense account deductions," is militating against the economy. Nor is it restricted to New York. The story-hotel-restaurant business downturn is national. Kateries and cafes and hotel trade is down 20-30% depending on location. Some spots have had to revise policy drastically under the propaganda onslaught unrealistic as it may be, of the expense account bugaboo.

The combined forces of these public catering facilities, including the cabbies and legit, plan to present their case and their cause to Washington as soon as the Easter and Passover holidays are out of the way.

The hotels and restaurants want no preferential treatment other than a clarification of the status because, in all fairness, in both sides, it says nothing against legitimate entertainment. But the public, regardless, has been scared off, with concomitant dire economic results.

Gene Cavallero Jr., co-owner of the class Colony Restaurant, New York, doesn't believe that "chicken a la proletarian" is the reason to the IRS regulations; that a "touch of elegance" in class dining-out, for business reasons, is a "legitimate touch to the American economy," and that "sameness, conformity and drabness" will not resolve the resultant unemployment as business falls off and layoffs pile on.

Detroit Talent Fears No Jobs; Cafe Biz of 30%

Detroit, April 2.

Conscious among Detroit area eatery and restaurant owners is that biz is off 10-to-30% because of tightening of expense account regulations. Unless conditions change quickly, entertainers, instrumentalists and waiters are going to be out of work. No immediate relief is expected despite easing of interpretation last week by the Internal Revenue Service.

The one bright spot in the area is across the Detroit River in Windsor, Canada, where the Elmswood Casino reports the best biz in six years. The Casino is rated the top eatery in the area, hooking the biggest names in show biz.

In Detroit, the leading restaurants are a pair owned by Les and Sam Gruher—the London Chop House and the Caucus Club. Both have entertainment policies. Les Gruher said: "We're off about 20 per cent. People are scared—people who could legitimately charge expenses aren't because they don't understand just what the IRS (Internal Revenue Service) wants."

William Waddell, executive secretary of the Michigan Restaurant Assn., which represents about 750 eating and drinking establishments in the state, said: "We're hurting. Not only have our members lost considerable business, but they have been forced into laying off people."

Obituaries

Continued from page 10

played with three-piece combos at various spots along the beach.
Surviving are his wife and two sons.

PAUL J. FERRIS

Paul J. Ferris, 32, president and treasurer of WBBB, Providence, died March 29 in Manchester, N.H., after a short illness. He began his radio career at WBBB in his native Keene, N.H., where he later became a sports announcer after being associated with WBBB, Richmond, Vt.

Ferris subsequently managed WTAL, Cambridge, Mass., and WBBB, New Bedford, Mass. He was proxy and treasurer of the Green Mountain Broadcasting Co. and head of the Springfield Broadcasting Co., Springfield, Mass., before assuming his post with WBBB.

BEATRICE WHITE

Beatrice White, 62, veteran vaudeville performer, known pre-

viously in Minneapolis, died March 28 in that city.

She, who joined WCCO in 1941, pioneered in developing a method of making random telephone calls to two-day broadcast equipment for audience participation programs. He was chief engineer for the Minnesota Civil Defense network.

His wife and two sons survive.

GERALD HARRISON

Gerald Harrison, 62, one of the first sportsmen in the country and a broadcasting pioneer, died March 27 in Belmont, Mass.

He began doing sports coverage in 1925 on WHAC Boston.

BOBBIE EVERETT

Bobbie Everett, 62, veteran vaudeville performer, died March 18 in Sarasota, Fla. She and her husband appeared in the heyday of vaudeville in an act called "Bobbie and Harvey Everett."

Mal. Edwin H. Armstrong in directing design and construction of the first two FM radio stations in New England, one of which was WMTW, Mount Washington, N.H.

MYRTLE WRIGHT

Mrs. Myrtle Wright, 70, a script writer who wrote screen plays for such silent stars as Mary Pickford, Francis X. Bushman and Norma Talmadge, died Feb. 27 in Hammond, Ind.

Survivors include Edna Wright, News, another daughter and two a columnist for the Chicago Daily News.

ARCHIBALD JOYCE

Archibald Joyce, 62, composer who specialized in ballads, died March 22 in Sutton, Eng. He wrote hundreds of three-quarter time tunes including "Auld Broom," "A Night in Vienna" and "One Night of Love."

His biggest hit was "Dreaming," which sold more than 1,200,000 copies.

PETER SPIER

Peter Spier, 35, for the past 10 years head of commercial film production at McCann-Erickson, died March 24 in Los Angeles following a heart attack.

Surviving are his wife, four children and his father, William Spier, veteran radio-TV producer.

Albert R. Lawrence, 64, who operated the first fulltime film theatre in Edmonton, Alta., from 1909 to 1913 died March 11 in Edmonton.

Bob Wells, 37, disk jockey and program director with KBBB, Houston, died March 29 in that city following heart surgery. His wife, son and parents survive.

Bliss Florentine, 71, sometime secretary in comedian Laddie Cliff who became manager of Mona Inglesby's International Ballet, died March 14 in London.

Nellie M. Gail, who operated the former Strand Theatre in Montpelier, Vt., for years with her late

MARTHA DAVIS

APRIL 6, 1946

We Remember
These Wonderful Years

CALLIE FOSBER
MAY WILSON

husband, Edward Gill, died March 18 in that city.

Wife of the late Robert Gandy, who owned the United Circus, died March 13 in England. The circus is now controlled by the son, Joe Gandy.

Edward J. Marks, 74, co-owner of the Mid-Mayon Drive-in Theatre, New Haven, Vt., died March 20 in Burlington, Vt.

Father of Howard Langdale, announcer with radio station CJOB, Winnipeg, Man., died March 19 in Regina, Sask.

Fred Koon, 52, manager of the Grand Theatre, Blackpool, Eng., died March 17 in that city. His wife and mother survive.

Kara B. Cohen, 32, retired legit actress, died March 15 in Des Moines. A niece and five nephews survive.

Mrs. Ida Thomas Gomez, 82, mother of actor Thomas Gomez, died March 28 in Hollis, Long Island, N.Y.

Grace Maple Agar, 74, retired actress, died March 20 in Los Angeles. Survived by brother and stepbrother.

Mother, 77, of Dick Enroth, veteran WCCO Radio announcer, died March 23 in Minneapolis.

Norman Jones, 36, tv and film actor, died March 26 in London.

Alfred B. Biers, 55, head porter at New York's Radio City Music Hall since its opening 30 years ago, died March 24 in Brooklyn after a long illness.

MARRIAGES

Bobo Nigrit to Kevin McClint, Kansas, Kansas, March 27. He's a film producer and former actor.

Goodwin Parr to David Evans, Southern, Eng., March 23. He is Portsmouth's entertainment and publicity director.

Penny Landon to Charles Mapley, London, March 28. Bride is an actress; he's an actor.

Anne Kinsner to Gordon Roddick, Glasgow, March 25. He is an actor and tv announcer.

Margery Nathan to Edward R. Shepard, East Orange, N.J., March 2. He's director of research and sales development for WBBB-TV in Chicago.

Gloria Nugent to Jack MacGowan, London, March 21. He's an actor.

BIRTHS

Mr. and Mrs. Dave Kraft, daughter, Bremerhaven, Germany, March 17. Grandmother is Mrs. Karl Krug, wife of drama critic at WIBC and former drama reviewer on the now defunct Pittsburgh Sun-Telegraph.

Mr. and Mrs. Jack Bolton, son, March 18, Atlanta, Ga. Father is manager of the Atlanta office of The Katz Agency, Inc.

Mr. and Mrs. Fred Mudd, daughter, London, March 23. Father is a tv singer.

Mr. and Mrs. George Bloom, daughter, Chicago, March 23. Father is head of WBBB Radio's creative writing staff there.

Mr. and Mrs. Don O'Brien, daughter, March 20, New York. Father is an executive at CBS-TV.

Mr. and Mrs. Lore Nels, March 27, New York. Father is an off-Broadway producer.

Mr. and Mrs. Bill Benson, son, New York, March 26. Father is programming and production director for Sports Programs Inc.

Mr. and Mrs. Gene Nichols, son, New York, March 28. Father is copy editor for ABC press information.

Mr. and Mrs. Bob Porter, son, Dallas, March 19. Father is an amusement staffer at the Dallas Times Herald.

Mr. and Mrs. Alec Myles, daughter, London, March 23. Mother is a former Tiller Girl, now a choreographer; father manages singer Dan Arden.

Mr. and Mrs. Ned Lauren, daughter, Fresno, Cal., March 29. Father's an actor.

Mr. and Mrs. Tommy Farrell, daughter, Hollywood, March 27. Father is actor-son of actress Glenda Farrell.

Mr. and Mrs. Samuel Klinger, son, March 14, Newark, N.J. Mother is singer Tina Robin.

Churchill's Memoirs

Continued from page 1

ing a coproduction and distribution deal with 20th-Fox in New York. Talks have been held with Darryl F. Zanuck and more latterly with Seymour Poe.

The film, which will be a dramatic documentary, will begin with the closing days of the First World War and will be carried up to Sir Winston's resignation from office in 1945. Emphasis will be placed on Sir Winston himself, against the background of the events portrayed, rather than on the events themselves.

It is planned to use about 40% stock footage which will come from government, newsreels and various private sources. The script has been written by Victor Wolfson and Le Vien will produce. A director so far has not been set.

BBC-TV's Satire

Continued from page 2

BBC's own euphemism for a banned work. "And it was absolutely right of the tv program 'That Was The Week That Was' to make fun on the decision. We have now put the disk back into circulation."

But when elucidation was sought of the BBC on whether or not it was the take that prompted the doubletake, there was nothing doing. The decision was taken quite separately from the Saturday night show, said a corporation mouthpiece. "That it was a timed was purely coincidental."

That's Show Biz

Continued from page 1

Whitney and Hay families on her maternal side. A generation ago she made a show biz hit at the Plaza and the Waldorf as the "Society singer" of the 1920s.

Jim Symington is a pro himself. He worked his way through law school at Columbia U., strumming his guitar and singing nightly in the Carnival Room of the Sherry-Netherland from 1922 to 1924.

His wife is a talented pianist and composer, and the two now, deeply involved in New Frontier activity, satisfy their yearnings for show biz by writing specialty witty tunes. They would like to write witty routines for others to perform.

The one Sylvia Symington played and Jim Symington sang at the Pearson party (music by her, lyrics by him) speeded the snob appeal of being a N. Y. Times reader. It began:

"Nowadays it's more or less agreed,

"No matter what your color, race or creed—

"If you want to get ahead, it's like the fellow said,

"It ain't what you know, it's what you read!"

"I'm reading the New York Times!"

Another excerpt:

"History goes ticketytock while Reason questions the clock!

"And who hasn't been pored by the singing sword of King Arthur Excalibur Krock!"

"I've poured many rum and limes and ignored many Sunday chimes,

"For I'd leave in the lurch any girl, any church for the New York Times."

Pearson's "do" for Miss Kitt in his Georgetown home was to introduce her to the local VIPs active in the Big Brother program. Pearson is chairman of the local movement, and Miss Kitt entertained at the fundraising dinner Friday night (20).

Comedian-vocalist Mark Russell also performed. Miss Kitt headlines the Sherrinham Hotel's Blue Room; Russell is also at the Sherrinham, in the Marquee Lounge.

Gales' Fower Shows

Continued from page 1

take they're making in the States is that they're all so completely reduce music costs considerably and there will be other savings as well.

The agents point out that whenever a booking indicates that more than one show an evening will be necessary, a deal for the late displays can be made separately. Also extra shows can be written into the contract in a manner that will make it possible for the headliner to earn even more than his present salary should he have to do the present schedule of 14-16 displays.

The first major step in getting this drastic change into operation will be the consent of the performers. Agencies feel that the headliners are ready to listen and consent to virtually anything that promises to put them into the black.

Another item to be solved is the depth of the cut for one show. Certainly, it's felt, that the performer's salary cannot be sliced in half even though the number of shows will be cut by half. Just what proportion of the present salary can be demanded under these conditions is still to be determined.

Many nitery owners have been mulling abandonment of the second show during weekday nights. That late business has all but disappeared in most towns, except resorts. Were it not for custom, the operators might have abandoned the late show long ago.

Oldtimers recall that two decades ago, three shows nightly were the rule in most niteries. The old Leon & Eddie's, N.Y., did four a night. The first business to be abandoned was the 2:30 a.m. show which went shortly after the war when industry became more competitive and the erstwhile spenders had to keep early office hours. Since then, the midnight trade has been going the same way.

SAM BRAMSON

April 4, 1946

Your gentle face and patient smile
With sadness we recall.
You had a kindly word for each
And left us—beloved by all.

PEGGY and TERRI-JUNE

professionally as Beatrice Curtis, died March 28 in Los Angeles, Calif. She also appeared in numerous films for Columbia Pictures. She was once wed to the late Sammy White, vaude, musical-comedy and film performer.

Her two brothers, film director Jack Curtis, and formerly a prominent bigtime vaudeville agent, and Larry Curtis, president of Curtis Advertising Agency, survive.

WILLIAM J. FREELICH

William J. Freulich, 60, actor, vaude performer and sometime stage manager, died recently in Butte, Mont., after a long illness. A native of Chicago, he trouped in vaude as Billy Tripp. At one time he was stage manager and subsequently director of San Francisco's Alhambra Theatre.

Freulich, who was well versed in astronomy and astrology, lectured on these subjects under the name of Enzo. He also conducted several radio shows built around astrology in addition to a newspaper column.

JAMES W. PARKS

James W. (Uncle Billy) Parks, 61, for 22 years secretary of Dallas Local 147, American Federation of Musicians, died March 24 in that city. He had also served 15 years on the AFM executive board until his retirement in 1931.

Parks was a member of the Texas Legislature, 1912-1918, and

which played all the major vaude houses. After leaving vaude, her husband joined Loew's Theatres managing New York City houses for 28 years.

Her husband and sister survive.

GREGORY ALLER

Gregory Aller, 57, former cellist with N. Y. Philharmonic Orchestra and prior to his retirement a staff musician with several film studios, died of a stroke March 28 in Hollywood.

Surviving are his wife, two sons, Herbert, his rep of Motion Picture Photographers, Local 680, and Victor, concert pianist; and daughter, Eleanor Slathin, cellist and widow of composer-conductor Felix Slathin.

JUNE SAYER SMITH

Mrs. June Sayer Smith, 37, singer and owner of the Vaudette atory in Lake Hopatcong, N.J., died March 19, in Chester, Pa., as result of an auto accident. She and her husband, Nathan Smith were billed as "The Sweethearts of Song" at their atory. As a solo singer, she appeared with the Mainline Opera Co., in Philly.

Her son and brother also survive.

HAROLD COLLINSON

Harold Collinson, 68, film executive, died March 15 in London. He entered the industry as a boy in 1913. In 1927, he formed Stihl Pyramid Films, and was a prom-

In Poignant Memory

HENRY I. MARSHALL

April 4, 1946

I'll always have you remembered for your beautiful music. Dad.

Arthur

played drums in Dallas theatres in the early 20s. He also served as president of the Texas Federation of Labor for six years, relinquishing that post in 1933.

Survived by a grandson

THOMAS M. WATSON

Thomas M. Watson, 62, playwright and drama critic, died March 18 in Glasgow, after an illness of some months. He was author of many plays, the most successful having been "Beneath the Wee Red Lums" and "Bachelors Are Bold."

He had been associated with the theatre in Scotland since the Community Drama Assn.'s one-act play festival in 1927. For a time he was on staff of the now-defunct Glasgow Evening News.

His wife survives.

KERMIT L. SUEKER

Kermit L. Sueker, 57, chief engineer for WCCO Radio, CBS af-

most distributor and exhibitor. He also ran Trans-World Films Ltd., which dealt in production and foreign sales.

Survived by son and two daughters.

ATKIN BAKER

Atkin Baker, 73, musical director, died recently in Huddersfield, Eng. His varied career included the post of musical director at Huddersfield Palace and prior to that at the old Hull Tivoli.

He left Huddersfield to be personal musical director to Norman Evans, the late comedian, and then went to Derby Castle, Isle of Man.

PAUL A. DEMARS

Paul A. DeMars, 68, pioneer radio engineer who helped develop the first network in the U.S., died March 14 in Methuen, Mass. A native of Lawrence, Mass., DeMars was associated with the late



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KEY TO NITERY STATUS SYMBOL

Jordan's (Tourist) Pilgrimage Pitch; Deluxe Hotels, Niteries

By HAZEL GULD

Amman, Jordan, April 9. Hardy pilgrims who plan to do the religious tour of the Holy Land in search of the birthplace of two of the world's greatest faiths (Christian and Muslim) have a surprise in store.

As of this date, the hopped-up Jordan Tourism Authority, plus the Jordan government and an international hotel corporation, are prepared to not only serve them the Biblical sights on a pleasant plateau—but also offer a superb seven-story luxury hotel in Amman, the country's capital, heated swimming pool, latest American films (generally in English with Arab subtitles), bellydancers and coherent English-lingo daily radio plus forthcoming TV, a daily English newspaper, and a dip in the Dead Sea (lowest spot on earth).

This, with about all the superlatives a Hollywood press-agent could dream up to tout a colossal, spectacular, wide-screen, multi-million dollar production, is just

(Continued on page 79)

Bellyrinas Move Up, But Where's The Throw Money?

New York's Casbah-on-the-Bayway, located in the Greek section of Manhattan, for many years provided one of the major talent exports in the form of bellydancers. The fame of this development was indeed worldwide, but, somehow, the bellyrinas just couldn't make that trip a few blocks to the north.

(Continued on page 56)

USSR Hierarchy K.O.'s 'New Tendency' Plays; Anti-Stalin Angles?

Moscow, April 9. The squeeze against "liberalism" in the arts is continuing here, with almost daily reminders that painters, musicians and scribblers must toe the line. Most recent edict is that two important "new tendency" plays must be altered or dropped. One is a comedy by Alexander Solzhenitsyn entitled "Prison Camp Comedy." Author rebuffed to international fame recently when his book "A Day in the Life of Dostoevsky" became a bestseller around the world. Two separate versions of this novel were published in New York a couple of months ago by separate publishers and caused a lot of pre-and-con. Several film deals were also in the talking stage.

(Continued on page 18)

BOITE TREND TO MORE SNOBISM

By ABEL GREEN

A key club is a key club—and sometimes it means nothing, as in the current case of the Playboy Club's \$25-a-head stunt, which the N. Y. City authorities bayoned, hence it's an open-door to anybody who has the price of a drink—but a snob "club" is something else again. The past season or two it was Le Club, a Boston Place socialite haunt to which one is "invited," and where the "right" people dine and dance to phonograph records. This is a variation

(Continued on page 70)

Congress Boredom Blocks Any Law, JFK Will 'Order' Fed Arts Council

Washington, April 9.

President Kennedy will soon create, by executive order, a Federal Advisory Council on the Arts. He has decided to act through executive channels after learning the House Rules Committee would throttle any legislation setting up a council.

The executive order is now in the hands of the Budget Bureau which, according to officials, "is having some difficulty shaping the financing" for the council and its necessary facilities.

The size of the body will be determined by amount of money allotted by the Budget Bureau. Present estimates are for 20-30 members.

The President and his special consultant on the arts August Heckscher are trying to blend a

(Continued on page 68)

WILDING'S \$3,000,000 LIBEL SUIT VS. HEDDA

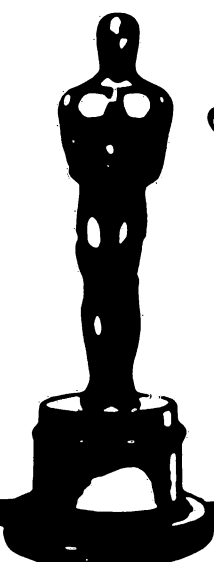
Los Angeles, April 9.

Hedda Hopper has been sued for \$3,000,000 over remarks she assertedly made about Michael Wilding in her book, "The Whole Truth and Nothing But," in a libel suit filed in Superior Court by Wilding. Named as codefendants are James Brough, her coauthor, and Doubleday which published tome.

Wilding alleged that his reputa-

(Continued on page 68)

COLUMBIA PICTURES
congratulates
SAM SPIEGEL and DAVID LEAN
on their
ACADEMY AWARD-WINNING
PRODUCTION
of
"LAWRENCE
OF ARABIA"



Champ Theatre Rudeness Seen In Palm Beach

By ESTELLE W. CULMER

Palm Beach, April 9.

If it be true, as Oscar Wilde put it, that "a gentleman is never unintentionally rude," audiences at the Royal Poinciana Playhouse in Palm Beach, who lay public claim to gentility, must intend their slights to put cast and speakers in their places. No matter what the play they rarely sit through it, seldom applaud and anticipate the final curtain by rising and fling out with their backs to the curtain calls.

They reached a new high in

(Continued on page 62)

Cape Town's Special Shows For Nonwhites at 'MFL' & Disker Helen Shapiro

Cape Town, April 9.

The nonwhites in Cape Town have always voiced protests when top overseas artists have appeared at the Alhambra Theatre as they were prohibited from entering under the license and they had to be content with a matinee in a small suburban picture house or municipal hall, but now special permission has been granted for the theatre to have nonwhite audiences on special days.

Helen Shapiro was the first visiting artist to appear under this concession and she gave two shows for nonwhites on Monday (10).

Special shows will also be arranged for "My Fair Lady" when it starts in Cape Town.

Hollywood Shunned By Producers Of Industrial Films; Unions Too Tough

By MICHAEL FRISBERG

Hollywood, April 9. So where is all the industrial film production? Hardly 10% of it seems to originate in Hollywood, the capital of U.S. theatrical and television films. This absence has lately gained attention here in the soul-searchings of the craft unions, and indeed everybody else, about (a) generally diminishing and (b) runaway production. It has come as a shocker in Hollywood to learn that Eastman Kodak estimates \$500,000,000 was spent in 1944 on industrial films that includes advertising, instructional, and various kinds of non-theatrical celluloid.

Hollywood crafts have already put it in official Washington why cannot the U.S. Signal Corps filming be done here? This alone amounts to around \$4,500,000 annually.

Industrial production is scattered throughout the country. Nearly all big cities have a plant or two. Some are quite sizeable, notably in Chicago and Detroit. Jam Handy and Willing generally ranked at head of pack. Apparently reflecting their low view of Hollywood's place in the overall scheme of their operations, both maintain only one man "service" offices locally.

Whittier turns out between 100 and 150 films per year ranking to a gross of \$11,000,000 for 1942. (Continued on page 13)

Myers Replace G-String In Candy Barr's Book As Ex-Stripper Sheds Prison

Houston, Tex., April 9.

Strip-teaser Candy Barr, who once straddled the stage clad mostly in two cup pistols and a corset, has been paroled from State Prison in a number black outfit holding her new role as Scripture reader and choir singer. Prison officials gave her \$5 spending money and \$575 bus fare to Edna, Tex., where she will live with her parents.

Later, the half-faded exotic dancer hopes to join her husband, Jack Sahakian, in Los Angeles. They were married shortly before she entered prison Dec. 4, 1938, in a 15-year sentence for possession of morphine.

Texas parole laws prevent her from returning to the night club circuit as a stripper. She will start life anew with her father, Doc Slusher, an Edna bricklayer. Her eight-year-old daughter has been living in Edna since Miss Barr went to prison. The stripper, whose real name is Juanita Dale Slusher Phillips Sahakian, will report monthly to a parole officer.

The State Board of Pardons and Paroles in Austin said she will be free later to apply for a parole transfer to California to be with her husband.

Dated Salts

Las Vegas, April 9.

Mitch DeWood, entertainment director at the Flamingo Hotel, always in need of a calendar to advise agents about open dates, now has them sewed to the linings of his various jackets, so that when he slips open the jacket he finds a calendar instead of a label.

Looks Like Gotham Boites Ought Be Ruled Federal Disaster Area Re Taxes

If there's such thing as Uncle Sam declaring a disaster area for saloons it should be so edited so far as the Gotham niteries and casinos are concerned. That's how the business feels.

There is no question but that, even though Mortimer Caplin & Co. have "starved"—and ended—entertainment expenditures, and have virtually spelled out the greenlight for tax deductions, now that the "cure" has been found too many patients are on the threshold of expiration from the anemia superinduced by the initial stroke.

There have been braucoup layoffs in many a famed bistro and bistro pub and club and the basic overheads are such that it's no longer a joke that the headwater and the waters are drying "human"—too many of them risk getting stir-crazy from lack of patronage. Casual h.e. of the New (Continued on page 37)

JUSTICE DELAYS RULING ON RACHIN EXPENSES

N.Y. Supreme Court Justice Arthur G. Klein has reserved decision on a stockholder suit brought against Milton R. Rachin, Decca-Universal pres., and the disbursement picture complex which charged misuse of funds, particularly as regards Rachin's expenses.

Action was brought by stockholder Bertha T. Alne and court referee Henry Gottlieb approved the motion which alleged "misuse of corporate funds" involving expense accountings and also was concerned with Decca-Universal relations as regards the rights and usage of soundtrack material for dubbing and music rights in U.S. films. Judge Klein has now taken the referee's approval under advisement and a ruling will be made shortly.

Motion asks Decca and Universal to reconsider their soundtrack procedures and to also look into the expense account provisions under which post Rachin presently operates for possible revocation.



HARRY MUFSON

Famous managing director and owner of the fabulous Eden Roc Hotel, Miami Beach, says:

"We needed a top name attraction with an assured draw for the big Easter season, so we looked PAUL ANKA for a return."

"In my opinion his show was the greatest ever."

"And again PAUL ANKA proved his tremendous popularity."

England Bars Lenny Bruce In Public Interest

London, April 9.

Lenny Bruce, the controversial comedian who was booked at the Establishment here for last night (Monday) was barred from entry into England and was on his way back to the United States two hours after his aircraft landed. A Home Office spokesman declared that Home Secretary Henry Brooke had decided that Bruce's entry "would not have been in the public interest." Judgment was made because of his recent arrest in Hollywood on a narcotics rap rather than the controversy he aroused because of the use of obscenity, according to the spokesman.

Annie Ross, formerly of Lambert, Mendrickson & Ross (now Ross) will continue at the Establishment for another fortnight as (Continued on page 36)

So. Afr. Re-Censorship OKs Some Pix Formerly Taken to Highborn Fans

Cape Town, April 9.

Under a new "re-censorship" concession granted by the Department of the Interior of the Republic of South Africa, several pictures restricted to whites only have been reviewed and passed for showing to all races. "Gone with the Wind," "The Paganini Son" and "Demetrius and the Gladiators" are among those reviewed and passed, but "Doctor No" and the "West Side Story" are for whites only.

"Men from Brazil" has been banned by the board of censors in terms of the Entertainment (Censorship) Act of 1931, as it makes reference to the activities of the Moral Rearmament Group. The board recently banned "Boccaccio 70" but has now reversed its decision and passed it for showing in the Republic with a few cuts.

More Yank 'Diplomacy'

Gothenburg, April 9.

Sweden's second largest city is currently exhibiting "Gaga," believed the first feature film ever made on the tiny island of Iceland, once a Danish colony, now an independent nation.

What may make "Gaga" historic is that its filmic drunkards and lechers are real-life U.S. military personnel from Keflavik base. They participate in the film which could readily be interpreted by many as "anti-American." The Icelandic heroine is corrupted by the Yanks and her Icelandic lover, idealistic if a little naive, commits suicide when he discovers she's Yank-tainted.

Machines, Not Men

Warsaw, April 9.

New police regulations have affecting typewriters. All citizens must have a license permitting them to own a typewriter, and these licenses are issued only to those employed by, or working for, "world socialism." A sample of the typewriter's imprint must accompany each request for a license and a new "sample" imprint must be left with the police every six months or (if the machine undergoes repair) within five days.

Understanding here is that these same rules now apply in all countries belonging to the Soviet bloc.

Lamb's Spring Ramp No Gambel for SBO Crowd Who Has a Bull Material

By GENE ARNEEL

The Lamb had a spring gambel, as per custom, at the Waldorf-Astoria in New York last Saturday night (8) and the guest of honor was John Wayne. Fans for The Duke were mainly in the program book via places by Louis Sobel, My Gardner, Barry Park, Earl Wilson, Bob Dunn, Bernard Sobel, Nick Kenny, et al.

Grand ballroom of the inn apparently was capacity, at \$20 per ticket. Talent (by reputation) abounded. But there was very little in the way of a good show business show. Indeed, this was a dull affair, and visitors from the film world, such as Barney Balaban, Darryl F. Zanuck, Paul M. Leeser Jr. and Sam Bronston, among others, probably got to (Continued on page 35)

THEY GIVE & TAKE AT HARVARD; ASK JANE

Cambridge, Mass., April 9.

Harvard Lampoon named Jane Fonda as "worst actress of year" for her performance in Richard Zanuck's WB release, "The Chapman Report." This came two years after Harvard's Nasty Pudding Club voted her "woman of the year." Harvard comic publication bestowed its "worst actor" sashette on Charlton Heston in "Diamond Head."

For the second successive year, the student gave "The Renner" award to Natalie Wood "for her unquestionably atrocious performance in 'Gypsy' which she single-handedly ruined."

"The Great Ceremonial Meeting" award, described as "this unwelcome prize" went to two films for having the worst scenes of the past season. The scenes were in the naming of the fairytale characters in "Wonderful World of Brothers Grimm" and scene showing the Polish Army hurrying over the cliff in "Taras Bulba."

Sam Lyon for "Lolita" little role won the "Collophane Fig Leaf."

Cleve. Scars May Be Long Healing After the Strike

By SANFORD HANEY

Cleveland, April 9.

Cleveland's two daily papers, the Press-News and the Plain Dealer, resumed publication yesterday (9) ending a 125-day-long blackout, but the scars of the long strike may be long in healing.

Eleven unions, including the Teamsters, which kicked off the strike on Nov. 29, and the Guild, which struck the following day, were involved in settlements that ended an estimated \$10,000,000 loss in advertising and circulation revenues in the 15-week long closing. About 2,400 unionized employees of the newspapers are estimated to have lost \$5,000,000 in wages. Many of the idle employees, however, found other work, and at least 50 were known to have taken jobs in broadcasting. At least two (Continued on page 70)

No. 3 in Frank Scully's Autobiography, In Armour Bright, a Zany Tale

"In Armour Bright" by Frank Scully (Chilton; \$4.95) continues the autobiography of the redoubtable Papal Knight, which he began in "Cross My Heart" and in "This Guy Knight." The well-known writer, crusader, and Varsity columnist covers his last 30 years in current volume. "My short life out of bed," he subtitles the period, for the one-legged author has been bedridden in constant pain for more years than most men live in a normal lifetime.

Jack Paar, helped by Scully early in former's Hollywood career, provides an intro for this book. Paar points to Scully's own admission that he is a man who can speak many languages, and can't say no in any of them.

Book covers wide panorama: John Steinbeck and a "free press," the death of Scott Fitzgerald, Theodore Dreiser ("three people with (Continued on page 68)

An Actor's Span

Madrid, April 9.

Guest speechmaker at the Astor Studio of Madrid last week, Hugh O'Brien was his own case in point in summing up a talk on "Common Sense and the Actor" with what he called the five stages of a thespian career:

1. Who is Hugh O'Brien?
 2. Find me Hugh O'Brien.
 3. Find me a Hugh O'Brien type.
 4. Find me a young Hugh O'Brien.
 5. Who is Hugh O'Brien?
- O'Brien is here with Cyd Charisse in a Hispano-Mexican-French coproduction, "Assassins."

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Number 7

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FROM SUREFIRE TO FAIL SAFE

10 File for Toll in Britain

London, April 9. More than 80 inquiries for information on the proposed toll-tv experiment in Britain were received by the Post Office by the closing date, March 20. Of these, 10 are to be considered firm applications.

It is expected the Post Office will favor the setting up of consortiums to participate in the field trials, which are expected to run for at least two years before the government finally decides whether the fee-free system should become a permanent feature of broadcasting in Britain.

Meantime, it was confirmed at the weekend that agreement has already been reached for joint participation on pay-tv between British Relay Wireless and Television and British Home Entertainment, and there have also been talks with Associated British Picture Corporation, the parent company of ABC-TV.

Nobody Really to Blame, Why Point?

Eric Johnston Sure Mar del Plata Fiasco Can't Happen Again—Will Confer With U.S. Infocrats

The Yanks' 1963 Mar del Plata fiasco will not happen again.

Eric Johnston, president of the Motion Picture Assn. of America, promised last week that the unsettled question of responsibility as to U. S. film industry representation at foreign fests will be straightened out in upcoming talks with George Stevens Jr. who heads the film section of the State Department's U. S. Information Agency.

Acknowledging that this responsibility had apparently "fallen between two chairs" (those of the MPAA and USIA) in respect to Mar del Plata, Johnston stressed, however, that he thinks it "unfair" to blame the MPAA for all the sins of omission. He wouldn't go so far as to blame the State Dept., either, since nothing is to be accomplished by finger-pointing. (Since when?)

What is needed, said Johnston, are frank talks with the Infocrats to define areas of responsibility as to fest representation. The MPAA chief emphasized his belief in the importance of festivals—though obviously some festivals are more important than others.

Cited by him as a major problem facing the MPAA is that, being a private industry org., it cannot possibly compete on the same basis as do the government-sponsored film industries of most other film producing nations. On one important level, it boils down to a matter of finances—and it's no secret that the MPAA, as the shape of the U. S. film industry has changed, has found itself with less and less money to spend on such affairs.

Time was, said Johnston, when the MPAA might spend as much as \$2,000 to \$3,000 for a big shindig at Cannes or Venice. Now, he says, the total MPAA fest budget for one year hardly comes to \$20,000. Also a problem is the matter of persuading stars to attend. There is the story of one well-known Hollywood actress who demanded—as her price to attend a European fest at which her film was the official entry—that someone—the host country or the MPAA (she did not care which)—underwrite all her expenses for the trip, including a two-week vacation in Europe after the fest. (Mar del Plata is the only major fest which pays transportation for principal guests to and from the fest site, plus all living expenses during the fest.)

Johnston would not speculate on how the areas of responsibility might be apportioned between the MPAA and the USIS. He did not negate the MPAA's responsibility, since the American major companies continue to dominate the screens of the free world. However, he certainly feels that since U. S. representation at overseas fests is such an integral part of America's overall public relations effort, the State Department should be persuaded to put some money where its mouth is.

\$ And Art of Timing

Columbia, with "Lawrence of Arabia," is in the enviable position of not being pressed for cash, thus is setting a non-breakneck pace in marketing the Sam Spiegel production. States Col International's Mo Rothman: "We're biding our time for the right situation."

Rome's Lombardo Details Activity Later This Year

Hollywood, April 9.

At a press conference here Titonus Productions' proxy Goffredo Lombardo, following two and a half month hiatus during which the Italian company has awaited return of \$20,000,000 outlay on 22 pix made last year, revealed resurgence of filming activity in Rome with a 10 to 11 picture slate for the coming year at a \$5,500,000 budget.

While product will be less expensive than many company has (Continued on page 18)

IRONIES DOOM ECA TROIKA

Rarely have so many responsible parties in the film industry been involved in the creation of a picture production organization of apparent stature—only to see it die before it came into actual existence. This is the case with the bravely titled Entertainment Corp. of America.

ECA came into being last November with exciting personnel, by name Max E. Youngstein, formerly one of the owners of United Artists; Jerry Pickman, erstwhile domestic distribution head of Paramount; and Charles Simonelli, promotion exec at Universal and knowledgeable citizen around Wall Street East.

All three are doers, not just passive idea men. And do they did, and they played to sudden death. The money that had been promised to them just was taken away. There are ironies galore in the swift demise of ECA.

Ace Films, comprising Loew's, United Paramount, RKO Theatres, Stanley Warner and other exhibition kingpins, agreed to ante up the starting capital, to the extent of \$1,000,000. ECA, as headed by Youngstein, went to town on assembling packages, with remarkable zip. First picture was to be "Fail-Safe," in New York, and then "Winston Affair" and "Third Secret" in England.

These pictures are still to be made but with ECA and Ace out of the picture.

Also participating in the ECA sweepstakes was Allied Artists. This corporation, it's now confirmed, had entered into a deal to distribute the ECA product and it's clearly disheartening to AA president Steve Brody to see the ECA fallout.

The first undertaking, "Fail-Safe," led to the collapse. Columbia and Stanley Kubrick, latter as producer of "Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb," instituted legal action in Los Angeles federal court which charged libelous piracy to the U. S. authors and sought to restrain the marketing (Continued on page 22)

Alexander Replaces Bistagne in Spain; 20th Works Closely With Radio Films

Madrid, April 9.

Ralph Alexander has replaced Pedro Bistagne as manager in Spain for 20th Century Fox, effective now, in a major reorganizational move that brought with it an important policy realignment.

Changeover was engineered by 20th-Fox exec veepee Seymour Poe, working with Continental insiders David Raphael and Fred Hilt. Alexander comes to the Fox exec desk with a long career as Rank rep in Central America and Spain. He enjoys the reputation as a dynamic and multilingual manager, equipped to tackle the peculiarities of the Spanish market as well as the problems affecting the industry worldwide.

Outgoing manager Bistagne has been one of the leading film figures in this country for over 25 years. A shrewd trader, he has kept the 20th-Fox banner waving prominently and profitably. He leaves behind a landmark in the form of a five-story 20th Fox Spanish home office in the Catalan capital city of Barcelona that is regarded both as a prime piece of real estate and a functional bureau.

In a spectacular move to perk 20th-Fox biz, Alexander told Variety that his company has entered into close association with one of Spain's leading distributors, Radio Films. In what has all the earmarks of a joint venture, but isn't, Radio will in the future utilize their maximum quota of six U.S. licenses for the distribution of 20th-Fox product, under Alexander's overall supervision. The Radio quota, plus the average five Yank licenses in the Fox quota, is expected to boost the Zamuck banner to a forefront position in Spain.

Deal was signed with Radio partners Jose Garcia Ramon and former RKO rep in Spain, Rene Beja.

Levine and Mage's W. 57th St. Spot

Joseph E. Levine, having reached distribution and production from origins in exhibition, has reentered exhib ranks. He has joined in partnership with exhib-producer James J. Mage for the construction and operation of an eastside Gotham house to be called the Festival Theatre, designed by Simon B. Zeinick and costing about \$400,000.

First attraction at the 600-seat Festival will be Embassy Pictures' "A's." Levine is prez of Embassy and does a lot of biz with eastside houses into which he has been slotting an array of imports in recent years. Idea with this deal is to run the house on a competitive basis, not reserving it exclusively for Embassy pix, although it will be a ready showcase for them, as the Fellini pic indicates.

"A's" will open about June 13, daydaring at the Broadway New Embassy (no relation to Levine's company) and the Festival which is located on 57th Street, west of Fifth Avenue. Levine has also been dickering for a westside outlet and is said to be near completion of such a deal. The Festival will be a two-story theatre, with lounges on both levels, the main lounge advanced as being a large and plush plan.

Partner Mage is the owner of a few cinemas in Paris and has owned houses in New York in the past. He has also produced some films in recent years.

AB-PT Paying 25c

American Broadcasting Paramount Theatres board of directors have declared the second quarterly divvy of 25c per share on the outstanding common stock of the broadcasting exhibition corp. Dividend is payable to holders of record on May 17, 1963.

Washington Film Festival, a Oincer, For Spring, 1965

Target date for the proposed Washington "D.C." film festival, which Motion Picture Assn. of America proxy Eric Johnston is backing as part of an overall MPAA public relations program, is the spring of 1965, Johnston reported in New York last week. The p.r. program has not yet been acted on by the MPAA board, but Johnston hopes for a decision in the next six to eight weeks.

As the MPAA prez sees it, the festival would be a special, "one shot," designed not only to upgrade the U.S. film industry in the eyes of Washington legislators, but also to give overseas film figures a chance to see how the U.S. ticks. There is no thought that the fest would become an annual affair to crowd an already crowded international fest calendar.

Johnston acknowledges that "I have my work cut out for me" in winning government support of the fest idea. For one thing, it will require a special act of Congress to get government money appropriated to help defray the fest cost. MPAA would be putting up enough too, but the size of the budget for the affair would be such that it would be impossible for the MPAA to go it alone.

Bronston-Lazarus Do-It-Yourself Plan For First 2,000-3,000 Situations

By GENE ARNEEL

Samuel Bronston disclosed this week the formation of his own Bronston Distributions Inc.

The independent producer and Paul N. Lazarus Jr., exec v.p. of Bronston Productions, made these points—

(1) The new releasing organization is designed to service the first 2,000 to 3,000 accounts, with a national distributor to take over the market balance.

(2) Distribution operation is to begin with "Fall of the Roman Empire," scheduled to be ready in the spring of 1964.

(3) Major company distribution practices are antiquated—we can do it for ourselves. Further, "standard distribution rates" are excessive.

(4) The Bronston company will invite distribution and financing deals with other indie producers, or buy completed films, perhaps taking on as many as five such productions for release each year.

Bronston, in New York from Madrid this week, said that for the time being there are to be no additional offices or personnel. He added: "We believe that pictures such as ours can only be handled by a small, hardhitting, dedicated group of sales executives who handle such picture with the same care with which they were produced." Lazarus, in addition to being exec v.p. of the parent Bronston company, has been named v.p. of Bronston Distributions. Harold

Roth, domestic sales exec of the Bronston company, has been appointed sales manager of the distribution outfit.

No Change O'Seas

The status quo remains overseas, where Bronston releases his product through exhibitor-distributor franchise holders on a territorial basis.

There has been no change in plans for "55 Days at Peking," to be released by Allied Artists in the United States, Canada, Japan and the Near East, and the tentatively titled "The Circus," to be distributed in the Western Hemisphere by Paramount.

Bronston said his company has built substantial credit ratings, now will go to banking institutions for financing which previously came from American distributor partners.

Bronston and Lazarus insisted that major companies show "a tendency either to put everything into the happier for quick liquidation or to set up a special handling unit." Latter is an allusion to road-

Bronston May Film Here

Samuel Bronston, American independent film producer who for the past several years has been operating in and out of Madrid, stated in New York this week he is "prepared" to make pictures in the United States.

"I definitely will do this if I have the right stories," he added.

show departments which Bronston, et al., believe they can establish themselves.

Lazarus' Views

Lazarus, a 30-year man with major companies before joined Bronston (he's ex-Columbia, United Artists and Warners), asserted the majors have become archaic in their distribution patterns which, he said, "date back to the horse and buggy days." Jets and telephone communication render unnecessary many exchanges, stated Lazarus, noting specifically that Philadelphia, New Haven, Boston and Albany all continue to house branch operations but are now within commuting distance from New York.

Bronston made a major point of relationship between producer and exhibitor, saying there has been too great a separation because of "middleman" distributor and, by creating his own releasing company, he's determined to get closer to the "marketplace itself."

There may be other lies with majors in the future because, said Bronston, the company adheres to a flexible operation and may take on a property such as "Circus" which was owned by Paramount. But nonetheless there's to be his own distribution company, starting with "Roman Empire" with this to be followed by "Paris—1900" and "The French Revolution." Lazarus and Milton Goldstein, foreign sales exec for Bronston, have been assigned to cover the Cannes and other film festivals to scout product for the new releasing organization.

The Winners: Lawrence' Best Pic; Anne Bancroft & Peck, Top Stars; Patty Duke & Begley, Supportings

Hollywood, April 9.

Absence of many of Hollywood's topflight stars robbed the 20th Oscar Awards of much of the glamour which the public has come to associate with the event down the years. But the expectation of seeing more celebrities than actually journeyed to the Santa Monica civic auditorium brought out the sightseers. Blockbusting accommodations 1,500 were fitted to capacity and perhaps as many as 1,500 more lined the sidewalk to the civic and a smaller cluster of guests and some hotel guests who had nothing better to do, crowded the entrance to the Rev. Milton for the post-awards banquet.

Threat of picketing by the Hollywood Race Relations Bureau and L.A. Black Muslim organization did not materialize. Only about eight Negro youngsters carrying obviously home made signs were in evidence on the periphery of the entrance to the civic aud. They were quiet and orderly and were not picked up by the tv cameras greeting the arrivals.

The Santa Monica police dept. had 57 officers on duty but they had little to do. Even the police directing traffic had an easy night as there were no major snafus as was the case in previous years. Ticket holders turned out early and all but a few stragglers were seated before the show went on the ABC-TV network at 7 p.m. Pacific time.

Ironically, Frank Sinatra the singer, had the only traffic problem. His car was prevented from driving in the stage entrance by a cop who apparently didn't recognize him and said, "I don't care who you are, I'm not supposed to let anyone in here."

Columbia Pictures swept ahead

of all contestants to win an easy victory, seven Oscars, all from "Lawrence of Arabia" against three each for two closest contenders, "Unholy Night" and "The Best Years of Our Lives," which last year romped in with an all-time high of 15 had to be content this year with two, matched by 20th-Fox and Metro.

The major awards were pretty well divided between four pictures: "Lawrence," which had 10 nominations, capturing best production and best direction (David Lean); "Unholy Night," picking up best actor (Gregory Peck); "The Best Years of Our Lives," United Artists, best actress (Anne Bancroft) and best supporting actress (Patty Duke); Metro, best supporting actor (Ed Begley).

"Lawrence" additionally got topped for top in editing, color cinematography, color art direction and art direction, music score and sound. "Unholy Night" also won from "To Kill a Mockingbird," besides Peck, top for best screenplay and best and white art direction and art direction.

Warner's three wins came from as many pictures: "Days of Wine and Roses," best score of music, "Milk and Honey," best black and white costume design, "What Ever Happened to Baby Jane?" Best of 20th-Fox golden men resulted from "Longest Day," black and white cinematography and special effects. Metro also added an Oscar for color costume design "Wonderful World of Brother Grimm."

Wide in With Hog

Cornel Wilde in from Paris last week with a print of "Lancelot and Guinevere," produced by the actor's British Productions for Universal. He winged to London after a screening for U execs.

"Lancelot" was done in Panavision and Technicolor.

Canceller Here With 'Capote' Film: Pic, Brazil-Made Partnership

Francis Coppola arrived in New York this week with a print of "Capote," which he produced in Brazil and which features the home movie on home grounds.

Walter Chiari is among the cast members of the picture which was made under the aegis of Rome's Ital-Victoria Film Co. and the French Cinema Productions of Paris. It's billed as a new version of the de la Juncos' annual three-day carnival celebration.

OUT OF ONE CAST, INTO ANOTHER FOR SELLERS

Peter Sellers, who last fall took over the role in "United Artists" "Pink Panther" vacated by Peter Ustinov, has bowed out of Jules Dassin's "Man in the Mirror" (formerly "The Light of Day") and will, in turn, be replaced by Ustinov. Reason for the latest is understood to be a delay in the starting date for "Man," which has now been pushed back to August, after originally being scheduled for May.

"Man," which Filmway's chairman Martin Rosenblatt is producing for United Artists release, stars Melina Mercouri and Max Schell. Filming will be done in Paris, Istanbul and Athens.

Sellers' British Ambles

London, April 9.

Peter Sellers, who still has three more weeks on Stanley Kubrick's "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," featured his ankle getting out of a car in front of the Dorchester Wednesday (3) night.

The star, who has completed three of the four roles he plays in the film, ironically had just completed the part in which he is seen in a wheel chair throughout. The fourth role, that of a Texas pilot, requires the star to move around a good deal, an impossibility with his ankle now in a cast. Efforts are being made to rewrite the role so that he can be photographed with the cast.

He Takes the Highway

Michael de Lino has joined Highway Productions in publicity coordinator for Carl Foreman's production of "The Victors."

He worked in the same capacity for the producer's "Guns of Navarone."

Europe to U. S.

Charles Baidour
A. I. Gates
Richard Gordon
Roy Harrison
Arthur Lewis
Tony Martin
J. W. L. Pugh
Rachel Roberts
Joan Seberg
Michael Stern
Joseph Vogoda
Noel Willman

L.A. to N.Y.

Willard Alexander
Richard Conte
Bill Dana
Mina Fek
Roy Huggins
Norman Kohn
Jack Karp
David Kapralik
Denny Kaye
Howard Keel
John Kurland
Sol Lesser
Jerry K. Levine
Joseph E. Levine
Allan Ludden
Tom McDermott
Jerry Parcell
Joe Roth

N.Y. to L.A.

Murray Benson
Jerry Frankel
Mike J. Frankovich
Lee Jaffe
Steve McQueen
Seymour Prie
Gloria Rabinowitz
Jonas Rosenfeld Jr.
Kai Ross
Abe Schneider
Joel Schenker
Bob Shapiro
Sam Spiegel
Natalie Wood

Oscar Is As Oscar Does

Hollywood, April 9.

Marshall Award To Buddy

Steve Braddy, president of Allied Artists Pictures and for many years a community leader, was voted the Joan Marshall Humanitarian Award by the Academy's Board of Governors, marking the sixth industry leader to earn the Marshall honor. Award was set up in 1939 in memory of the past Academy proxy who served with distinction for so many years before his death.

Braddy, member of Academy board from May, 1939, to May, 1948, and chairman of program committee for Academy's 23d and 24th annual award ceremonies, has been active for many years in charitable work. He currently is chairman of the United Jewish Welfare Fund, was general chairman of Los Angeles Community Chest in 1939, of which he is still a director, and is on the advisory board of the Salvation Army.

He also is president of Cedars of Lebanon-Mount Sinai Hospital; chairman of Brandeis Institute; member of board of trustees and past proxy of Temple Israel, Hollywood; board trustee of Claremont Men's College, and has devoted considerable time to Boy Scouts of America. Last January, he was presented with the American Jewish Award by Union of American Hebrew Congregations and Hebrew Union College for distinguished activities.

Marshall Award is voted by Academy board only when there is a worthy candidate whose humanitarian efforts have brought credit to the motion picture industry. Past winners include Y. Frank Freeman, Samuel Goldwyn, Bob Hope, Sol Lesser and George Seaton.

10th Shipping On The Thelberg

For the 10th time since it was inaugurated in 1937, an Irving G. Thalberg Memorial Award was voted this year by the Academy's Board of Governors, who last year topped Stanley Kramer for the honor. A board member reported that the Governors, felt no one was eligible or deserving to receive the award this year.

Under a new ruling which went into effect this year for the first time, no individual is eligible to receive the award more than once. There have been 13 past winners, 11 having been named once. Hal Wallis was topped twice and Darryl F. Zanuck, who received the first Thalberg award in 1937, topped it three times.

Other winners include David O. Selznick, Walt Disney, Sidney Franklyn, Samuel Goldwyn, Jerry Wald, Arthur Freed, Cecil B. DeMille, George Stevens, Buddy Adler, Jack L. Warner and Kramer.

Paramount Alone Among Studios To Rate Oscar Nod For Science

Hollywood, April 9.

Paramount is only film studio to receive an Academy award for Scientific or Technical Achievement for year 1947, balance of awards being made to commercial photographic and technical companies. Awards, which were handed out last night at Oscar ceremonies, were voted by the Academy Board of Governors from recommendations made by the Scientific or Technical Awards Committee.

Four Class II selections were made, calling for plaques, and two Class III awards, which brought certificates of honorable mention. Paramount topped one of the Class II awards, for a new system of electric power distribution.

For the fifth consecutive year, no Class I awards, which snags a much-coveted statuette, were made. This is for extraordinary achievement, for what Academy rules stipulate "for basic achievements which have a definite influence upon the advancement of the industry." Last time such an award was made was for the year 1937, when two were presented.

Following are the awards in the two classes:

CLASS II (Plaques)

To Ralph Chapman for the design and development of an advanced motion picture camera crane.

This versatile crane increases mobility and follow-action movement of the camera in motion picture production. It is self-propelled through a specially designed transmission. In operation, two features provide rapid and accurate adjustment of the camera arm. Automatic leveling is attained through a system of hydraulics and micro switches; and automatic balancing is achieved by a sensing system which distributes a pool of mercury as a counterweight.

To the Professional Equipment Division of Bell & Howell Company, for the design and development of a new and improved auto-

matic motion picture additive color printer.

This printer is a completely integrated machine for printing color positive film and is distinguished for its unique automatic light valve system for color and intensity control. The development and use of this equipment has added speed, quality and flexibility to additive color printing.

To North American Philips Company, Inc., for the design and engineering of the Nolesco Universal 70/28mm motion picture projector.

This sturdy multi-purpose projector is capable of projecting 70mm or 28mm film with any combination of photographic or magnetic sound tracks. Its unique design provides for rapid conversion to either 70mm or 28mm projection and for operation with significantly reduced film wear and damage.

To Charles E. Suttler, William E. Smith and Louis C. Kennell of Paramount Pictures Corporation, for the engineering and application to motion picture production of a new system of electric power distribution.

This distributing system consists of permanently installed bus ducts on the stages into which outlet facilities can be plugged wherever required. Long runs of heavy cable and associated terminal equipment are thereby eliminated, increasing lighting efficiency and greatly reducing the rigging and striking cost of stage lighting.

CLASS III (Certificate of Honorable Mention)

To Electro-Voice, Inc., for a highly directional dynamic line microphone.

This directional microphone is capable of picking up sound in situations where a microphone cannot be placed close to the sound source, and where unwanted sounds from other directions are to be discriminated against. For these purposes, this device is a valuable addition to the microphones available for motion picture recording.

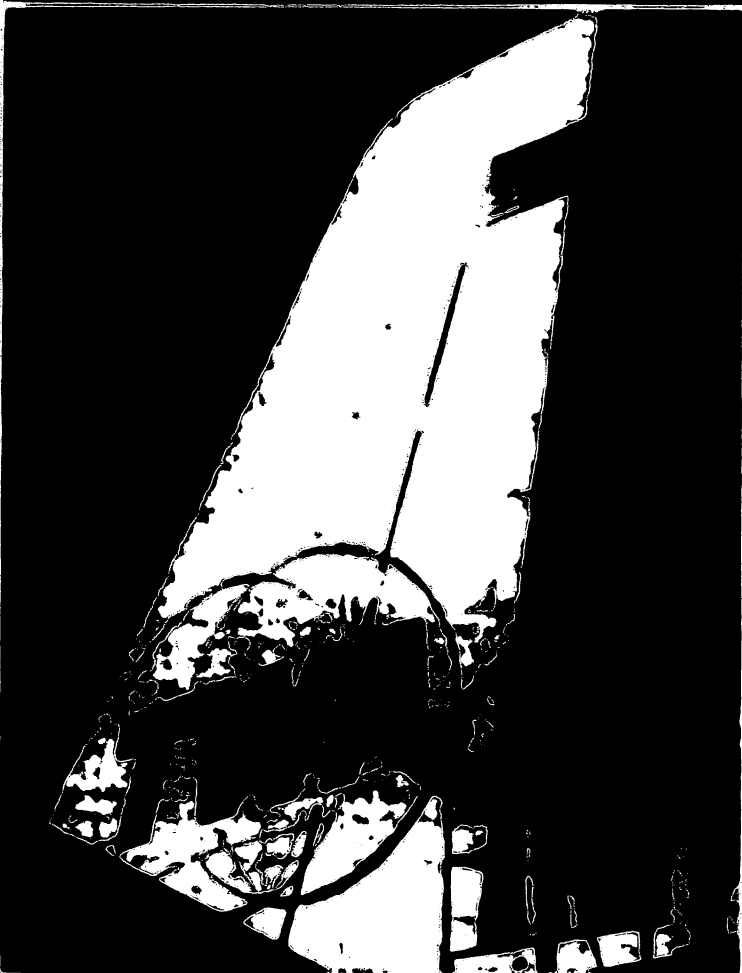
To Louis G. MacKenzie for a selective sound effects repeater.

This repeater provides a motion picture re-recording channel with a multiple source of sound effects which can be cued in as required.

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MP ACADEMY AWARD WINNERS: 1962

Hollywood, April 9.

Columbia Pictures topped both "best picture" awards, for an American feature, "Lawrence of Arabia," and for a foreign feature, the French "Sundays and Cybele." This parity has not before occurred. Herewith the 36th annual Motion Picture Academy of Arts & Sciences awards by categories. Scientific and other auxiliary awards are separately reported.

★ ★ ★

BEST MOTION PICTURE OF THE YEAR

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. Sam P. Spiegel, producer.

★ ★ ★

BEST FOREIGN FILM OF THE YEAR

"Sundays and Cybele" (French). Directed by Serge Bourguignon. Distributor in U.S.: Columbia.

★ ★ ★

BEST PERFORMANCE BY AN ACTOR

Gregory Peck in "To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal.

★ ★ ★

BEST PERFORMANCE BY AN ACTRESS

Anne Bancroft in "The Miracle Worker," a Playtime Production, United Artists.

★ ★ ★

BEST SUPPORTING ACTOR

Ed Begley in "Sweet Bird of Youth," a Roxbury Production, Metro-Goldwyn-Mayer.

★ ★ ★

BEST SUPPORTING ACTRESS

Patty Duke in "The Miracle Worker," a Playtime Production, United Artists.

★ ★ ★

BEST ACHIEVEMENT IN DIRECTING

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. David Lean.

BEST ACHIEVEMENT IN ART DIRECTION OF A BLACK-AND-WHITE PICTURE

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Alexander Golitzen and Henry Bumsted. Set decoration, Oliver Emert.

★ ★ ★

BEST ACHIEVEMENT IN ART DIRECTION OF A COLOR PICTURE

"Lawrence of Arabia," a Horizon Pictures Ltd.-Sam Spiegel-David Lean Production, Columbia. John Box and John Stall. Set decoration, Dario Simoni.

★ ★ ★

BEST ACHIEVEMENT IN CINEMATOGRAPHY OF BLACK-AND-WHITE PICTURE

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox. Photographed by Jean Bourguin, Henri Persin and Walter Woltz.

★ ★ ★

BEST ACHIEVEMENT IN CINEMATOGRAPHY OF A COLOR PICTURE

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. Photographed by F. A. Young.

★ ★ ★

BEST ACHIEVEMENT IN COSTUME DESIGN OF A BLACK-AND-WHITE PICTURE

"What Ever Happened to Baby Jane?" an Associates & Aldrich Company Production, Warner Bros. Norma Koch.

★ ★ ★

BEST MUSIC SCORE

—SUBSTANTIALLY ORIGINAL

(For Which Only the Composer Shall Be Eligible)

"Lawrence of Arabia," a Horizon Pictures. Spiegel-David Lean Production, Columbia. Maurice Jarre.

★ ★ ★

SCORING OF MUSIC-ADAPTATION OR TREATMENT

(For Which Only the Adapter and/or Music Director Shall Be Eligible)

"The Music Man," Warner Bros. Ray Heindorf.

BEST ACHIEVEMENT IN COSTUME DESIGN OF A COLOR PICTURE

"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama. Mary Willis.

★ ★ ★

BEST ACHIEVEMENT IN FILM EDITING

"Lawrence of Arabia," a Horizon Pictures. Sam Spiegel-David Lean Production, Columbia. Anne Coates.

★ ★ ★

BEST SONG FIRST USED IN AN ELIGIBLE MOTION PICTURE

"Days of Wine and Roses," from "Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros. Music by Henry Mancini. Lyrics by Johnny Mercer.

★ ★ ★

BEST ACHIEVEMENT IN SOUND

"Lawrence of Arabia," Shepperton Studio Sound Department. John Cox, sound director.

★ ★ ★

BEST ACHIEVEMENT IN SPECIAL EFFECTS

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox. Robert MacDonald, visual effects. Jacques Maumont, audible effects.

★ ★ ★

BEST STORY AND SCREENPLAY

—WRITTEN DIRECTLY FOR THE SCREEN

"Divorce—Mallory Style," a Lux-Vides-Galatea Film Production, Embassy Pictures. Story and screenplay by Elio De Concilio, Alfredo Giannetti and Pietro Germi.

★ ★ ★

BEST SCREENPLAY—BASED ON MATERIAL FROM ANOTHER MEDIUM

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Screenplay by Horton Foote.

★ ★ ★

FOR DISTINCTIVE ACHIEVEMENT IN DOCUMENTARY PRODUCTION

(Features.) "Black Fox," Image Productions, Astor Pictures. Louis Clyde Stoumen, producer.

(Short Subjects.) "Byron Thomas," TWW Ltd., Welsh, Janus Films Inc. Jack Howells, producer.

Comedic Cinemas A Cinch-Picker

Hollywood, April 9.

Arnold Picker, United Artists exec veep, here for a viewing of the rough cut of the first half of Stanley Kramer's all-star Cinemas comedy, "It's A Mad, Mad, Mad, Mad World," predicts that the pic will become the biggest grosser in UA's history to date.

Picker based his prediction not only on what he expects to be "superlative" domestic grosses, but also on huge foreign acceptance since the picture "is so highly visual and physical there will be no language or interpretive barriers anywhere in the world."

Picker and other UA toppers, including pres Arthur Krim, chairman Bob Benjamin, foreign distribution veep Eric Pleskow and veep James Velds, also got a look at assembled sequences of the second half of the film. Timetable of the film, now in late stages of editing, is for scoring and dubbing early this summer, with the world prem set for late October.

Japan's Film Biz Sets \$4,550,000 Export Mark

Tokyo, April 9.

Target of \$4,550,000, same as last year, has been recommended by Japanese film industry for 1962 export earnings. The targeted figure includes \$2,540,000 for outright feature pic sales, \$800,000 for percentage deals and \$100,000 from other arrangements.

The 1962 export income was a disappointing \$3,647,000. It marked the first year in which the totals dropped.

LOOP, 604-SEATER, SOLD

Bretman Not At Liberty to Say What It Cost

Chicago, April 9.

Loop Theatre, a 604-seat downtown Artrun house, has been purchased by Oscar Bretman and Leonard Sherman. Seller was Tolman Management, a subsidiary of Midwest Newsworld Theatres, which sold its other Chi theatre, the Carnegie, to Bretman and Sherman a month ago. Duo also own the new 10th-Mile Harding on the south side and the Oasis Drive-In, and Sherman owns the suburban Golf Mill Theatre.

Bretman said that he was not at liberty to discuss the financial details of the sale.

If State Senate Concur Theatres May Use Studios Under \$1.15 Minimum

Albany, April 9.

The N.Y. State Assembly has approved a bill authorizing the employment "at any time of students under special certificates issued by the Industrial Commissioner in a motion picture theatre at such wages lower than the minimum wage established" as shall be prescribed in a regulation by the wage board.

The board is empowered, via the legislation, to recommend, to the extent necessary to prevent curtailment of employment opportunities, the exemption which the measure proposes. It would take effect immediately.

The bill went to the senate for action. If it is not a Labor Dept. measure, but if the Upper House likewise adopted, and the Governor signed, the bill could pave the way for employment of students as ushers and cashiers in film houses, at less than the present \$1.15 hourly minimum.

Yank Distribs In Quest of O'Seas Exec Manpower

Mo Rothman, who runs distribution affairs at Columbia International, stated this week that a major migraine exists in the matter of finding adequate exec personnel for the overseas markets. The subject came up within the course of a private conversation with a VARIETY reporter about recent changes at other companies.

Rothman said there's a definite shortage in exec talent for the foreign parts — meaning people who are savvy in the languages, the political and economic climates, etc. Col, he said, is doing a grooming job and he substantiated this by conducting a tour of the homeoffice foreign department for the benefit of VARIETY's man. He introduced by name and, importantly, age, new people at Col who are being assigned to significant positions abroad. Some were just recently out of college, the oldest chap met was 36.

Blackledge Prez of Video Theatres Chain

Kenneth C. Blackledge has been elected prez and director of Video Independent Theatres, subsid of RKO General, tv-theatre subsidiary of General Tire & Rubber Co. VIT operates a chain of theatres in the southwest U.S.

Blackledge joined Video in 1959 and moved through various field spots to become theatre operations manager prior to his assumption as chief executive. In his new post, he succeeds C. O. Fulgham who has been elected chairman of the board.

REVERSAL OF AUDIT

Filmways 10c Loss Becomes a 10c Earning

Filmways reports net earnings after taxes of \$95,036, or 10c a share, for the six months ended Feb. 28, 1962. This compares with a net loss of \$54,155, or 10c a share, for the like period last year. Number of shares outstanding Feb. 28, 1962 was 309,004, against 309,004 last year.

Consolidated earnings before taxes for the most recent six month period were \$135,435, against a loss of \$120,756 last year.

According to Lee Moselle, proxy of the film and tv production company, upturn is due to the expansion of the film and tv activities and the shift of the production of Filmways' commercials from the east coast to west. Company will be making five features in the next 12 months, including "The Wheeler Dealers," now before the cameras for metro release.

Pin Ey Freeman's Four 7-Artists for MGM Handle; See Lyon in 'Honeymoon'

Hollywood, April 9.

Everett Freeman has set four pictures on his new Seven Arts producers pact, which calls for a minimum of two films over the next five years.

Producer revealed he will follow current project, "Sunday in New York," with "Honeymoon," to go in August or September partially in Paris. Norman Krasna scripted, with Sue Lyon and Freeman paging James Cagney and Greer Garson.

Also on producer's slate is "A Heart and A Diamond," Kiren and Robert Mason Pollock original story in which Claudia Cardinale

(Continued on page 25)

Poe Presides As Bylaws Altered

With the resignation of Arnold M. Grant last week as chairman of the 20th-Fox executive committee, as from his board membership, 20th-Fox's bylaws have been changed to provide that the executive vicepresident (Seymour Poe) shall preside at all meetings of the exec committee. Thus, though there is no chairman of the e. c. in name, Poe will actually be functioning in that capacity henceforth.

Fred L. Metzler, former exec administrator of the studio and now a production administrator, has been nominated by management to one of the seats on the company's board vacated by Grant and William Wyler. Election will take place at the May 21 stockholders meeting in New York.

Poe goes to the Coast today (Wed.) for a studio visit, but will be back in New York Saturday (13). Exec veep is planning to make his first looksee to Australia next month.

Minneapolis Nabe Ties Into Oscar Promotion

Minneapolis, April 9.

Boulevard, local neighborhood house in the earliest subsequent-run clearance slot, tied up with the Oscar awards in novel fashion for hereabouts. Starting 10 days before the awards last night (8), the Boulevard in all of its newspaper ads invited the public to compete for a \$25 cash prize to go to the contestant coming closest to naming the Oscar winners. Ties brought \$25 to each winner.

Contestants didn't even have to buy a theatre ticket (but many did), let alone pay any fee in order to participate.

Harry Stradling Sr.'s photography is pretty, William Ziegler's editing tempo smooth. Edward Arner's art direction keeps appearances appropriate to locale and character taste, particularly rigid, as is George James Maynard's set decoration, in design of the rare, vulgar shade belonging to Mathau.

DIP INTO O'SEAS SUGARBOWL

Who Pays Interest On the Money?

[A London 'Cleo' Dispute]

London, April 9.

Twentieth-Fox is meeting resistance from the Rank Organization in its stand for an advance payment for the privilege of showing "Cleopatra" at the Dominion Theatre. It is believed 20th has asked Rank to shell out approximately \$1,000,000 in advance of the opening. Rank has countered by offering an equal sum but in the form of a guarantee.

It is pointed out, of course, that such a guarantee could be discounted at the bank, but that 20th would have to pay interest charges of around 6%. The Rank people feel that it would be fairer for 20th to be saddled with the interest charges rather than itself.

At the moment, "Cleopatra" is tentatively scheduled to preem at the Dominion in October, at which time "36 Days at Peking," which opens next month, will transfer to the Odeon, Haymarket. There seems to be little doubt that 20th and Rank will come to terms, for two very good reasons: Firstly, there is probably not another suitable theatre available in the West End with the capacity which 20th-Fox desires; secondly, the Rank theatre execs recognize "Cleo" is a "must see" attraction which could run for years and eventually make a lot of money.

Although the negotiations between the two parties are now going on it is understood the final say on behalf of 20th will come from Seymour Fox, 20th's exec veepee.

One surprise twist to the situation, if, by some chance, the "Cleo" deal should go cold, Rank execs are talking about closing the Dominion temporarily and equipping it for Cinemas. This could well make it London's third Cinema situation.

Boston Archdiocesan Paper Regrets Decision to Film 'Sacco & Vanzetti'

Boston, April 9.

The Pilot, official organ of the Archdiocese of Boston, in an editorial, "Not Again!" has taken exception with Italian producer Dino De Laurentis plan to put a new script on the Sacco-Vanzetti case into a film.

Said the Pilot: "Retelling the story has its excuses, since new generations will doubtless find it both interesting and important. The inexcusable thing, however, is to tell the story from a partisan point of view, to ride a horse, especially an old horse, into a new time. Only a short while ago we had this kind of a presentation on television—and now it appears we will have something of the same in the film houses of the world. The case is in the name of Justice Michael Moumanna of Pennsylvania, who is described as an adviser on the film, a man whose first climb to notoriety, (though not his last), was as a partisan defender in the case.

"There is enough evidence already gathered and printed on this subject to be able to know that neither those who say justice was denied in Massachusetts, nor those who hold that justice was affirmed can yet claim the verdict of history. If there were problems arising out of the temper of the times on the one side, they were well balanced by problems created by the propaganda efforts of the so-called liberals on the other. While the 'liberal' view, which made the defendants the victims of an unjust system, has had the most words, this is not all the same thing as saying that it has had the best arguments.

"With all of this in mind, a propaganda film favoring the 'liberal' line will not serve the cause of truth at this late date, but it will certainly play into the hands of those who can use it for their own purposes. The chief gainers on the world scene here will be the Communists, who have long supported this 'cause' and used it already to good advantage. The picture of the capitalist villains of Massachusetts and the poor immigrant revolutionaries may make good drama but it makes dishonest history.

"We have a right to wonder if De Laurentis really wishes to use his respectability to promote a matter of this kind. If the film is to be made, it should follow the facts without partisan pleading and its 'advisers' should not be those who have a 'line' to sell. Recording history is a science, not a sport. It is the presentation of fact, not fiction. Better for all if there were no picture, than to circulate a mischievous distortion."

American International set Lon Chaney Jr. with Vincent Price and Debra Paget in Roger Corman's Poe thriller, "The Hanged Palace."

WANT ADVANCES FOR 'CLEOPATRA'

Paris, April 9.

Convinced that in "Cleopatra" it has a film that will do the impossible, 20th-Fox has set down a policy that calls for the picture to get maximum advances throughout Europe—record sums from exhibitors and the biggest advance ticket sale ever accomplished.

The two-pronged aim was hammered home to 20th's European sales and ad-pub chiefs here recently by Seymour Fox, exec v.p. It parallels what the company's after with "Cleopatra" in the States, where exhib advance guarantees in terms of cash and playing time are piling up. In fact, Fox has estimated that 20th will have anywhere between \$25,000,000 and \$30,000,000 in the 111 world-wide by the time the picture has its premiere in New York on June 12.

Similarly, advance ticket sales in the States are already extraordinary, with the Rivoli Theatre, N. Y., expected to hit the \$2,000,000 mark by premiere time.

But Europe isn't the United States and the 20th brass is very much aware that amassing a big advance ticket sale poses a host of prickly problems. Getting exhibs to come across with huge guarantees for a prime attraction is a matter of salesmanship.

Getting the public in certain European countries—France and Italy particularly—to purchase their tickets in advance also involves a job of salesmanship, but one that combines persuasion with education. 20th feels that, despite the failure of some other big attractions to make a go of advance sales, "Cleopatra" will make the grade.

It's basing this optimism primarily on the basic appeal of the film, which enjoys an unprecedented want-to-see on the Continent, coupled with the fact that the pre-sell has been virtually complete.

Odd fact is that advance ticket and group selling in Europe is a practice that works well in some places, where roadshows are no different than in the States, but runs into a lot of resistance in others. To get a Frenchman or an Italian to buy tickets for a film a couple of months—or even weeks—ahead goes against his grain. What's more, the public in France, Italy and other countries simply hasn't been educated along these lines.

Naturally, various companies (Continued on page 13)

Enlarged 1962 Deficit for 20th Earns Fat Claim for U.S. Refund

'Cleo' Set in Providence

Twentieth-Fox's "Cleopatra" has been booked by the Ralph Snider Circuit's Kinwood Theatre, Providence, for what is reported as an "unprecedented" (for Providence area) cash advance guarantee. Amount is undisclosed.

Pic will follow the current Kinwood tenant, Col's "Lawrence of Arabia," which just recently followed 20th's "Longest Day" roadshow at the house.

Stanley Quarter Equals 21c Per Share, Compared To 1962 Period's 12c

Consolidated operating profit of Stanley Warner Corp. for the three months ended Feb. 23, 1963, was up considerably over the same period last year but profits for the six-months ending that date dipped under 1962 figures.

For the three months ending Feb. 23, profits came to \$429,200, equivalent to 21c per share on outstanding common stock. In 1962 the same period showed \$247,300 profit, equal to 12c per share. Six-month figures show profit of \$1,050,000, equal to 52c a share, which is off the 1962 tally of \$1,500,000 which equalled 77c per share.

Merchandise Sales, theatre admissions and other income for the three months ending Feb. 23 came to \$32,672,000 in 1963, as compared with an income of \$32,087,800 last year. For the six months ended that date, similar income came to \$66,881,700 in 1963 as opposed to the \$67,371,200 registered in '62.

Commenting on the fiscal data, St. Fabian, Stanley Warner prez, noted that net profit for both the second quarter and six months weren't as large as anticipated. "However," he said, "after again reviewing prospects for the second half of the 1963 fiscal year with the heads of all divisions, I still expect the profit for the 1963 fiscal year will exceed the profit for 1962."

Harold Kimmel's Post

Harold Kimmel, sales manager for United Artists' Pittsburgh branch, has been named to the same post in the Washington branch. He replaces Danny Rosenthal, who resigned.

National Boxoffice Survey

Trade Picks Up; 'Birds' New Champion, 'West' Second, 'Arabia' 3d, 'Mockbird' 4th, 'Bounty' 5th

Launching of some new, strong screen fare this season is making exhibs happy in numerous key cities covered by Variety. With several pic Aguring in Oscar awards (made Monday night) this promises to help said films. Touch of spring weather hurt somewhat over the past weekend in some keys.

New champ at the wickets is "The Birds" (U) (2d wk), which is running ahead of "Psycho," another Hitchcock pic, in many keys where launched this week. It is doing amazing trade in virtually every city. "How West Was Won" (MGM) (7th wk) is finishing a close second. It was tops last week.

"Lawrence of Arabia" (Col) (12th wk), which was Oscar as best film of 1962, is winding up third. "To Kill a Mockingbird" (U) (15th wk) is taking fourth place. It was third a week ago.

"Bounty on Bounty" (MGM) (10th wk) is capturing fifth place. "Days of Wine and Roses" (WB) (9th wk) is winding sixth. "Longest Day" (20th) (21st wk), is taking seventh money.

"White Stations" (BV) (3d wk), is landing eighth position. "David and Lisa" (Cont) (14th wk) again is finishing ninth. "Diamond Head"

(Col) (14th wk) rounds out the Top 10 pic.

"Courtship of Eddie's Father" (MGM), "Love Is a Ball" (UA) and "Freud" (U) are the runnerup films.

"Bye Bye Birdie" (Col) shapes as a forthcoming blockbuster based on its smash showing in N.Y. and L.A. "Mondo Cane" (Times) looks as another potentially big grosser, also being sacks in L.A. and N.Y. "Only American" (U), also new, looks wow in L.A.

"My Six Loves" (Par), fairly good in N.Y., looks okay in Minneapolis and bright in Chi. Another newie, "Happened at World's Fair" (MGM), stout in Minneapolis, looks great in Denver and fair in L.A. "Critics' Choice" (WB) also new, is fancy in Frisco.

"I Could Go On Singing" (UA) is big in Washington on preem "Duel of Titans" (Par) is rated hangup on opener in Frisco. "9 Hours To Rama" (20th) looks good in N.Y. and Detroit.

"Son of Flubber" (BV), big in Cinco, shapes hot in Columbus, O., and lofty in Portland. "Two For Seesaw" (UA) looks tall in Pitt.

Note: The number of weeks out in release for bigger and longer are designated in such cases.

Palma Party Cameras West

N.Y. to L.A.: "Love With the Proper Stranger," Alan J. Pakula's production, for Paramount, which had been shooting in Manhattan on location shifted to the Par West Coast studio Monday (9).

Pakula, director Robert Mulligan and players including Natalie Wood, Steve McQueen, Edie Adams, Hershel Bernardi and Harvey Lembeck all went west, of course.

TV's Morry Amsterdam In Deal to Star and Write For American Int'l. Pix

Hollywood, April 9.

Morry Amsterdam is joining American International Pictures as veepee in charge of personal representation to serve as a "goodwill" emissary for AIP, and will also star in a pair of pix for the company. In addition, he will write some scripts and eventually direct pix for AIP, of which James Nicholson is proxy.

His new chores will not interfere with his tv commitments, and Amsterdam will continue as a regular on "The Dick Van Dyke Show" on CBS-TV.

Production on the screen is nearly finished for this season, and Amsterdam then moves to AIP, to co-star with Frankie Avalon in "Beach Party," which rolls April 24. He is also set for another AIP film, but the vehicle hasn't been selected.

While known mainly as a comedian, Amsterdam has a varied background in his 40 years in showbiz. He began when he was 10, including work in theatrical films. In 1937 he was a writer at Metro, also has been a writer at Columbia and Universal. A few years ago he appeared in AIP's "Machine Gun Kelly."

Veepee job with AIP entails his acting as the company's personal representative at various meetings, and being a "goodwill ambassador" along lines George Jessel was when he was with 20th-Fox some years ago.

ITALO EXHIBS FORCE TV FEATURE CUTBACK

Rome, April 9.

Italy's state tv net, which comprises two channels, has agreed to show no more than one feature film a week. Decision was forced by exhibs who threatened a nationwide shutdown of theatres.

Exhibs argued that they pay high taxes, which raises the cost of fix, while the tv net pays nothing.

Earlier forecasts that 20th-Fox would sustain a net loss of approximately \$30,000,000 for the fiscal 1962 proved to be on the conservative side. Company formally revealed last week that for the 52 weeks ended Dec. 29, 1962, it had a loss of \$30,796,064, including \$33,374,000 representing a downward revision of inventory of pictures in release at the end of the year and other reserves and write-offs.

The loss, however, is making it possible for 20th to claim a refund of \$7,327,001 in Federal income taxes paid in 1960 and 1961. In addition, approximately \$20,000,000 of losses can be carried forward and will be available to offset profits for tax purposes in future years.

That 20th is a company of rather amazing fiscal stamina in the face of adversity can be seen in the fact that in addition to the \$30,796,064 loss just reported, it also sustained a loss of \$22,532,064 in 1961. This loss, however, was offset by the net from the studio sale of \$25,477,917 for a final 1961 net of \$2,945,853.

Coincidentally, the company's loss from operations for 1962—\$22,532,064—is the same figure as reported for the loss from operations in 1961. Coupled with the \$2,945,853 reported as loss from operations in 1960, this means the company has had a total loss from operations over the three-year period of \$47,632,281.

20th's total income in 1962 declined to \$66,355,871 from \$114,045,797 in 1961. Film rentals—including television—amounted to \$60,201,567, compared to \$107,476,700 in 1961. Total expenses in 1962 were \$141,689,942, including the aforementioned \$33,374,000 in writeoffs and reserves. This compares with total 1961 expenses of \$137,042,954 which included writeoffs and reserves of \$13,922,103.

The company's total assets at the end of the 1962 fiscal had declined to \$111,214,747 from \$138,364,836 in 1961 and net working capital was down to \$57,018,373 from \$82,514,893 the year before. Total assets less current liabilities at the end of 1962 were \$68,234,868, compared to \$127,871,906 at the end of 1961.

The book value of the stockholders' investment in the company had also declined, to \$60,333,866 at the end of 1962, compared to \$60,129,900 in 1961.

A Trial for 'The Trial'; In Interim Brasselle Told Not to Interfere

The NY Supreme Court has enjoined Keefe Brasselle from interfering with the release of Astor Productions' "The Trial." Decision, handed down by Justice Joseph Cavanagh, ordered Brasselle and Howard Epstein, his attorney, to desist from representing that they have rights to the film and from attempting to interfere with Astor's negotiations with theatres and foreign distrib.

The issue, which is to come to trial May 1, is whether or not Brasselle is entitled to any stock in Astor for what the corporation calls of \$10,000 loan.

According to Mario de Vecchi, veepee of Astor and a stockholder, Astor offered to pay Brasselle \$15,000, representing repayment of the \$10,000, plus a \$5,000 bonus. However, Brasselle is said to want a stock interest, claiming that stock in Astor was put up as collateral.

Stall Denver Toll Test

Washington, April 9. FCC's Broadcast Bureau agreed to postpone the starting date of the Denver pay tv test from April 3 to July 3.

Gottman Broadcasting Corp. requests a 12-month extension for the test on its KTVR on Channel 22, Denver.

L.A. Soaring; Birdie' Boffo \$39,000, 'American' Whopping 27G, 'Came' Wow 16G, Fair' 17G; West' Mighty 30G

Los Angeles, April 9. First-run box office is booming skyward this week sparked by a flock of potentially big newcomers and several hefty holdovers. City is being paced by "Eye for Birdie," with a great \$39,000 at Hollywood Paramount. "Ugly American" is heading for a whopping \$27,000 at Postages, also in first.

"Mondo Cane" is rated wow in \$16,000 or over at the Vogue. Also new, "Miracle of White Stallions" shapes soft \$12,000 in five theatres. "Duel of Titans" is heading for a sack \$10,000 in two houses for first. "It Happened at World's Fair" shapes fair \$17,000 or near on initialer in four sites.

"How West Was Won" looks hot \$30,000 in seventh round at Warner Hollywood. "To Kill a Mockingbird" still is hot at \$12,000 for 15th round at Fox-Wilshire. Hardtacker "Lawrence of Arabia" is capacity \$30,000 in 10th week at Warner Beverly. "Mutiny on Bounty" looks ray in 10th stam at the Egyptian.

Estimates for This Week
Paramount (RKO) (1,512; \$1.25-\$2.75) — "Ugly American" (U). Whopping \$27,000 or near. Last week, "Gypsy" (WB) (10th wk 6 days), \$8,000.

Hollywood Paramount (State) (1,000; \$1.50-\$2.00) — "Eye for Birdie" (Col). Great \$39,000. Last week, "Diamond Head" (Col) (7th wk), \$11,000.

Vogue (FWC) (610; \$1.25-\$1.00) — "Mondo Cane" (Time). Wow \$16,000 or over. Last week, "Days" (Continued on page 11)

Cleve. Builes Roamer, 'Rock' Bird' Socho 21G; 'Lina' Fat \$6,000, 5th

Cleveland, April 9. Lifting of record-breaking 18-week newspaper blackout, which severely damaged box at all Greater Cleveland theatres was halted by exhibitors with relief. They looked forward to tremendous jump in grosses when Cleveland Plain Dealer and Scripps-Howard Press-News signed final contracts last Thursday (4) with unions that kept both sheets dark 120 days.

Several mainstays jumped the gun by looking potential Oscar-winning blackbustlers even before preview started rolling on Monday (8). "To Kill a Mockingbird," rushed into Allen, is putting powerhouse trade in second stam. Palace opens "How West Was Won" Thursday (11). Stillman also jumps into Oscar sweepstakes Wednesday (10) with "Lawrence of Arabia" (Col). "Days of Wine and Roses" is rated sharp on fourth lap, at the Hippo.

Estimates for This Week
Allen (Stanley-Warner) (2,000; \$1.50) — "To Kill a Mockingbird" (U) (2d wk). Smash \$21,000. Last week, \$10,500.

Cinema Art (Stanley-Warner) (1,200; \$1.50) — "Freud" (U) (4th wk). Very good \$9,000. Last week, \$3,500.

Continental Art (Art Theatre Guild) (825; \$1.50) — "Candida" (Indie). Mild \$1,000. Last week, "Lady With Dog" (Indie), \$1,700.

Bohemia Art (Art Theatre Guild) (600; \$1.50) — "David and Lisa" (Cont) (5th wk). Fine \$2,700. Last week, \$5,200.

Highway (Eastern Hippo) (2,500; \$1.25-\$1.50) — "Days of Wine and Roses" (WB) (4th wk). Smart \$10,000 after \$11,000 last week.

Ohio (Lewy) (2,700; \$1.25-\$2.75) — "Mutiny on Bounty" (MGM) (10th wk). Big \$6,000 for final week after \$4,000 last week.

Palace (F & A Theatres) (2,700; \$1.25-\$1.50) — "Nude" (20th) (reissue). Poor \$5,000 in 10 days.

Metro (Lewy) (2,400) — "War and Peace" (Par) (reissue). Passable \$6,000. Last week, "Love Is Bell" (MGM), \$5,000.

Stillman (Lewy) (2,700; \$1.25) — "Constantine and Cross" (Embassy). Slow \$5,000. Last week, "Courtship of Eddie's Father" (MGM) (8th), \$4,000.

Westwood Art (Art Theatre Guild) (855; \$1.50) — "David and Lisa" (Cont) (5th wk). Extra nice \$2,500. Last week, \$2,900.

Key City Grosses

Estimated Total Gross
This Week \$3,011,300
(Based on 22 cities and 272 theatres.)
Last Year \$3,235,000
(Based on 21 cities and 237 theatres, chiefly first runs including N.Y.)

Now' Smash 30G, Trento; West' 11G

Toronto, April 9. "Please, Not Now" shapes socho in four houses while "Cleopatra's Daughter" looks big at six Taylor theatres, both newcomers. However, holdovers are getting top coin, with "How West Was Won" still smash in second, "Days of Wine and Roses," also in second stam, looks lousy. "To Kill a Mockingbird" in 5th frame shapes hefty.

Estimates for This Week
Curtain (Rank) (2,310; \$2.00) — "Lawrence of Arabia" (Col) (10th wk). Excellent \$20,000. Last week, \$22,000.

Century, Downtown, Midtown, Odessa, Scorsone, State (Taylor) (1,300; 1,000; 1,000; 700; 600; 600; \$1.00) — "Cleopatra's Daughter" (Astral). Very big \$20,000. Last week, "Day of Triads" (IFD) and "Day Marx Invaded Earth" (20th), ditto.

Banker, Fairview, Humber, Bayview (Rank) (1,200; 1,100; 1,200; 700; \$1.25-\$1.50) — "Please, Not Now" (20th). Socho \$20,000. Last week, "Love Is Bell" (UA) (2d wk), \$22,000.

Epitaph (FP) (910; \$2.00) — "How West Was Won" (MGM) (2d wk). With night still capacity, looks smash \$1,000. Last week, same.

Hollywood (FP) (1,000; \$1.25-\$1.50) — "Diamond Head" (Col) (2d wk). Big \$11,000. Last week, \$12,000.

Hyland (Rank) (1,100; \$1.25-\$1.50) — "Freud" (U) (4th wk). Strong \$6,000. Last week, \$6,000.

Imported (FP) (2,210; \$1.00-\$1.50) — "Days of Wine and Roses" (WB) (2d wk). Lousy \$17,000. Last week, \$20,000.

Lewy (Lewy) (1,000; \$1.00-\$1.50) — "To Kill a Mockingbird" (U) (5th wk). Muffy \$11,000. Last week, \$14,000.

North (FP) (820; \$1.50-\$2.50) — "Longest Day" (20th) (10th wk). Hot \$6,000. Last week, \$6,000.

Tronto (Taylor) (600; \$1.00-\$1.50) — "David and Lisa" (IFD) (4th wk). Lousy \$5,000. Last week, \$6,000.

University (FP) (1,220; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk). Okay \$7,000. Last week, \$7,500.

Uptown (Lewy) (2,250; \$1.00-\$1.50) — "Courtship of Eddie's Father" (MGM) (4th wk). Nice \$6,500. Last week, \$6,000.

ROCK'N' ROP 10G, COL; FLUNDER' 94G

Columbus, O., April 9. "To Kill a Mockingbird" and "Sea of Flubber" continue as the two strongest entries of the year as they go into third weeks currently. "Divorce, Italian Style" started smartly and should rack up a good season. "Best of Cincinnati" still is steady in 15th and last week at the RKO Grand.

Estimates for This Week
Grand (RKO) (800; 75-82) — "Best of Cincinnati" (Cinema) (13th wk). Fair \$3,400. Last week, \$3,500.

New Main (Sugarman) (1,100; \$1.25) — "Divorce, Italian Style" (Embassy). Good \$3,000. Last week, "Two for Seesaw" (UA) (2d wk), \$2,000.

Ohio (Lewy) (1,070; \$1.50-\$1.50) — "To Kill a Mockingbird" (U) (2d wk). Hot \$10,000. Last week, \$13,000.

Palace (RKO) (2,045; \$1.50-\$1.50) — "Sea of Flubber" (BY) (3d wk). Muffy \$6,500 or over. Last week, \$10,200.

Singing' Socho \$14,000, D.C.; West' Whim 10G, 4th; 'Arabia' 15G, 6th

Washington, April 9. Cherry Blossom fest and high school tourist trade are keeping Oscar contenders and other product clicking this season. Among the newcomers, "I Could Go On Singing" shapes soch at Keith's. "Madame" is modest at Capital. "Days of Wine and Roses" looks potent in fourth in two houses.

"How West Was Won" shapes wow in fourth at the Uptown. "Lawrence of Arabia" is smash in sixth session at Ontario. "To Kill a Mockingbird" is tall in eighth frame at the Town. "David and Lisa" still is solid for 10th round at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (BW) (1,000; 1,000; \$1.00-\$1.00) — "Days of Wine and Roses" (WB) (4th wk). Potent \$11,000. Last week, \$12,500.

Apex (KB) (600; \$1.00-\$2.75) — "Longest Day" (20th) (8th wk). Okay \$6,000. Last week, \$5,200.

Capital (Lewy) (1,200; \$1.00-\$1.00) — "Madame" (Embassy). NEG \$2,000. Last week, "War and Peace" (Par) (reissue), \$12,000.

Empire (Main) (600; \$1.00-\$1.00) — "Electra" (Lape) (2d wk). Okay \$2,000 after initialer at \$4,000.

Keith's (RKO) (1,000; \$1.00-\$1.00) — "I Could Go On Singing" (UA). Soch \$14,000. Last week, "Lover Come Back" (U) and "Come September" (U) (reissues), \$5,500.

MacArthur (KB) (600; \$1.25-\$1.00) — "Long Day's Journey Into Night" (Lewy) (4th wk). Fair \$2,000. Last week, \$2,000.

Ontario (KB) (1,200; \$1.75-\$2.00) — "Lawrence of Arabia" (Col) (6th wk). Smash \$11,000. Last week, \$14,000.

Palace (Lewy) (1,200; \$1.00-\$1.00) — "Constantine and Cross" (Embassy). Fairish \$7,500. Last week, (Continued on page 11)

Birds' Fancy 20G, Denver; Fair' 13G

Denver, April 9. Pre-Easter school vacations and launching of some new product is making sturdy box at Artrons this stam. "The Birds" is soaring to a rousing take at Orpheum while "Lawrence of Arabia" is rated mighty, on aprior also, at the Aladdin. Letter is on hardtack.

"Miracle of White Stallions" shapes potent at the Denver initial stam. "To Kill a Mockingbird" also new, looks smash in first round at Centre. Another newcomer, "It Happened at World's Fair" is rated great at Paramount. "How West Was Won" is climbing to a record figure at Cooper, helped by three extra shows.

Estimates for This Week

Aladdin (Fox) (600; \$1.25-\$2.75) — "Lawrence of Arabia" (Col). Mighty \$12,000. Last week, "Longest Day" (20th) (2d wk-4 days), \$4,000.

Centre (Fox) (1,770; \$1.25-\$1.40) — "To Kill a Mockingbird" (U). Smash \$14,000 or over. Last week, "Wine and Roses" (WB) (10th wk), \$7,500.

Cooper (Cooper) (610; \$1.00-\$2.50) — "How West Was Won" (MGM) (5th wk). Record \$21,000 or close with 3 extra shows. Last week, \$19,200, with one extra show.

Orpheum (Indie) (600; \$1.25-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk). Fancy \$5,500. Last week, \$6,000.

Boomer (Fox) (2,432; \$1.25) — "White Stallion" (BY). Potent \$14,000. Last week, "Girl Named Tamiko" (Par) and "Strategic Air Command" (Par) (reissue), \$5,000.

Regina (Fox) (600; \$1.25) — "Girl With Golden Eyes" (Crest) and "Candida" (Indie). Fine \$2,000. Last week, "Lady Doctor" (Indie), \$1,500.

Orpheum (RKO) (2,000; \$1.25) — "The Birds" (U). Rousing \$20,000 or close. Holding, naturally.

Paramount (Wolberg) (2,100; \$1.25) — "Happened at World's Fair" (MGM). Great \$13,000 or near. Last week, "Follow Boys" (MGM) and "Password Is Courage" (MGM), \$12,000.

Tronto (Indie) (600; \$1.25-\$1.40) — "Diamond Head" (Col) (7th wk). Okay \$3,200. Last week, \$3,000.

Vogue (450; \$1.25) — "David and Lisa" (Cont) (6th wk). Nice \$2,000. Last week, \$2,000.

Birds' With \$30,000, Flies High In Hub; West' Socho \$24,000 in 2d

Broadway Grosses

Estimated Total Gross
This Week \$664,300
(Based on 32 theatres)
Last Year \$600,700
(Based on 20 theatres)

Birds' Great 17G, Buff.; Raven' 10G

Buffalo, April 9.

Several newcomers here this stam are helping to calven first-run setup. Standout is "The Birds," playing two smaller houses. Hitchcock opus is soaring to a smash \$17,000, and likely best over for the Cinema and Ambros. "The Raven" looks good at Paramount on aprior. "Diamond Head" rated okay in third round at Center.

Estimates for This Week

Buffalo (Lewy) (1,500; \$1.00-\$1.25) — "Madame" (Embassy) and "Face in Rain" (Embassy). Bad \$5,000. Last week, "Rock" (MGM), \$5,000.

Center (AB-PT) (1,200; \$1.00-\$1.00) — "Diamond Head" (Col) (2d wk). Okay \$5,000. Last week, \$12,000.

Cinema (UATC) (1,700; \$1.00-\$1.50) — "Longest Day" (20th) (8th wk). Hot \$6,000. Last week, \$6,200.

Paramount (AB-PT) (1,000; \$1.00-\$1.25) — "The Raven" (AI). Good \$10,000 or close. Last week, "War and Peace" (Par) (reissue), \$6,000.

York (Lewy) (1,200; \$1.00-\$1.25) — "Divorce, Italian Style" (Indie) (2d wk-6 days). Mild \$5,000.

Cinema (Martina) (600; \$1.00-\$1.00) — "The Birds" (U). Soch \$7,000 or over. Last week, "Freud" (U) (2d wk), \$1,000.

Ambros (Dipson) (1,000; \$1.00-\$1.00) — "The Birds" (U). High-flying \$10,000 or over. Last week, "Freud" (U) (2d wk), \$1,200.

Grosvenor (Dipson) (1,000; \$1.00-\$1.25) — "To Kill a Mockingbird" (U) (7th wk-4 days). Big \$6,000.

'Stallions' OK \$10,000, St. L.; 'Arabia' 16G, 2d

St. Louis, April 9.

There's only one new big entry here this round, "Miracle of White Stallions," which is only okay at Lewy's Mid-City. "To Kill a Mockingbird" still is big in third round at the Fox. "Lawrence of Arabia" shapes soch in second round at Ambassador. "Follow the Boys" is nice in second session at Esquire. "Longest Day" is rated nice in third stam at the St. Louis on moreover.

Estimates for This Week

Ambassador (Arthur) (1,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (2d wk). Big \$10,000. Last week, \$10,000.

Apollo Art (Grace) (700; \$1.25-\$1.25) — "Electra" (Indie) (2d wk). Okay \$1,500. Last week, \$2,000.

Esquire (Schubert-Levin) (1,000; \$1.00-\$1.25) — "Follow Boys" (MGM) (2d wk). Nice \$5,000. Last week, \$12,000.

Fox (Arthur) (1,000; \$1.00-\$1.25) — "To Kill a Mockingbird" (U) (2d wk). Big \$17,000. Last week, \$20,000.

Lewy's Mid-City (Lewy) (1,100; \$1.00) — "Miracle of White Stallions" (BY). Okay \$10,000. Last week, "Sea of Flubber" (BY) (6th wk), \$4,500.

Metro (Lewy) (1,000; \$1.00) — "Courtship of Eddie's Father" (MGM) (2d wk). Fair \$4,000. Last week, \$10,000.

Martin Cinema (Martin) (613; \$1.25-\$2.50) — "Brothers Grimm" (MGM) (13th wk). Nice \$11,000. Last week, \$12,000.

Paramount (Arthur) (1,000; \$1.00-\$1.25) — "Freud" (U). Nest \$3,500. Last week, "Taste of Honey" (Indie), \$2,500.

St. Louis (Arthur) (1,000; \$1.25-\$1.50) — "Longest Day" (20th) (2d wk). Nice \$10,000. Last week, \$13,000.

Shady Oak (Arthur) (700; \$1.00-\$1.25) — "David and Lisa" (Cont) (6th wk). Good \$1,000. Last week, \$2,000.

Boston, April 9.

Holy Week is cutting into box here, and a cold wave and Easter shopping are other dampers. Despite this, "The Birds" is headed for a lofty gross at the Memorial, with lines. "Five Miles to Midnight" is mild at Orpheum.

"How West Was Won" is almost as strong in second as in its opening first round at the Boston. "Lawrence of Arabia" looks great at Gary in 10th week. "David and Lisa" is still doing big box in seventh stam at Beacon Hill. "Days of Wine and Roses" looks good in 5th at Paramount.

Estimates for This Week

Astor (B&Q) (1,117; \$1.00-\$2.00) — "Longest Day" (20th) (27th wk). Hot \$6,500. Last week, same.

Boston Hill (B&Q) (600; \$1.00-\$1.00) — "David and Lisa" (Cont) (7th wk). Peppy \$6,000. Last week, \$6,000.

Beacon (Beacon East) (1,354; \$1.25-\$2.50) — "How West Was Won" (MGM) (2d wk). Sack \$24,000. Last week, \$27,000.

Capri (B&Q) (650; \$75; \$1.00) — "Love Is Bell" (UA) (2d wk). Okay \$5,000. Last week, \$5,000.

Center (E. M. Lewy) (1,230; \$1.00-\$1.25) — "Girl Chasers" (Indie) and "Best of Summer" (Indie). Fair \$5,000. Last week, "Bird Man of Alcatraz" (UA) and "Miracle Worker" (UA) (reissue), \$7,000.

Beacon (Indie) (1,370; \$1.00-\$1.00) — "Love and Larceny" (Major) (4th wk). Good \$4,500. Last week, \$7,500.

Foreway (Indie) (1,370; \$1.00-\$1.00) — "Old With Golden Eyes" (Union) (2d wk). Fair \$3,000. Last week, \$3,200.

Gary (B&Q) (1,377; \$1.25-\$2.00) — "Lawrence of Arabia" (Col) (10th wk). Great \$18,000. Last week, \$17,000.

Mayflower (ATC) (600; \$1.00-\$1.50) (Continued on page 11)

'Condition' Mild \$6,000, K.C.; 'Arabia' Lead 7G, 7th; 'Rock' Bird' Big 9G

Kansas City, April 9.

Newcomers are modest entries this session, "Papa's Delicate Condition" at the Paramount being the best but mild. "Five Miles to Midnight" is rated light at Uptown.

Holdover strength is evident in "How West Was Won" great at the Empire in second. "Lawrence of Arabia" at Saxon shapes potent in seventh. "To Kill a Mockingbird" is still solid in third round at Pines while "Love Is a Bell" is showing up well in fourth at Brookside. "David and Lisa" is exceptional in sixth week at the Northside.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp) (600; \$1.25) — "Love Is Bell" (UA) (4th wk). Good \$2,500. Last week, \$2,000.

Capri (Harwood) (1,200; \$1.25-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk). Steady \$3,500. Last week, same.

Empire (Dunwood) (600; \$1.25-\$2.50) — "How West Was Won" (MGM) (2d wk). Great \$13,000; holds. Last week, \$13,500.

Elmo (Dickinson) (600; \$1.25-\$1.50) — "Island" (Zenith) (2d wk). Fair \$1,200. Last week, \$1,200.

Paramount (Black-UP) (1,000; \$1.00-\$1.25) — "Papa's Delicate Condition." Mild \$5,000. Last week, "Girl Named Tamiko" (Par), \$4,000.

Pines, Granada (FMW - NGC) (1,000; 1,217; \$1.00-\$1.25) — "To Kill a Mockingbird" (U) (2d wk). Mighty \$8,000. Holds on. Last week, \$14,000.

Northside (Little Art Theatres) (750; \$1.00-\$1.25) — "David and Lisa" (Cont) (4th wk). One of best runs on record here, fancy \$1,700. Last week, \$1,800.

Romy (Dunwood) (600; 75-\$1.25) — "Come Fly With Me" (MGM) (2d wk). Fair \$3,500. Last week, \$6,000.

Saxon (Dunwood) (1,110; \$1.25-\$3.00) — "Lawrence of Arabia" (Col) (7th wk). Handsome \$7,500; holds. Last week, \$8,000.

Uptown (FMW-NGC) (2,040; \$1.25) — "Five Miles to Midnight" (UA) and "Separate Tables" (UA) (reissue). Light \$4,500. Last week, "Child Is Waiting" (UA) and "Right Approach" (UA), \$3,000.

Birds' Wings to Great \$37,000, Chi; Ball Good 20G, 'Cybele' Smooth 8G; Loves' Luck 16G, 'Stallion' 14G, 2d

Chicago, April 9.
Academy Award nominees are getting a spurt of big from people who want to see the winners before the ceremony. "The Birds" is winging to a mighty \$37,000 State-Lake room in an otherwise mixed Chi first-run round. "Love Is A Ball" is nabbing a good \$30,000 on Oriental debut.

"Sundays and Cybele" looks fifty \$5,000 at Empire for first week. Monroe tandem of "Twilight Girls" and "Sweet Ecstasy" looks tidy.

"My Six Loves" is copping a snappy second Woods session while "Miracle of White Stallions" is trim in its first holdover at Roseland.

"Long Day's Journey Into Night" is posting a new third Carnegie frame.

"Days of Wine and Roses" is potent at the Chicago in fourth. "David and Lisa" continues red hot in its Cinema eighth round.

On hardticket, "Lawrence of Arabia" is tallying a great 12th Cinescape score. "How West Was Won" is hefty in its McVickers sixth, and "Mutiny on Bounty" is steady at the Todd in 20th.

Estimates for This Week
Carnegie (Brothman) (400; \$1.25-\$1.50)—"Long Day's Journey Into Night" (Levine) (2d wk). Boff \$5,000. Last week, \$10,000.

Chicago (H&K) (3,000; \$0-\$1.50)—"Days of Wine and Roses" (WB) (4th wk). Terrific \$20,000. Last week, \$27,000.

Cinema (Morni) (500; \$1.50)—"David and Lisa" (Cont) (8th wk). Terrific \$7,500. Last week, \$8,200.

Cinescape (Todd) (1,000; \$2.00-\$2.50)—"Lawrence of Arabia" (Col) (12th wk). Lusty \$20,000. Last week, \$20,000.

Empire (H&E Balaban) (1,350; \$1.25-\$1.50)—"Sundays and Cybele" (Davis). Motley \$8,000. Last week, "Billy Budd" (AA) (4th wk). \$8,000.

Leap (Brothman) (600; \$0-\$1.50)—"The Hunt" (Indie) and "Conquering" (Indie) (2d wk). Fair \$5,000. Last week, \$7,000.

McVickers (Beacon) (1,100; \$1.75-\$2.50)—"How West Was Won" (MGM) (6th wk). Tall at \$20,000. Last week, \$27,000.

Monroe (Levan) (1,000; \$5-\$10)—"Twilight Girls" (Indie) and "Sweet Ecstasy" (Indie). Good \$8,000. Last week, "Young Go Wild" (Indie) and "Odd Obsession" (Indie) (release). \$4,200.

Oriental (Indie) (3,000; \$0-\$1.50)—"Love Is A Ball" (UA). Good \$20,000. Last week, "Courtship Eddie's Father" (MGM) (3d wk). \$12,500.

Roseland (H&K) (1,400; \$0-\$1.50)—"White Stallions" (BV) (2d wk). Fast \$14,000. Last week, \$20,000.

State-Lake (H&K) (2,000; \$0-\$1.50)—"The Birds" (U). Wow \$37,000 or near. Last week, "Son of Flubber" (BV) (6th wk). \$11,000.

Surf (H&E Balaban) (600; \$1.50-\$1.80)—"Reluctant Saint" (Indie) (4th wk). Okay \$3,500. Last week, \$5,200.

Todd (Todd) (1,000; \$2.20-\$3.50) (Continued on page 11)

'Arabia' Boffo \$9,000, Indie; 'Stallions' 6G

Indianapolis, April 9.
First run biz is holding its own not too well against first big outdoor weekend which had perfect spring weather. However, "Lawrence of Arabia" got off to a smash start in roadshow run at Lyric to lead city. Academy awards to this pic and "To Kill a Mockingbird" in third week at Keith's, will help. Latter also is socko.

Estimates for This Week
Circle (Cockrill-Dolle) (2,000; \$1-\$1.25)—"White Stallions" (BV). Slow \$6,000. Last week, "Diamond Head" (Col) (2d wk). \$5,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Mutiny on Bounty" (MGM) (3d wk). Big \$7,000. Last week, \$8,500.

Kelley's (C-D) (1,000; \$1-\$1.25)—"To Kill a Mockingbird" (U) (2d wk). Socho \$7,000. Last week, \$8,000.

Loew's (Loew) (2,478; 75-\$1.25)—"Happened at World's Fair" (MGM). Thin \$6,500. Last week, "Madame" (Embassy). \$3,000.

Lyric (C-D) (600; \$1.25-\$2.50)—"Lawrence of Arabia" (Col). Boffo \$9,000. Last week, "Longest Day" (20th) (10th wk). \$5,000.

Estimates Are Not

Film gross estimates as reported herewith from the various box cities, are not; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are not income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Arabia' Boff 16G, Pitt; West' 19½

Pittsburgh, April 9.

Pitt first-run returns this season continue sturdy, with best showings coming from newcomer "Lawrence of Arabia" at Nixon and the other hardticket, "How West Was Won" in second at Warner. Following close is the best performance of "To Kill a Mockingbird" in second week at Gateway.

Other new entry, "Miracle of White Stallions" is only okay at Fulton. "David and Lisa" continues powerful in 5th at the Squirrel Hill. "Two for Seamus" still is showing strength in 5th at Shadyside.

Estimates for This Week
Fulton (Assoc.) (1,000; \$1-\$1.50)—"Miracle of White Stallions" (BV). Okay \$8,000. Last week, "Love Is A Ball" (UA) (2d wk). \$8,000.

Gateway (Assoc.) (1,000; \$1-\$1.50)—"To Kill a Mockingbird" (U) (2d wk). Socho \$13,000. Last week, \$10,000.

Nixon (Rubin) (1,700; \$1.50-\$2.75)—"Lawrence of Arabia" (Col). Mighty \$16,000 or close. Last week, "Mutiny on Bounty" (MGM) (15th wk-10 days). \$8,000.

Penn (UATC) (2,472; \$1-\$1.50)—Legit show.

Shadyside (MOTC) (600; \$1.50)—"Two for Seamus" (UA) (5th wk). Tall \$2,800. Last week, \$3,500.

Squirrel Hill (SW) (823; \$1-\$1.75)—"David and Lisa" (Cont) (5th wk). Powerful \$5,500. Dittie last week.

Stanley (SW) (2,700; \$1-\$1.50)—"Days of Wine and Roses" (WB) (4th wk-6 days). Laffy \$10,000. Last week, \$12,000.

Warner (SW) (1,250; \$1.50-\$2.75)—"How West Was Won" (MGM) (3d wk). Still top grosser in town with plant \$10,500 and staying neck and neck with biz last week.

**'Wine' Hot \$5,500 In
L'ville; 'Money' Dittie**

Louisville, April 9.

Holy Week and emphasis on church attendance is slowing up biz at downtown houses somewhat this week. United Artists' reissue "Pal Joey" and "Eddie Duchin Story" is getting small attention from patrons. Big news on the local main stem is opening of the Penthouse, new theatre on top of the United Artists (2d level). New house will open Friday (12) with "Lawrence of Arabia" on hardticket policy. "Days of Wine and Roses" is nice in 5th week at the Mary Anderson. "It's Only Money" looks possible in third at the Ohio.

Estimates for This Week
Kentucky (Swift) (800; 75-\$1.25)—"To Kill a Mockingbird" (U) (2d wk). Good \$6,000 after second week's \$7,000.

Mary Anderson (People's) (1,100; 75-\$1.25)—"Days of Wine and Roses" (WB) (5th wk). Nice \$5,500 after fourth round's \$7,500.

Ohio (Settles) (900; 75-\$1.25)—"It's Only Money" (Par) (3d wk). Fair \$5,500 after second week's \$4,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Longest Day" (20th) (10th wk). Steady \$7,500 after eighth round's \$8,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Pal Joey" (Col) and "Eddie Duchin Story" (Col) (reissues). Light \$5,000. Last week, "Follow Boys" (MGM) (2d wk). \$4,000.

'Madame' Fair \$6,500, Port.; 'Mock'bird 7G, 5

Portland, Ore., April 9.

First-run trade still is quite brisk currently, with nearly every house having an Oscar award contender. Lane new entrant, "Madame" is only fair at Orpheum. "To Kill a Mockingbird" still is very lively in 5th session at Broadway. "Mutiny on Bounty" still is good in ninth stanza at Music Box.

Estimates for This Week
Broadway (Parker) (1,000; \$1-\$1.50)—"To Kill a Mockingbird" (U) (5th wk). Bright \$7,000. Last week, \$4,700.

Fox (Evergreen) (1,000; \$1-\$1.40)—"Son of Flubber" (BV) (4th wk). Tall \$3,500 in 3 days. Last week, \$5,200.

Hollywood (Evergreen) (1,100; \$1.40-\$2)—"Best of Cinerama" (Cinerama) (8th Anal wk). Hefty \$7,500. Last week, \$5,400.

Irvington (Smith) (650; \$1.50)—"Freud" (U) and "Carry On Nurse" (Indie) (release) (2d wk). Okay \$4,000. Last week, \$5,300.

Landmark (Cruikshank) (675; \$1.25)—"Courtship of Eddie's Father" (MGM) and "Password is Courage" (MGM) (3d wk). Stout \$3,000. Last week, \$4,000.

Music Box (Hamrich) (600; \$1.50-\$2)—"Mutiny on Bounty" (MGM) (8th wk). Steady \$5,000. Last week, \$4,000.

Orpheum (Evergreen) (1,200; \$1-\$1.40)—"Madame" (Indie) and "A Very Private Affair" (Indie). Fair \$5,500. Last week, "Giant" (WB) (release). \$5,200.

Paramount (Port-Par) (1,400; \$1.50-\$3)—"Longest Day" (20th) (11th wk). Fine \$5,000. Last week, \$5,200.

**'Birds' Big 20G,
Det.; 'Nine Hours'
Ticks Off \$12,000**

Detroit, April 9.

The birds have been into town with a bunch of greenbacks in their bills, and the other bills are doing well too. "The Birds" is flying high in opener at the Palma while "To Kill a Mockingbird" shapes great in first outing at Mercury.

"Nine Hours in Rama" looks fast in first session at Grand Circus. "Barabbas" is slow in return engagement downtown, now at the Fox.

Meanwhile, "How West Was Won" continues its great pace at Music Hall in sixth. "Lawrence of Arabia" stays wow in 10th week at Madison. "Diamond Head" shapes okay in third week at the Michigan.

Estimates for This Week
Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.40)—"Barabbas" (Col) (subrun) and "First Space-ship on Venus" (Allied). Bad \$5,300 in six days. Last week, "First Space-ship on Venus" (Indie) and "Varan Unbelievable" (Indie). \$4,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.40)—"Diamond Head" (Col) (3d wk). Okay \$10,000. Last week, \$13,000.

Palma (UD) (2,986; \$1.25-\$1.40)—"The Birds" (U). Big \$20,000. Last week, "Wine and Roses" (WB) (6th wk). \$8,000.

Madison (UD) (1,400; \$1.50-\$3.50)—"Lawrence of Arabia" (Col) (10th wk). Wow \$22,000. Last week, ditto.

Grand Circus (UD) (1,400; \$1.25-\$1.40)—"Nine Hours to Rama" (20th). Fine \$12,000. Last week, "War and Peace" (Par) (reissue) (2d wk). \$6,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Courtship of Eddie's Father" (MGM) (2d wk). Courtly \$7,500. Last week, \$8,500.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Longest Day" (20th) (2d wk). Trim \$8,000. Last week, \$8,000.

Music Hall (Beacon Enterprises) (2,113; \$1.25-\$2.50)—"How West Was Won" (MGM) (8th wk). Great \$22,000. Last week, \$27,000.

Mercury (United Motion Theatre Co.) (1,400; \$1-\$1.50)—"To Kill a Mockingbird" (U). Whopping \$19,000. Last week, "Two for the Seesaw" (UA) (4th wk). \$8,000.

Trans-Lux Erim (Trans-Lux) (600; \$1.00-\$1.50)—"Freud" (U) (8th wk). Hep \$5,000. Last week, \$7,000.

Easter Show-'Birdie' Giant \$195,000 Tops B'way; 'Cane' Record 50G, 'Law' Boff 17G, 'Loves' \$31,000; 'Rama' 22G

With eight new bills, mild weather and the newspapers rolling to help boost interest in new screen fare, Broadway first-run biz is climbing to amazing heights in current session. High winds and much colder weather last Thursday was a downbeat factor, but all strong newcomers took this in stride and soared subsequently. Fact that many schools started their Easter vacation last Monday (8) helped.

Outstanding, of course, is the Easter stagelash with "Bye, Bye Birdie," which looks to soar to a mighty \$195,000 opening session at the Music Hall. "Mondo Cane" is heading for a record \$50,000 in first round, daydating the Forum and Little Carnegie.

"My Six Loves" hit good \$21,500 or near in initial week, daydating the Paramount and Trans-Lux 52d Street. "Six Hours to Rama" is doing an okay \$22,000 on opener, daydating the Astor and Trans-Lux 52d Street. "Wrong Arm of Law" is posting the new arty pic with a smash \$17,000 on first round at the Coronet.

"The Birds" continues to fly high with a mighty \$25,000 or over in second session, daydating the Palace and Sutton. "The Balcony" still is big at \$20,000 in third round, daydating the DeMille and Baromet, but winds at the former because of prior booking.

"How the West Was Won" still is capably with \$40,000 in second stanza at the Cinerama. "Courtship of Eddie's Father" slipped to fair \$12,000 in second week at the Victoria.

"Lawrence of Arabia" paces the longrun hardticket with a wow \$41,000 in 10th session at the Criterion.

The World, arty Normandie and Murray Hill all have new bills with big uncutting except at the World where "Red, Hot and Cool Burlesque" shapes big.

Estimates for This Week
Astor (ICHY Inv.) (1,000; \$1.25-\$2)—"Nine Hours to Rama" (20th) (2d wk). Initial session ended yesterday (Tues.) was fair \$14,000 or less. Daydating with Trans-Lux 52d Street.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"How West Was Won" (MGM) (2d wk). This round ending today (Wed.) looks like capacity \$40,000 after same for opener. Stays on, notch! Advance now has reached an amazing figure.

Criterion (Mori) (1,320; \$1.90-\$4.00)—"Lawrence of Arabia" (Col) (17th wk). The 10th stanza ended Sunday (7) was when \$41,000 after \$42,000 for 15th week.

DeMille (Reade) (1,443; \$1.50-\$2.50)—"The Balcony" (Cont) (3d wk-6 days). This week finished yesterday (Tues.) was good \$15,000 after \$18,000 for second. "Lafayette" (Indie) replaces today (Wed.) because booking setup.

Embassy (Gullit Enterprises) (500; \$1.50-\$2.50)—"7 Capital Sins" (Embassy) (subrun) (2d wk). This frame ending today (Wed.) is heading for a sturdy \$10,000 after \$12,000 for opener. Stays.

Palace (HKO) (1,642; \$1.50-\$2.50)—"The Birds" (U) (2d wk). Current round finishing today (Wed.) looks to hold with a mighty \$45,000 or close after \$53,000 for initial week. Continues indef. Daydating with Sutton.

Forum (Norel Amus) (813; \$1.25-\$1.80)—"Mondo Cane" (Times) (2d wk). First stanza ended yesterday (Tues.) was a wow \$30,000 or close, biggest ever for this house. Daydating with the Little Carnegie.

Paramount (AB-PT) (3,665; \$1-\$2)—"My Six Loves" (Par) (2d wk). Initial session completed yesterday (Tues.) was just okay \$25,000 or near. Daydating with Trans-Lux 52d Street.

Radio City Music Hall (Rockefellers) (6,200; \$5-\$7.75)—"Bye Bye Birdie" (Col) with Easter stagelash. First session ending today (Wed.) is soaring to a huge \$190,000. Had best Easter pic opening day. Holds, naturally, and on through the Easter holiday period. Combo climbed to a whomp \$30,000 last Saturday, biggest Saturday ever at Hall for an Easter film, and was topped on non-holiday Saturday only by an Xmas week film in 1961.

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"West Side Story" (UA) (77th).

Anal wk. This round ending today (Wed.) looks like okay \$11,500 after \$12,000 for 70th week. "The Ugly American" (U) opens tomorrow (Thurs.) daydating with new Trans-Lux East after pic was to be given an invitational preem tonight (Wed.) at this new house.

State (Loew) (1,850; \$1.50-\$3.50)—"Mutiny on Bounty" (MGM) (21st wk). This week ending tomorrow (Thurs.) looks like great \$24,000 after \$25,000 for 20th week. Continues on.

Victoria (City Inv.) (1,000; \$1.25-\$2)—"Courtship of Eddie's Father" (MGM) (3d wk). Second round finished yesterday (Tues.) was fair \$12,000 or near after \$18,500 for opener.

Warner (SW) (1,813; \$1.50-\$3.50)—"Longest Day" (20th) (27th wk). This round ending tomorrow (Thurs.) looks like lousy \$18,500 after \$19,000 for 26th week. Stays on, of course. Now set to wind up hardticket run here late in May, when house goes on continuous-run.

First-Run Articles
New Baromet (Reade) (430; \$1.25-\$2)—"Balcony" (Cont) (3d wk). This session ending today (Wed.) is heading for sack \$11,000 after \$12,700 for second holding, naturally.

Coronet (Reade) (500; \$1.50-\$2)—"Wrong Arm of Law" (Cont) (2d wk). Initial week ended Monday (8) was smasher \$17,000.

Fine Arts (Davis) (448; \$1.80-\$2)—"Sundays and Cybele" (Davis) (22d wk). The 21st stanza finished Sunday (7) was trim \$5,000 after \$18,500 for 20th week.

Hechman (Rugoff Th) (500; \$1.50-\$2)—"Four Days of Naples" (MGM) (4th wk). Third session ended yesterday (Tues.) was great \$18,000 or close after \$18,000 for second.

Cinema One, Cinema Two (Rugoff Th) (700; 300; \$1.50-\$2)—"Landru" (Embassy). Opened yesterday (Tues.). "Freud" (U) hit okay \$8,000 in 5-day 17th round at Cinema One, for an amazing longrun while "Love at 30" (Embassy) (subrun) was off to \$4,000 in five-day fifth week at Cinema Two.

(250; \$1.25-\$2)—"Monkey in Winter" (MGM) (4th wk) (subrun). Third stanza ended yesterday (Tues.) was good \$4,500.

Normandie (T.L.) (562; \$1.25-\$2)—"Lazarillo" (Union). Looks barely okay \$5,000 on first round.

Little Carnegie (L. Carnegie) (Fifth Ave. Cinema - Rugoff Th) (520; \$1.25-\$2)—"Mondo Cane" (Times) (2d wk). First session ended yesterday (Tues.) was wow \$30,000 or over, biggest opening week (Continued on page 11)

**'BIRDS' SOARS TO 19G
IN PROV.; 'ARABIA' 12G**

Providence, April 9.

Surprisingly sock Holy Week weekend has RKO Albee flying high with "The Birds," now on opener. Also great is Elmwood's "Lawrence of Arabia" in first week. Other stands are fairly good, with Majestic's fourth of "Wine and Roses" strong. Reissue of "War and Peace" at Strand is okay.

Estimates for This Week
Albee (RKO) (2,200; 99-\$1.50)—"The Birds" (U). Wow \$19,000 or near. Last week, "Billy Budd" (AA) and "Rider On Dead Horse" (Indie). \$4,500.

Elmwood (Silder) (724; \$2-\$2.50)—"Lawrence of Arabia" (Col). Red carpet opening brought out nice house. Giant \$12,000 or near on week. Last week, "Longest Day" (20th) (15th wk). \$5,000.

Majestic (SW) (2,200; 90-\$1.25)—"Days of Wine and Roses" (WB) (4th wk). Strong \$5,000. Third was \$6,000.

State (Loew) (3,200; 75-\$1.50)—"Love Is A Ball" (UA) and "Behind Great Wall" (Cont). Dull \$6,500. Last week, "Great Cause" (MGM) and "Show Boat" (MGM) (reissues). \$8,000.

Strand (National Realty) (2,200; 75-\$1.50)—"War and Peace" (Par) (reissue). Oke \$5,000. Last week, "Strategic Air Command" (Par) and "Fancy Pants" (Par) (reissues). \$3,500.



**NEW
RECORDS
ON
BOTH
COASTS!
BIGGEST
EASTER
WEEK
OPENINGS
IN HISTORY**

NEW YORK: RADIO CITY MUSIC HALL
LOS ANGELES: HOLLYWOOD PARAMOUNT

**BYE
BYE
BIRDIE**

from
COLUMBIA

Birds' Rules Cincy New Films' Roost, Wow \$16,000; West Sock 17½G, 4th

Cincinnati, April 9.

Smash release of "The Birds" at the Grand is a Holy Week brighter on the Cincy film front with a weather warms-up assist. Hardly hot "How West Was Won" rules the roost for fourth straight week as "Mutiny on Bounty" bids for a pleasing farewell 10th round at the Valley.

"David and Lisa" continues strong day-dating Hyde Park and Esquire arters. "Long Day's Journey Into Night" is disappointing at Guild. "Follow the Boys" skips okay opener at Palace. Holdover "Son of Flubber" at Keith's remains robust in fourth.

Estimates for This Week
 Albee (RKO) (3,100; \$1-\$1.50) — "Love Is Ball" (UA) (2d wk), Okay \$8,000 after \$9,500 opener.
 Capital (SW-Cinema) (1,340; \$1.25-\$2.75) — "How West Was Won" (MGM) (4th wk), Wham \$17,300. Last week, \$16,000.

Esquire Art (Cin-T-Co) (300; \$1.25) — "David and Lisa" (Cont) (2d wk), Motay \$3,000 after \$3,200 first week.

Grand (RKO) (1,300; \$1-\$1.50) — "The Birds" (U) — Wow \$16,000. Press and by attention to film's trailer Ray Berwick (with performing reveal) spurred advance. Last week, "War and Peace" (Par) (release), \$6,500 at \$1-\$1.25 scale.

Guild (Vance) (500; \$1.50-\$2.50) — "Long Day's Journey Into Night" (Levine), Disappointing \$3,000 for intro of roadshow policy at this Cincy artier. Last week, "Candidate" (Indie) (2d wk), six days, \$700.

Hyde Park Art (Cin-T-Co) (300; \$1.25) — "David and Lisa" (Cont) (2d wk), Big \$2,000 after \$2,000 preem.

Keith's (Cin-T-Co) (1,300; \$0-\$1.25) — "Son of Flubber" (RV) (4th wk), Robust \$7,000 after \$8,000 in third week.

Palace (RKO) (2,000; \$1-\$1.25) — "Follow the Boys" (MGM), Okay \$7,000. Last week, "Five Miles to Midnight" (UA), \$4,500.

Twin Drive-In (Cin-T-Co) (800 cars; \$1) — "First Spoorship on Venus" (Indie) and "Venus the Unbelievable" (Indie), Nice \$4,000. Last week, "Two Far Senses" (UA) and "Young Doctors" (UA), \$3,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk), Farewell session looks like a pleasing \$5,500. Last week, same, over hopes. "Lawrence of Arabia" (Col) opens April 11.

LOS ANGELES

(Continued from page 8)
 of Wine and Roses" (WB) (14th wk), \$3,400.

Warren's, Hawaii, Withers, Baldwin (Metropolitan-CAS-SW-State) (1,737; 1,100; 2,344; 1,800; \$1-\$1.40) — "Happened at World's Fair" (MGM) and "No Time to Kill" (Fav), Fair \$17,000 or near. Last week, Warren's, Baldwin with Hollywood, El Rev "Music Man" (WB), "Baby Jane" (WB) (reissues) \$14,500. Hawaii with Los Angeles, Four Star, "Courtship of Eddie's Father" (MGM), "Passover Is Courage" (MGM) (2d wk, Hawaii, Los Angeles; 1st wk, Four Star), \$10,700. Withers with Hillstreet Iris, Village, Loyola, "Papa's Delicate Condition" (Par), "Girl Named Tamiko" (Par) (1st wk, Withers, Hillstreet, Village; 2d wk, Iris Loyola), \$20,700.

Los Angeles, Hollywood (Metropolitan-FWC) (2,940; 850; \$1-\$1.40) — "Duel of Titans" (Par) and "Tarzan the Magnificent" (Par) (releases), Sack \$18,500.

Orpheum, Iris El Rev, Village, Loyola (Metropolitan-FWC) (2,213; 825; 850; 1,335; 1,300; \$1-\$1.40) — "White Stallions" (RV) and "Brave One" (Indie) (reissues), Soft \$22,000 or over. Last week, Orpheum, "Samson and Seven Miracles" (AI), "Prisoner of Iron Mask" (AI) (2d wk), \$23,000.

State, Fox (Metropolitan-Prin) (2,400; 750; \$1-\$1.40) — "Manchurian Candidate" (UA) (reissues), Light \$9,000. Last week, "Five Miles to Midnight" (UA), "Unloppable Man" (UA), \$11,000.

Crest (State) (750; \$2) — "Get On With It" (Gov), Lush \$4,500. Last week, "Room at Top" (Cont), "Saturday Night and Sunday Morning" (Cont) (reissues) (2d wk), \$1,500.

Lido (FWC) (875; \$2-\$2.40) — "Winter's Light" (Embassy), Big \$4,500. Last week, "Love and Larceny" (Maj) (3d wk), \$2,100.

Four Star (UATC) (800; \$1.50-\$2)

"Love at 20" (Emb), Pale \$2,200. Music Hall (Box) (720; \$2-\$2.40) — "Long Day's Journey Into Night" (Levine) (2d wk), Slow \$4,000. Last week, \$4,200.

Beverly (State) (1,150; \$1.40-\$2.40) — "Love Is Ball" (UA) (3d wk), Limp \$4,500. Last week, \$5,000. Hillstreet (Metropolitan) (2,700; \$1-\$1.25) — "Papa's Delicate Condition" (Par) and "Girl Named Tamiko" (Par) (2d wk), Thin \$2,000 in five days.

Warner Hollywood (SW) (1,201; \$1.25-\$2.50) — "How West Was Won" (MGM) (7th wk), Boile \$30,000. Last week, \$29,000.

Chinese (FWC) (1,400; \$2-\$2.40) — "Fantasia" (BV) (reissues) (7th wk), Trim \$8,000. Last week, \$7,000. Pine Arts (FWC) (601; \$2-\$2.40) — "David and Lisa" (Cont) (9th wk), Fancy \$6,500. Last week, \$6,300.

Fox Withers (FWC) (1,800; \$1.25-\$2) — "To Kill Mockingbird" (U) (15th wk), Motay \$13,000. Last week, \$12,000.

Warner Beverly (SW) (1,310; \$1.00-\$2.50) — "Lawrence of Arabia" (Col) (10th wk), Swell \$20,000. Last week, \$20,000.

Egyptian (UATC) (1,300; \$1.00-\$2.50) — "Mutiny on Bounty" (MGM) (10th wk), Torrid \$14,000. Last week, \$14,000.

Carthay (FWC) (1,120; \$1.00-\$2.50) — "Longest Day" (20th) (20th wk), Strong \$9,000. Last week, \$8,500.

Birds' Record \$37,000, France 'Critics' Choice 13G, Times' Top 20G

San Francisco, April 9.

"The Birds" is smashing the house record at the Golden Gate this session with an amazing showing. It is standout in a strong week here. "Duel of Titans" is landing a fast total on opener at Paramount. "Miracle of White Stallions" is snappy in first at Warfield. "Critics' Choice" looks fancy on initial at St. Francis. "How West Was Won" shapes wow in sixth stanza at Orpheum while "Lawrence of Arabia" looks great in 11th week at United Artists.

Estimates for This Week
 Alexandria (United Calif) (1,200; \$2-\$2.50) — "To Kill Mockingbird" (U) (4th wk), Big \$12,000. Last week, \$11,500.

Coronet (United Calif) (1,250; \$1.40-\$2.50) — "Mutiny on Bounty" (MGM) (20th wk), Hot \$7,500. Last week \$4,500.

Esquire (No Coast) (840; \$4.00-\$1.50) — "Diary of Madman" (UA) and "Amazons of Rome" (UA), Okay \$3,400. Last week "Love Is Ball" (UA) and "Escape Ft. Bravo" (Brody) (reissues) \$3,000.

Golden Gate (RKO) (2,850; \$1.25-\$1.75) — "The Birds" (U) — Record \$37,000. Last week, "40 Pounds of Trouble" (U) and "Mystery Submarine" (U) (4th wk-8 days), \$4,000.

Metre (United Calif) (1,000; \$1.50-\$1.80) — "Divorce, Italian Style" (Embassy) (21st wk), Hot \$2,000. Last week \$2,700.

Orpheum (Cineadome) (1,430; \$2.75-\$2.95) — "How West Was Won" (MGM) (4th wk), Wow \$20,000. Last week, \$40,000.

Paramount (Par) (2,640; \$1.50-\$1.75) — "Duel of Titans" (Par) and "Tarzan Magnificent" (Par) (Fast \$30,000 or close. Last week "War and Peace" (Par) (reissues), \$11,000.

Presidio (Art Theatre Guild) (720; \$1.25-\$1.50) — "Girl With Golden Eyes" (Indie) (2d wk), Fair \$3,000. Last week, \$3,500.

St. Francis (Par) (1,400; \$1.50-\$1.75) — "Critics' Choice" (WB), Fancy \$13,000 or near. Last week, "Giant" (WB) (reissues), \$11,700.

United Artists (No Coast) (1,144; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (11th wk), Great \$18,500. Last week \$20,000.

Vogue (S. F. Theatre) (345; \$1.50) — "Tlayucan" (Artica) and "Black Orpheus" (UA) (4th wk), Okay \$2,000. Last week \$2,200.

Warfield (Loew) (2,050; \$1.25-\$1.50) — "White Stallions" (BV), Snappy \$16,000. Last week, "Courtship of Eddie's Father" (MGM) (4th wk), \$8,500.

WASHINGTON

(Continued from page 8)

"Courtship of Eddie's Father" (MGM) (3d wk), \$8,100.

Playhouse (TL) (400; \$1.25-\$1.50) — "David and Lisa" (Cont) (10th wk), Solid \$4,500. Last week, \$7,500.

Phon (TL) (270; \$1.00-\$1.50) — "Stranger Knocks" (T-L) (7th wk), Busy \$6,200. Last week, \$6,500.

Town (King) (800; \$1-\$1.40) — "To Kill Mockingbird" (U) (8th wk), Lusty \$11,000. Last week, \$12,000.

Trans-Lux (TL) (500; \$1.00-\$2) — "Diamond Head" (Col) (9th wk), Quick \$4,500. Last week, \$5,500.

Uptown (SW) (1,300; \$1.00-\$2.75) — "How West Was Won" (MGM) (4th wk), Wham \$18,000. Last week, \$17,500.

Warner (SW) (1,250; \$1.00-\$2.75) — "Mutiny on Bounty" (MGM) (20th wk), Okay \$7,000. Last week, \$7,300.

BROADWAY

(Continued from page 8)

at this house. Day-dating with Forum.

Guild (Guild) (450; \$1-\$1.75) — "The Trial" (Astor) (8th wk), Seventh stanza completed yesterday (Tues.) was splendid \$7,500 after \$8,000 for sixth week.

Murray (Murray) (500; \$1.50-\$2) — "T Capital Sins" (Embassy) (2d wk), First session ended yesterday (Tues.) was good \$9,500. Stays only a couple of days in second round, with release dual evening next Friday.

Paris (Fath Cinema) (500; \$1.50-\$2) — "Divorce, Italian Style" (Embassy) (30th wk), The 20th frame finished Sunday (7) was smash \$12,500 after \$13,000 for 20th week.

New RKO 33d Street (RKO) (1,000; \$1.50-\$2) — "Fiasco in Milan" (Indie), Opens today (Wed.), in ahead, "The Trial" (Astor) (7th wk), was fair \$5,000 after \$6,000 for sixth session, below hopes.

Pine (Lopart) (525; \$1.50-\$2) — "David and Lisa" (Cont) (10th wk), The 15th session completed yesterday (Tues.) was great \$13,000 after \$14,000 for 14th week.

Tower East (Loew) (500; \$1.50-\$2) — "Long Day's Journey Into Night" (Levine) (27th wk), The 20th session finished yesterday (Tues.) was good \$4,000 or near after \$5,000 for 25th week.

Union (Rugoff Th.) (301; \$1.50-\$2) — "The Birds" (U) (2d wk), This round ending today (Wed.) looks to hold with wow \$20,000 or over after \$22,000 for opener. Stays on, naturally. Day-dating with Palace.

Trans-Lux 53d St. (T-L) (540; \$1.25-\$2) — "My Six Loves" (Par) (2d wk), Initial stanza completed yesterday (Tues.) was good \$6,500. Day-dating with Paramount.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Nine Hours to Rama" (20th) (2d wk), First round finished yesterday (Tues.) was big \$8,000. Day-dating with Astor.

Tube Cinema (Tubel) (200; \$1.50-\$2) — "Happiness of Us Alone" (Tubel), Opened yesterday (Tues.), in ahead, "Bad Sleep Well" (Tubel) (11th wk-6 days), was modest \$3,500 or near after a very good extended-run.

World (Perfecta) (200; \$0-\$1.50) — "Red, Hot and Cool Burlesque" (Mishkin), First week winding tomorrow (Thurs.) is heading for big \$15,000 or near. Holding.

BOSTON

(Continued from page 8)

"Boeracris 70" (Embassy) sub-run, Okay \$4,500. Last week, "Diamond Head" (Col) (sub-run), \$4,000.

Memorial (RKO) (3,000; \$0-\$1.50) — "The Birds" (U), Screaming \$30,000 or better. Last week, "Mockingbird" (U) and "Young Guns Texas" (20th) (7th wk), \$10,000.

Music Hall (Sack) (4,200; \$0-\$1.80) — "Voodoo Village" (Indie) and "Girls of Night" (Indie), mild. Last week, "Courtship of Eddie's Father" (MGM) (3d wk), Modest \$7,500.

Orpheum (Loew) (2,000; \$0-\$1.40) — "Five Miles to Midnight" (UA) and "War Hunt" (Indie), Moderate \$8,000. Last week, "Show Boat" (MGM) and "Great Caruso" (MGM) (reissues), \$15,000, over hopes.

Paramount (NET) (2,307; \$0-\$1.45) — "Days of Wine and Roses" (WB) (5th wk), Good \$10,000. Last week, \$12,000.

Pilgrim (ATC) (1,000; \$1.25-\$1.50) — "Baby Jane" (WB) and "Music Man" (WB) (sub-run), Neat \$7,500. Last week, "Operation Bikini" (AI)

Birds' Buffalo \$17,000, Balto; 'Day' Okay 6G; Mock bird Big 7½G, 6th

Baltimore, April 9.

"The Birds" is here and flying high in first week at the Stanton where weekend trade is smash. Another new one is "Long Day's Journey Into Night" which is doing nicely in bow at the Uptown. "To Kill a Mockingbird" is still leading the holdovers, with big take in sixth at the Mayfair.

"Longest Day" is holding solid in 12th week at the New while "Love Is a Ball" is pleasing in third round at Ambassador. "David and Lisa" looks lofty in third session at Playhouse. "Sundays and Cybele" is nice in same at the Little.

Estimates for This Week
 Ambassador (Durkee) (800; \$0-\$1.50) — "Love Is Ball" (UA) (3d wk), Good \$8,000. Last week, \$8,500.

Aspen (T-L) (345; \$0-\$1.50) — "Cheaters" (Indie) and "Many Ways to Live" (Indie) (reissues), Slow \$1,000. Last week, "Hot Bed of Sin" (Indie) (2d wk), \$1,200.

Charles (Fruchtmann) (500; \$0-\$1.50) — "Billy Budd" (AA) (3d wk), Fair \$3,500. Last week, \$3,000.

Cinema (Schwaber) (400; \$0-\$1.50) — "Lovers of Teruel" (Cont), Fair \$1,200. Last week, "Trial and Error" (MGM) (3d wk), \$1,100.

Five West (Schwaber) (435; \$0-\$1.50) — "Passover Is Courage" (MGM) (4th wk), Okay \$1,200. Last week, \$1,500.

Little (T-L) (300; \$0-\$1.50) — "Sundays and Cybele" (David) (3d wk), Good \$1,000. Last week, \$2,500.

Mippodrome (T-L) (2,300; \$0-\$1.50) — "Smashing of Reich" (Indie) and "Kamikaze" (Indie), Fair \$7,000. Last week, "Courtship of Eddie's Father" (MGM), \$6,000.

Mayfair (Fruchtmann) (700; \$0-\$1.50) — "To Kill Mockingbird" (U) (6th wk), Big \$7,500. Last week, \$10,500.

New (Fruchtmann) (1,800; \$1.50-\$2.50) — "Longest Day" (20th) (12th wk), Off to okay \$8,000. Last week, \$9,000.

Playhouse (Schwaber) (365; \$0-\$1.50) — "David and Lisa" (Cont) (3d wk), Healthy \$3,500. Last week, \$3,800.

Stanton (Fruchtmann) (2,800; \$0-\$1.50) — "The Birds" (U) — Socks \$17,000 or over. Last week, "Diamond Head" (Col) (6th wk), \$8,000.

Box (Freedman) (500; \$1.50) — "Isle of Sin" (Indie), Okay \$2,000. Last week, "Heat of Summer" (Indie) (2d wk), \$1,700.

CHICAGO

(Continued from page 8)

"Mutiny on Bounty" (MGM) (20th wk), Nice \$13,000. Last week, \$14,000.

Town (Teitel) (440; \$1.25-\$1.80) — "Crooks Anonymous" (Indie) (2d wk), Fair at \$2,700. Last week, \$3,500.

United Artists (B&K) (1,700; \$0-\$1.80) — "To Kill Mockingbird" (U) (8th wk), Stout \$19,000. Last week, \$21,000.

Woods (Essaness) (1,200; \$0-\$1.80) — "My Six Loves" (Par) (2d wk), Bright \$16,000. Last week, \$18,000.

World (Teitel) (800; \$0-\$1.25) — "T Capital Sins" (Embassy) (5th wk), Mild \$4,000. Last week, \$4,500.

Arrest Negro Pickets

Edenton, N.C., April 9.

Three Negro youths were arrested here March 29 and charged with violating a municipal ordinance for picketing a segregated theatre without a permit.

William K. Jordan, 20, Bernard Moye, 16, both students and Franklin Lawrence, 22, a truck driver, were arrested in front of the Taylor Theatre. They were released on \$50 bond each.

Following the arrest about 50 Negro youths sang "We Shall Overcome" and other "freedom rider" songs in front of the theatre located across the street from a drugstore owned by Mayor John A. Mitchner.

The Town Council passed an anti-picketing ordinance last October. Pickets must obtain a permit from city officials and give 24-hour notice.

The three youths will be given a hearing in Edenton Recorder's Court.

Robertson's Mortuary

Kansas City, April 9.

Leon Robertson, city district manager for Fox Midwest Theatres of the National General Corp., departed as of April 1 after 10 years on the job.

Moye is a semi-retirement for Robertson, who has purchased the Plaza Theatre at Ottawa, Kans., from James Long, a former Fox Midwest district manager who has owned it for several years. Robertson will manage the 700-seater and look after farming interests he has near Ottawa. He expects to take up residence in Ottawa.

COLUMBIA PICTURES
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Photography by Henri Decae - Original music by Maurice Jarre - Additional music: Extracts of Tchaikovsky Music, Adagio for Organ and Orchestra by B. Allégret,
Torch Concerto for Organ and Orchestra by Mendel, Antique Dance by Respighi and Christmas Mass by Carpentier - Produced by Romain Pines
A Torco Film-Falco-Gray Film-Les Film Trésors Co-Production - A DAVIS-ROYAL FILMS RELEASE

PIX 'INCLUDED IN' AS CULTURE

Sinclair Lewis & Dore Schary as a Pair

By ABEL GREEN

Sinclair Lewis and Dore Schary are coauthors of "Storm In The West" (Stein & Day; \$4.95) which the surviving collaborator subtitles "a work of fiction." Perhaps more interesting than this World War II parable, so written that it could have played as a straight western, is Schary's introduction anent "Working With 'Red' Lewis."

"Storm" was to have been a Metro western but was never produced because "at that time (1943) decisions were made by what we called 'MGM's College of Cardinals,'" says Schary in his cogent intro. "The executives decided by majority vote what stories the studio would make into films. While L. B. Mayer could, as he often did, force his will on the board, he would, if he were unsure, go along with the majority. 'Storm In The West' (original working title was 'Thunder In The Plains') now found itself the center of an intramural struggle. I appeared in front of the board and fought for the right to make the picture; but the pressure against the script was heavy, and Mr. Mayer ducked the issue by saying he would let Mr. Nicholas Schenck, the president of the company, make the final decision. Weeks had gone by during which time I had heard from Red (Lewis), who was waiting impatiently for the good word. In October, Lillie Messinger, who was a close adviser to Mr. Mayer on story and script matters, left for New York to discuss the project with Mr. Schenck and Howard Dietz. I sweated out the days that followed..."

Unique thing about this "western" was its analogy to Hitlerism. Schary details how he conceived the idea of the good guys and the bad men fighting over the land.

The prime heavy was Hyatt (Hitler), and his henchmen were Gribbles (Goebbels) and Gerrett (Goering) working in cahoots with the Two Axes Mining Co.'s Mullison (Mussolini) for the takeover of the Franson Ranch (France), the Poling Ranch (Poland). The German Ranch (Germany) was the hub. Slavin (Stalin) was (Chamberlain) and Chancel (Churchill) were other characters until the rancher from the east (born in Georgia), and Chambers (Ulysses S. Grant) came to the rescue to exterminate Hyatt and his predatory gangsters.

Schary details it was to have been done in straight Zane Grey fashion, unimpaired 100 years ago, although the analogy to "The Rise and Fall of the Third Reich" was obvious, excepting this would have been filmed as an out-and-out actioner.

Artist-film producer Sol Baer Fielding's sketches for Hyatt, Gribbles, Gerrett et al. are part of the book, showing their likenesses in cowboy kerchiefs and 10-gallon hats.

When Schary got a negative wire from story editor Lillie Messinger that some executives felt "there was too much politics" he blew his top. Mayer told him that the conclusion was that since America was fighting Nazism why should we keep talking about it? There were complaints also about the use of the sickle and hammer as Slavin's (Stalin) brand. Schary writes this criticism was so ridiculous that when Mayer urged him to "try something else" he decided to try some place else and finally was able to get his contractual release to move over with David O. Selznick at Vanguard. Nor was he able to buy back his script, even when Schary became head of RKO production.

(Seemingly the present MGM gave him permission to publish the script and obviously has no control over Schary's introduction.)

The collaborator continues how the Junker clique was under the leadership of an Al Yunker; Norway was Norton; Quabing was Quist, and that the script itself was prophetic in the downfall of Arnold Hyatt's avaricious and evil ambitions to control all the "ranches."

Part of the intro is a human closeup on "Red" Lewis, the chain-smoking, endlessly fed coffee-drinking, facially scarred individual—with "the look of a man who lived with a secret pain that he would reveal to no one." The script of "Storm In The West"? That's incidental. Maybe it's the work of a couple of rich authors' variation on Zane Grey.

The foreword is the real script.

Shake That O'Seas Sugarbowl

Continued from page 7

have pitched for the advance sale and, in several cases, pictures were launched on that basis, but they soon had to pull in their horns and revert to a regular box-office sale. What's more, advertising of the advance sale got the public confused to the point where people were under the impression that the entire house being sold in advance, there was no point in going to the box.

With 20th branches continuously receiving mail and phone calls asking when and where "Cleopatra" will be seen in specific cities, 20th topers are convinced that "Cleopatra" will be the first film to "break the barrier" and to run up a massive advance ticket sale throughout Europe. What's more, Fred Milt, 20th's ad-pub director for Britain and Europe, is blue-printing an intensive campaign aimed at making "Cleopatra" ticket sales as convenient and attractive as possible all over the Continent.

Subject was a major point of discussion between Poe, Fred Milt and David Raphael, 20th's European division topser, at the company's recent sales and ad-pub convention in Paris, which concerned itself solely with the handling of "Cleopatra."

Poe at that time told his men that "the rule book is out of the window" and he emphasized his desire for a unique campaign aimed at rolling up a vast advance ticket sale via unorthodox methods. Poe, who's fully aware of the distinction, said that they could be overcome by the combination of ingenuity and the appeal of

the Elizabeth Taylor-Richard Burton-Rex Harrison starer. Consequently, 20th is going to launch an unusual advertising campaign fully six months ahead of opening "Cleopatra" is due to premiere in 30 cities on the Continent on Oct. 10) which will serve to condition the public to the need to buy tickets ahead if they wish to see the long-awaited film within some reasonable period after it opens.

Point made by Poe is that the 20th's ad-pub and sales chiefs in Europe will have to work in the closest collaboration to push the Continent into a new advance sale era.

Industrial Film

Continued from page 1

Company had, at one time, a studio on Venice Blvd. but abandoned it in favor of Detroit and Chicago sound stages.

Local production splits between a handful of fairly large operations and a multitude of small companies which produce only a few films per year. One of the former is Jerry Fairbanks Prods.

Bob Scrivner, recently installed as topser of Jerry Fairbanks' busy industrial film unit, echoes belief that local union practices are helping to keep potential biz away. Says he, "LATSE regulations are not so stringent in other areas. Where we must use an eight man crew here, maybe in Detroit only five men need be employed."

HECKSCHER MAY URGE GOVT. AID

By DALE OLSON

Hollywood, April 9.

Investigation of the needs of the motion picture industry, leading to possible recommendation for Federal aid in the form of a subsidy program was promised over the weekend by August Heckscher, special White House Consultant on the Arts and director of the Twentieth Century Fund. Heckscher told VARIETY he would study the situation, suggesting such a program might "be a function of the Small Business Bureau." He noted, "It has been novel to say we need to think of subsidies and help for films because up to now they have been so successful," but exec continued to state that "apparently they do need help."

Heckscher, here for last week-end's California Conference on the Cultural Arts at U. of California-L.A., had earlier been under considerable attack from several areas of the conference, particularly from poet Lawrence Lipton, (see separate story), with whom he was paneled in the Friday (5) opening session.

Lipton was spiciest of the numerous talks at the three-day session, which embraced a wide variety of the art mediums, including art, music, theatre, criticism, the dance, movies and television.

Speakers

Chief speakers for latter two fields were Stanley Kramer, Martin Manulis and John Houseman, on three different panels.

Where Kramer noted "The reason for my being on this panel must mean motion pictures are finally being considered an art form," Manulis flatly stated his belief that "Television is not an art form, it is just a nice bit of commercialism."

Manulis, replacing Thomas J. McDermott on general discussion panel on subject, "Excellence in the Arts and Mass Culture," called television "from the public viewpoint, 'easy, handy and free.'" He noted the "Educational achievement, since the days of radio, has reportedly gone from the sixth to the 11th grade level—and the high school graduates if the underprivileged are left out—and this average is a higher level than what we are feeding it." He charged, "When we realize that and also realize it is an art form, we can make it better." Producer suggested we might look for "redirection of the method of showing it" and asked why "some particularly good specials shouldn't be shown every night of the week." This might find the true ratings on television," he commented, stressing, "It's high time they are investigating the rating system." Producer also noted "Pay-TV will be a true indication of television ratings."

Foreign Idea

Kramer, on the other hand, suggested several filmmakers' works have "been works of art" and noted, "only until four days ago when it was announced a projection room will be built, was there an inclusion of motion pictures in the National Cultural Center." Producer-director also got his personal digs in during the meeting, quoting statistics "which may not be correct because I got them from the frequently unreliable press," that the Center had grown in cost from \$30,000,000 to \$70,000,000; he was later corrected by Heckscher that the figure was down from \$70,000,000 to \$30,000,000.

Kramer noted, in course of class he is now holding at UCLA, he is "unable to find a denominator in the American film form to satisfy my class—they talk of Fellini, Bergman and Antonioni and are copycats of idols who brought a form from Europe but are not preparing the long overdue development of American idiom or the reduction of art as a piece of

(Continued on page 13)

Talk Foreign Film Scholarships; Need for Hollywood Print Archive

Hollywood, April 9.

Code Seal Submissions

Hollywood, April 9.

Total of 55 feature film scripts were submitted to Production Code Administration for approval during first quarter of 1963, repping nearly a 50% increase over the 37 submitted for last year's corresponding quarter, according to PCA Administrator Geoffrey Shurlock.

Shurlock reported that films approved during first quarter also showed a rise over last year, with 52 certificates issued against 46 for same period in 1962.

Exec noted that increased script activity usually is the forerunner of a significant rise in actual production within a three to six-month period.

Establishment of a scholarship program for film students from underdeveloped countries was discussed here over the weekend by Donald M. Wilson, U. S. Information Agency Deputy Director, and George Stevens Jr., director of the organization's motion picture service.

Pair met Friday with AMPAS prexy Y. Frank Freeman and with the Hollywood Film Festival committee in an effort to set what Wilson termed "a hard, organized program." Exec said he was met with support in Hollywood for such a plan, noting the usual problem for implementation is "money." He asserted the need is great, however, particularly since there are such programs now in Russia and in Prague, where they are state supported.

Wilson also revealed he will lend his support to establishing a complete film archive in the proposed Hollywood Museum and said he feels "it has long been important to gather and preserve both the good and the bad films produced in Hollywood."

Wilson, additionally, said reports that Pres. Kennedy had asked for a cut in the Media Guarantee Fund had been "misinterpreted." He explained the \$1,040,000 cut reported earlier and overall USA slash of \$8,884,000 was "not a cut in the appropriation but a return to the treasury of money appropriated for programs that, at this point, cannot be implemented." In this instance, the \$1,040,000 had been slated for Indonesia and Pakistan, but said negotiations are continuing in these two areas and money cannot be used until the aid is completed. Similarly, "a large chunk of the other figure was to have been for a radio transmitter in Thailand, but this has not been finalized." Wilson said "There has been no change in governmental attitude with regard to the USA program and we feel monies will be made available at the times they are needed."

Wilson speaks today at a Millmore Hotel People-to-People meeting on Sister City programs. Both he and Stevens return tomorrow to Washington, D.C.

Romanian Pix May Enter States

Washington, April 9.

The U.S. and Rumanian governments are trying to wrap up a commercial film exchange the State Dept. disclosed in the proposed commercial contracts Yank film companies, approved by the State Dept., and Rumanian film organizations could buy and sell "mutually acceptable feature films."

Statement of Yank and Rumanian intentions to seal the film pact was included in an extension of the cultural exchange arrangements between the countries through 1964.

A series of diplomatic notes between William Crawford, American Minister in Bucharest, and Pampiliu Macovei, Rumanian Deputy Foreign Affairs Minister, provided "the framework" for continuing cultural exchanges, State Dept. said. Similar notes in 1960 set up the 1961-62 cultural exchange.

Exchanged pictures will be dubbed or subtitled with any changes okayed by the company supplying the film.

In the agreement both countries "agreed to encourage, under appropriate conditions, such co-operative ventures as joint film production."

Both countries are also trying to work out details for exchanges between Yank radio and television companies and their Rumanian counterpart organizations.

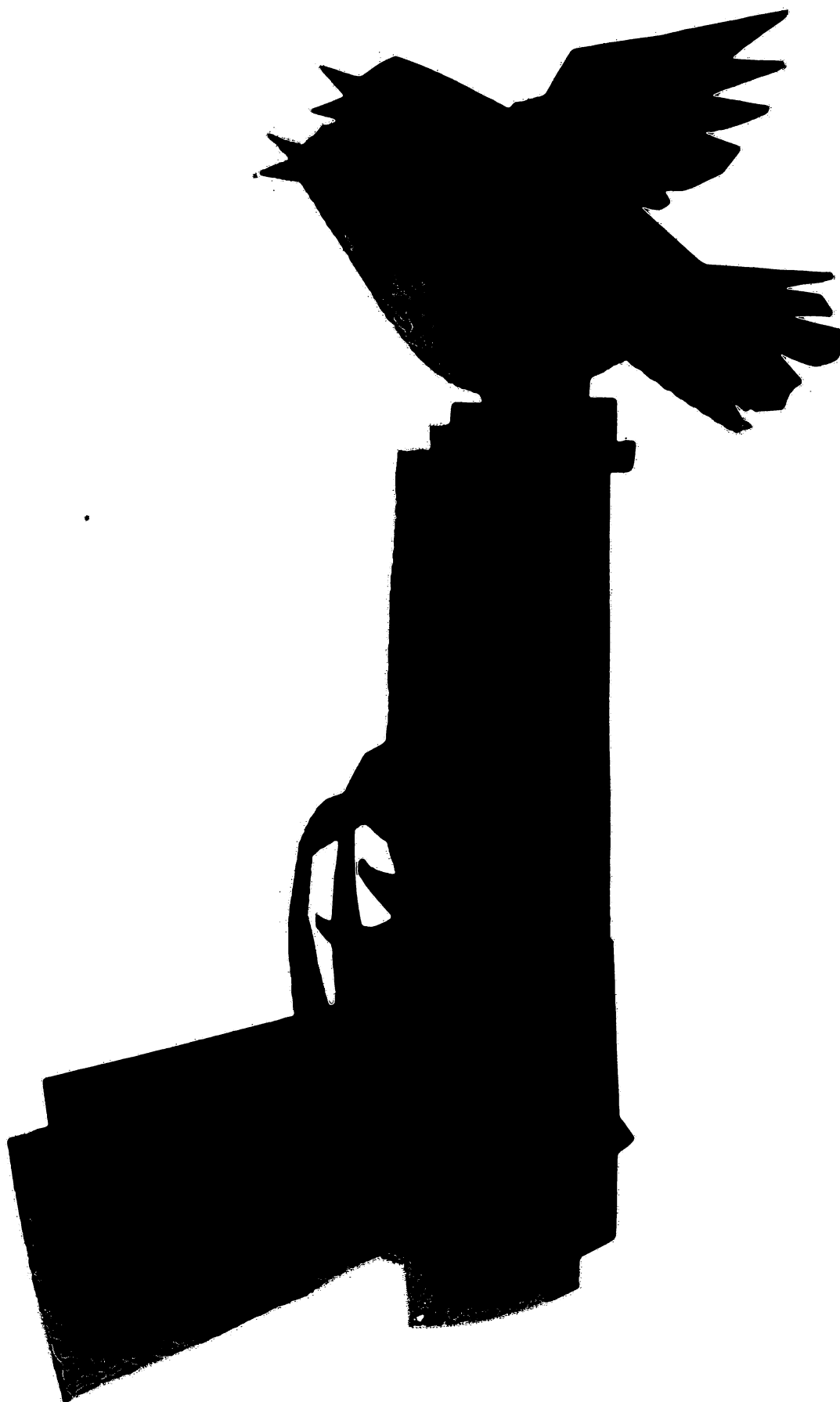
A wide ranging literary exchange is also covered in the agreement.

Similar success story is being told in other locations, including Stuttgart, Munich, Marseilles, Paris and Stockholm. Quoting Rothman again "It's reached the point where we have stopped the cables about process; we know in advance that capacity is the message."

Producer Spiegel dropped in to say hello to Variety's reporter during the interview with Rothman in New York last week. Why all the spotlighting of "Lawrence" he was asked, as was Rothman Uniform answer "It's the biggest production in Columbia's history." Both Rothman and Spiegel said they'd rather not say, when asked to project the total gross.

Col is going slow in the overseas playoff, one important reason being the time-consuming processing of prints for the 70m picture.

**Did You Ever See
A Canary With A Gun?**



**THE
YELLOW
CANARY**

**IT'S HOT AS A PISTOL!
SO IS THE CAMPAIGN!
ANOTHER BIG ONE FROM 20TH!**

THINK MACHINE INVADES MCA

TV Fails to Capture Zanuck's 'Self'

By VINCENT CANBY

As a subject of a prospective tv film biography, yet Hollywood producer and now 20th-Fox exec Darryl F. Zanuck remains an unexplored property, despite NBC-TV's highly touted "The World of Darryl F. Zanuck" montage last week. Zanuck's an extremely colorful guy, with a number of rough edges and sensitive points, but this was hardly suggested by the NBC portrait, from which all unpleasantness had been wiped as from a studio still. This isn't to suggest that the show should have been an expose, but it might have attained a greater dimension had Zanuck's quite articulate remarks about himself been supplemented by those of people who have known him through the years and must, necessarily, have a different perspective. Somehow, Zanuck's calling himself "ruthless" and "maybe even savage" doesn't have much bite.

Show barely suggested the tumultuous history of the Hollywood which Zanuck's life has and—even in its latest chapter—still represents. And there were times when its chronology was completely upside down, as when he was credited with Warner Bros. put after some of his earlier triumphs at the new 20th Century-Fox. There was also some surprising omissions, particularly relative to the rise of the CinemaScope era and the part played in 20th's and Zanuck's fortunes by former proxy Spyros P. Skouras, seen only once in fleeting silence. More understandable, perhaps, was the narrator's nonchalant dismissal of several crucial years in Zanuck's life by saying, when Zanuck decided to leave his studio post, "he bought a boat—setting back by Cornelius Ryan and moved to Paris to make 'The Longest Day.' What happened to 'Rings of Heaven,' 'Crack in the Mirror' and 'The Big Gamble'?"

The show, however, did have its revealing moments: Zanuck's dictating a letter to aide Joe Lobworth ("Dear Joe, you seem to have missed the point entirely . . ."), or brushing aside world publicity director Harold Rand's enthusiastic plans for upcoming product with "publicity is one thing we don't need . . ." In playing the purely staged scenes (that phone call to Spain, for example), the old pro seemed quite stiff and ill-at-ease, but in talking off the cuff he displayed a lot of the really sharp intensity and quickness of mind which makes a dull interview with him almost impossible.

Ironically, some of the show's best moments were also the most playful—providing behind-the-scenes glimpses of the recent "Cleopatra" battle filming in Spain. Not only was this footage quite fascinating in itself, it also, perhaps for the first time, reminded the American public that "Cleopatra" may turn out to be something more than a very expensive souvenir.

Films 'Included In' As Culture

Continued from page 13

work." He said, he does see hope in a New York City group.

Meanwhile, on panel on Genesis of Cultural Climate in California, discussed the electrifying of Hollywood as period "before television when the movie had their earlier dominant self-confidence and began to lose their identity and authority by looking to New York with admiration and siphoning out talent and material from other areas that seemed a cease in creation of original work." He called it a "popularization of other people's bits" and said, then "when tv arrived, movies were in a difficult position to defend itself." He pointed out, "Television is now still 80% film that is shot in motion picture studios with standard motion picture equipment." Producer charged, "The film industry is flourishing because it was concerned for many years with the present and not for the future."

In the broader cultural framework an upshot note was struck by Melior G. Scott Jr., research political scientist on U. of California's Berkeley campus, who asked for establishment of regional councils on the arts to provide state and national aid to the arts. Speaking on a panel that also included California Secretary of the Assembly Jesse M. Unruh (author of bill to create a California Arts Commission) and Mrs. Norman Chandler, Scott received support for his recommendation from Unruh who asked if such councils could work in conjunction with his proposed commission. Scott had pointed to examples in the San Francisco area where local support of the arts is enjoyed. Among them, he noted allocation this year of \$261,000 to 12 cultural groups due to a new three percent total tax bringing in more than \$1,000,000 a year. He also pointed to local support of musical organizations and other groups on both private and government cooperation basis. Scott said L. A. County grants to musical organizations total "approximately \$700,000 a year," but said "in general, our county governments have been negatively toward the arts."

If money is not forthcoming, Scott suggested other forms of aid: assignment of city personnel, free use of municipally owned equipment and buildings or provision of

publicly owned site for an art center.

Regional art councils, he suggested, could be built throughout metropolitan complexes, publicly owned but, wherever possible, financed by private foundations and associations.

Along these lines, Mrs. Chandler spoke on the Music Center for the Performing Arts, now under construction, revealing County has put up \$13,730,000 in bonding bond for 50 year lease, but additional \$8,000,000 for building and underground garage and \$8,000,000 for equipping must be raised privately by the building fund commission, of which she is chairman. She revealed \$13,730,000 of this \$14,000,000 total figure has been raised to date from contributions ranging from 25 cents to \$1,000,000. Mrs. Chandler cautioned to be realistic about finances with regard to recommending government facilities, noting "Setting up pretty structures is nice but the bills must be paid." Exemplifying, she noted the L. A. Symphony budget this year is \$1,000,000, of which \$500,000 in private funds must be sought and this added to \$167,000 debt for past two years.

Remainder of the Conference, headed by UCLA Chancellor Franklin D. Murphy, with Abbot Kaplan as conference chairman and Michael Baird and Margaret Harris (who passed away just before the sessions) as conference coordinators, featured numerous discussions at broad artistic levels. Among participants were Ray Harris, composer; Kenneth Rexroth, poet; Carey McWilliams, editor of The Nation; Thomas W. Lawitt, director Pasadena Art Museum; Raymond Kendall, Dean, School of Music, USC; James D. Mori, Berkeley campus; Thomas H. Craverton, architect; Eugene Loring, choreographer; Herbert Blau, director, Actor's Workshop, San Francisco; Charles Kamos, designer; Bella Lewitzky, dancer-choreographer; Andre Previn, composer; Jack Lomman, actor; Howard Taubman, drama critic, New York Times; Howard Warshaw, painter; Aldous Huxley, author; Ray Bradbury, author, and Albert R. Hibbs, chief, arms control study group, jet propulsion lab, California Institute of Technology.

H'WOOD CONCERN ABOUT JOBS

By LARRY TUBELLE

Hollywood, April 9.

The shrinking human element took it on the nose last week as automation clocked up another victory, when MCA unveiled its newly-purchased Honeywell 400 computer. Machine, largest computer and only integrated data processing system now being used in the motion picture industry, was reported to cost roughly \$400,000 and, by the end of this year, will, with associated costs, represent an investment of \$750,000 for MCA, it was stated.

Installation of the unit is designed to help MCA's management achieve an automated business environment in which a considerable number of data processing activities can be managed better, faster and at less expense. Basic aims are to increase productivity, improve management control and provide more complete info on which to base management decisions. In time, it is expected to significantly reduce operating costs of the company. System will become operational late this month, and blueprint is for fully integrated electronic data processing by the end of the year.

On hand to explain the monstrous gadget and clarify its purposes and operation were Albert A. Dorskind, MCA treasurer and Revue vicepres; Arnold Shupack, studio manager of data processing; and Claude H. Smith, marketing vicepres for Honeywell KDP, for which sale to MCA marks 100th installation of the system in a period of three years.

Vague Be Jobs

Knees declined to specify exact impact advent of computer operation will have on employment. Issue of job loss or gain was by and large dodged, although Dorskind did observe, "I don't look for it to displace anybody," asserting that it is not intended to be a cost-saving device in terms of manpower. No one, however, ventured any figures in this regard, or produced any numerical estimations.

Among the initial tasks to be performed by the MCA computer is payroll processing for Revue's and Universal's 3,000 employees. Machine will process daily, weekly, bi-weekly and monthly payroll schedules for employees in 25 different job categories, and compute pay scales for over 40 different unions, in addition to the salary data on hundreds of actors, writers and musicians under a variety of contract agreements.

PERT (program evaluation and review technique) will be applied in two areas: to the multi-million dollar real estate development currently underway at Universal City, and to production of motion pictures and tele-series.

Other Functions

Other data processing activities will include: inventory control of Universal City's 400-acre lot; picture cost accounting, providing management with running control of film production costs—and to project future costs associated with individual productions; a property accounting application in which accounting data on legal "properties" including story rights and talent, will be maintained up-to-date; and film distribution for the library of tv and motion picture films now controlled by MCA.

Honeywell 400 can perform 20,000 operations per second, and print out reports at rate of 800 lines per minute. MCA configuration consists of a central processor with 2,000 words of magnetic core memory, five magnetic tape drives capable of transferring data at 40,000 decimal digits per second, a high-speed printer and a card-reader punch.

Dorskind looks for system to enable management to be diverted "more to the creative end" of the business by the machine's (Continued on page 23)

'Suspectingly Obscene' (Undressed) Films Subject of New City Ordinance

Columbus, O., April 9.

Latest move by the city film review board in its drive to prevent showing of epidermis epics in "exploitation (nudie) houses" here was the 5-3 approval of an ordinance to require film operators to submit to city safety department list of titles and descriptions of films plus names and addresses of distributors or film exchanges. Such lists would be required three days in advance of openings.

Board will request approval of ordinance by City Council. If approved, board will consult with film men about rules and regulations under the new setup. One such regulation would be a requirement that theatre operators, in cases of "suspectingly obscene" films, must hold screenings for board members. The board would not have the power to license, approve or censor any motion picture so submitted. The board has the authority now to cite the film to the police department for action. Penalties would be provided for non-compliance.

On the state front, Representatives Landes and Applegate have introduced in the Ohio Legislature an amendment to prevent state laws, allowing injunctions against obscene literature, to include motion pictures. The amendment was pushed by Victor Goodman, chairman of the Columbus film review board. Goodman said that every community in Ohio will have the means of controlling "objectionable" features if the amendment is approved.

The board approved the ordinance over objections voiced by attorneys for the Motion Picture Assn., Independent Theatre Owners of Ohio and Herman Hunt, operator of Hunt's "Instage Harry Wright, MPA attorney, said the ordinance is not needed since theatres could supply the board with the requested information if asked. "The board now has all the power it needs to root out obscene films," Wright said. Robert N. Shamansky, attorney for ITOO, said the proposed city law would reverse something secured several years ago—bringing films under protection of the First Amendment to the U. S. Constitution. He said the requested descriptions would be meaningless. "We will co-operate willingly, if not smilingly," he added. He labeled the ordinance "premature and unwarranted."

"I would not want my client subject to criminal prosecution on what is written in descriptions of films," said Sidney Golden, attorney for Hunt. "Exhibitors are not writers or reviewers. The proposed ordinance is not practical, does not serve a need and puts exhibitors under an obligation they should not have to assume. It causes hazards and dangers to the personal rights of exhibitors."

Safety Director Albert Gilles said the law is necessary to make sure all exhibitors furnish the needed information.

Goodman conceded that 80% of the board's problems are caused by the nudie houses. It was indicated that most, or all, of these houses would be unable or unwilling to furnish the board with the requested information and thus would give the board a weapon to prevent showings of objectionable films.

Ed McGlone, RKO city manager and sole board member, was absent because of illness. His vote against the ordinance was cast by proxy by Joe Alexander, RKO division manager.

Pete Latsis' New Chore

Los Angeles, April 9.

Pete Latsis, who joined Fox West Coast Theatres in 1945, moves up from assistant publicity-ad director to post of press relations director of National General Corp., as part of expanding promotion and publicity program of circuit.

Latsis held former post from 1945 after nine years in ad dept.

High on J. Sturgis, Pin Him for Four

Producer-director John Sturgis, whose latest Mirisch Co.-United Artists release, "The Great Escape" goes into release this summer, has signed a new four-picture contract with the Mirisches. Revelation of the deal was made at a full-dress press conference in New York Friday (5) attended by Sturgis, Harold and Walter Mirisch and US exec vicepres Arnold Picker.

First property to go under the new deal is "The Satan Bug," a suspense thriller written by Ian Stuart, non de plume of Alistair MacLean, author of "The Guns of Navarone." Decision on whether or not the picture will be done here or abroad depends on the final script, Sturgis reported. James Clavell, who cowrote "Escape," is set to start work on "Bug" this week. No casting has yet been done.

Concerning "The Great Escape," which was shot entirely in Germany with a cast headed by American and British stars, Sturgis reported that it was a completely "American" film, meaning that although it was filmed abroad, it was Hollywood-based and financed and did not in any way qualify for foreign nationality. Director's 80-man crew was from Hollywood, though some help was hired abroad.

Sturgis' new deal with the Mirisches is "contractually non-exclusive," but he said he expected it probably to work out as an exclusive arrangement for all intents and purposes. He doesn't envision taking any other assignments during the five-year life of the pact.

Trifids, 'Black Zoo' To Multiple Plaything; Cat 90-House Spread

Allied Artists has set an extensive multiple-bushing play for the New York area in May for its "Day of the Trifids" and "Black Zoo" features.

"Trifids," a sci-fi pic, opens May 1 at the Brooklyn Fox Theatre and, as of May 10, spreads into 90 neighborhood theatres in Gotham, New Jersey and Long Island. Participating circuits include RKO, Skouras, Century, Randorff and Brandt. "Zoo" debuts at the Fox May 8 and hits the 80-theatre spread May 15.

"Trifids," a color widescreen Security Pictures pic, will be partnered with "Payroll" as its second feature. "Zoo," an off-beat adventure pic in color produced by Herman Cohen, will have a British-made rock 'n' roll tuner, "Play It Cool," as its co-feature. George Picher produced "Trifids," with Philip Yordan as exec producer and Steve Sekely directing.

Savoy at Northfield, Vt., has been sold by Roy D. Brown of Wallingford to Gus and Dale Osterberg of Montpelier. New owners plan to reopen the film establishment in the near future.



**FILMING
COMPLETED**

LONDON—Filming has just been completed on Metro-Goldwyn-Mayer's eagerly awaited and widely publicized film "The V. I. P.'s." Elizabeth Taylor and Richard Burton head the all-star cast which also includes Louis Jourdan, Elsa Martinelli, Margaret Rutherford, Rod Taylor, Robert Coote, Maggie Smith and Orson Welles. Produced in MetroColor by Anatole de Grunwald and directed by Anthony Asquith—the film is scheduled for simultaneous Global Premieres all over the world about Labor Day.

Inside Staff—Pictures

Motion by Security First National Bank to intervene in case of Julian J. Malone, Palm Desert (Cal.) land developer, against Sheldon Graff, former manager of Warner Bros. vespers William T. Orr, and Victor A. Ervyn, has been granted and trial date set for April 3 in L. A. Superior Court. This will mark the first court action in the vast number of suits and counter-suits involving Orr over allegedly "fraudulent" business transactions by Graff and others. Others who have filed suits and counter-complaints include Orr, Dean Witner & Co. brokerage house, Union Bank, United California Bank Chinese National Bank, and Graff.

Security Bank's action stemmed from suit brought by Orr against bank in which Orr claimed that bank released \$123,000 from sale of Orr's home to Graff on allegedly "faked" instructions. WB ever charged that Graff and Ervyn, former's uncle, used this money to pour into a Palm Desert project in a deal with Malone, but that deal never materialized.

Malone's action seeks to compel Graff and Ervyn to consummate deal. Security entered same with a motion to intervene promptly to get back the \$123,000, following Orr's action against bank.

Morris Lofbo, recently-appointed v.p. in charge of sales at Metro, is now just about completing the reorganization—and redecorating of his office—and feeling strong on the product and its selling potential. Lofbo relates that "The Courtship of Eddie's Father" grossed more than \$500,000 in its first 30 engagements and looks like "one of the most successful comedy releases in recent years."

Lofbo confirms that "Mystery on the Bounty" ought to come out on top, considering the releases, and adds that "Jumbo," while still a disappointment, very likely will pick up boxoffice speed during the summer months when the circus are close to the hearts of the youngsters.

The "Eddie's Father" figures come about in only four or five days or most engagements, according to Lofbo.

The Paris edition of the N.Y. Herald Tribune reprinted the "Play Acting" editorial from the Baltimore Sun which says, in part: "With its more for dramatic values, not to mention boxoffice, Hollywood seems day undoubtedly will make a movie about the making of the movie 'Cleopatra.' At one point in this most expensive strip of film ever, the star nearly died. As it turned out, she was about the only one of the original make-believers who survived, and of course she doesn't either, in the movie. Julius Caesar quit; Mark Antony had to be replaced; Rouben Mamoulian resigned; Richard Burton came in and Eddie Fisher went out. 'Well, the entertainment is over, because they have finished the picture. Like the last of the directors, we don't believe it.' The shooting took three years. It only seemed longer."

"Divorce, Italian Style," longest running current New York preem pte, has set a new boxoffice record at the Paris Theatre. In the first 27 weeks of its New York debut engagement there, the film has reached a total gross of \$488,465, according to Regent Theatres which operates the Paris, thus exceeding the all-time previous record set by "And God Created Women" in 26 weeks. The Embassy Pictures release is currently in its 26th week at the house. Marcello Mastroianni, star of the pic, has been nominated for an Oscar for his performance and its director, Pietro Germi, has garnered two Academy nods, one for best director and the other, with his collaborators, for best original story and screenplay.

Misconduct ruling against attorney Gil Seien March 12 by L.A. Superior Court Judge Shirley M. Muddaffer in the Robert Brown-Samuel Goldwyn damage suit was reversed by the same justice.

Question which caused objection from Goldwyn's attorney and request for misconduct citation was put by Seien, as Brown's attorney, to witness George J. Flaherty, International Alliance of Theatrical Stage Employees vespers, and asked, "Have you heard a report in the community that Otto Preminger was orally promised by Samuel Goldwyn a percentage on 'Porgy and Bess' of the net profits and that, after the picture, when he came to collect the percentage, Samuel Goldwyn said, 'Well, I lied it; it's over?'"

Sperle Perahos, New England exhibitor and exec producer of "Antigone," is currently giving a series of lectures at the Yale Drama School. Themed to "Creativity in the Motion Picture Industry," Perahos is discussing his concept that there is a greater opportunity than ever before for young people who offer original ideas in picture writing, production, direction and acting. Perahos contends that, because of the elimination of training facilities at picture studios, the industry must now look to schools (like Yale Drama School) where basic dramatic techniques are being taught as a source of new talent.

Current in Vienna is a "Festival of the Hilarious Film." It was organized by the Austrian film critics and the Cultural Dept. of the City of Vienna. Jovan's contribution is "The Naked General" (a sort of Japanese Schickel): Sweden sent "Lovers in Love," one of the few "hilarious" pictures by Ingmar Bergman. The UAR (participating for the first time) has "My 13th Wife"; the U.S.A. is represented by "Five Golden Hours"; the Soviet Union with "After the Sun"; Britain has "Love Is a Play For Two" and West Germany is repped by "Companion Munchhausen."

"Cinema of Alfred Hitchcock," series of 37 features and six television films made by the producer-director since 1925, has been programmed by Manhattan's Museum of Modern Art for showing from May 5 through Nov. 16. This is to be the Museum's longest retrospective series of the work of a single filmmaker. Ouster is "The Pleasure Garden" (1925, silent) with Virginia Valli, Miles Mander, Nita Naldi and John Stuart. Other titles: "The Man Who Knew Too Much," "The 39 Steps," "Secret Agent," "Foreign Correspondent," "Shadow of a Doubt," "Rope" and "To Catch a Thief."

Duplicate PT-109's Grief

St. Simons Island, Ga., April 9. Coast Guard rescue boat headed distress call from PT-109, duplicate of torpedo craft commanded by President John F. Kennedy in World War II, repaired vessel's engine trouble and promptly slipped two citations for violations on vessel.

En route to Wilmington, N. C., from Miami, where Warner Bros. "PT-109" was filmed, 84-foot craft radiated for help when a fuel line broke 18 miles offshore.

Repairs were made despite 15-foot waves kicking up in Atlantic and vessel made it into this port under her own power.

Capt. I. J. Dew said the craft is to be converted into a yacht or fishing boat and held owner at John Frank, of Charlotte, N. C.

Storrs Gets New One

Hartford, April 9.

This state's first rooftop theatre to be constructed in several years makes its debut on April 17 at nearby Storrs. The college, an 850-seater, is located on a shopping center adjacent to the University of Connecticut campus.

Although several drive-ins have gone up since the end of the year, this is the first indoor cinema to get past the blueprint stage. Understood a couple of more are slated for the southern end of the state, thereby reversing a trend in the owners and closing of film houses.

Operated by Stanley-Warner, new house will be managed by Leonard Kuplas, currently manager of the Garde Theatre, New London.

In Denver 'Birds' Food Evokes Cuckoo Biting From Retired Publicist

Denver, April 9.

A "strictly for the birds" menu was part of the come-on of a press luncheon hosted by Manager Bill Hastings of the RKO Orpheum here on behalf of the Alfred Hitchcock new release via Universal, "The Birds."

Attending the event as a guest was the retired longtime advertising-publicity chief of RKO in Manhattan, S. Barrett McCormick, who now resides here where his brother, T. Bidwell McCormick is VARIETY correspondent.

Old timer from N.Y. was inspired to turn out a bit of imaginative prose in reaction, to wit: "Isn't this just de chendille de-licious? ... I'm mad about caterpillars, aren't you too, Mr. Tucco?"

"You, Mrs. Spoonbill, and this frigorous de fourmis is really something for the birds. I have never eaten such tasty ants. Is grand Escalier could not have done better at a garden bleu dinner for the Gay Birds of Paris!"

"Will you please pass the birdseed, Miss Ibis, it goes so well with the misterelles grilles. I always say there's nothing like a young grasshopper to whet the appetite and stimulate the crow of a lucky bird who doesn't have to watch his waistline."

"In wonder why, Mr. Tucco, they didn't bring the bird they've been teaching to say 'The Bird is coming?'" "Cuckoo," you know, Mrs. Spoonbill, this is an "adults only" luncheon and he's a Mynah!"

"Brilliant-Saveria's beloved parrot, 'Gabby,' would have adored this moussu papillon, he too, you know, was a connoisseur of le haut cuisine."

Cocktails were served — "Grasshoppers," naturally, but optional for the chickenhearted was a double shot of Old Crow.

Still unanswered, per McCormick, is the age-old question, which came first the bird, the egg—or a press agent?

JOHNSON TO JAPAN: IT'S NICER THERE NOW

Eric Johnson, proxy of the Motion Picture Export Assn., flies to Tokyo Friday (12) for discussions with MPEA rep Irving Mann on future plans in the Japanese market where the MPEA has recently won important monetary and trading concessions.

Included in the concessions are permission to remit current film rental earnings, added import licenses and elimination of all restrictions on the number of prints which may be imported. Substantial MPEA balances now contained in the blocked non-resident accounts are expected to be unfrozen soon. Mann is now expected to turn his attention to the remittance of large dividend amounts which are available from Japanese subsidiaries of the U.S. companies when they can be transferred to the U.S.

WRONG KIND OF PIX

"Will Bring Demand For Classification," says M.D. Connor

Baltimore, April 9.

If the current emphasis on film themes which are either tasteless, if not obscene, is not discontinued, there will be a "concerted effort" by the American public to adopt a film classification system similar to that used in Britain, according to Mrs. Louis E. Shooter, vice-chairman of the Maryland Motion Picture Censor Board.

In address here last week, Mrs. Shooter called for "a renaissance in the motion picture field to what was the favorite entertainment for many years—the family picture." Her definition of a family film: "a slice of life backed up by gaily and fun and tender moments." Another quote: "The key factor in examining the business of motion picture production is a sympathetic appreciation and understanding of the interests and problems of children."

Yed Richmond signed Bunz Kulk and John T. Kelley to direct and write, respectively, "The Handcuffed Hands," on his Metro sked.

MPAA's 'Green Sheet' As Compromise Leverage, If Including Foreign Pix

Albany, April 9.

The move of Assemblyman Luigi R. Marano, Brooklyn Republican and chairman of Joint Legislative Committee on Offensive and Obscene Material, in moving last week to recommit his and the Committee's four-year bill providing film classification for school children, was not unexpected.

There had been informal negotiations, for several weeks, with the Motion Picture Assn. of America, for a revamping of the Green Sheet, to include in its reviewing and rating foreign films and others not bearing the Production Code Authority's Seal of Approval.

The base for this was laid in a discussion between James A. Fitzpatrick, retiring counsel for the Committee, Mrs. Margaret G. Twyman, director of community relations for MPAA, and Miss Barbara Scott, the organization's attorney, at a panel on "Getting Good Literature and Good Movies" at 10th annual Legislative Seminar of State Council of Protestant Churches, in Emmanuel Baptist Church, Albany, Feb. 12.

At that time, Fitzpatrick called "The Green Sheet" excellent; said it had been more comprehensive in the coverage of films rated, and had been more widely distributed in New York State, there would have been no reason for the Marano Bill.

However, he continued, "The Green Sheet," as then constituted, was rating "only those films which bear the seal of approval of the Production Code Authority of Motion Picture Association of America—thus covering only about twenty-five percent of the films now licensed for showing in the State of New York."

A great deal of "the difficulty" arose from films of foreign make, "most of which are not submitted for Code Seal of Approval... apparently few of their producers evidence interest in cooperating with the MPAA."

Fitzpatrick contended that a number of the films, classed as "adult," went far beyond "the bounds previously considered acceptable by either the public or the industry's own Motion Picture Production Code." Recent court decisions had sharply narrowed the authority of the State's Motion Picture Division in the annual report, issued about 10 days later, Fitzpatrick used the word "emasculated." The motion picture industry, "hitting the competition of classification," had turned to "new themes."

The Joint Committee's annual report stated: "Suffice it to say that the majority of responsible film representatives with whom this Committee has been in contact, readily admit that all motion pictures are not suitable for indiscriminate viewing by those of all ages."

Report quoted, in full, the statement of last December by the Roman Catholic Episcopal Committee on Motion Pictures, Radio and Television, advocating "Advisory Film Classification, a Contemporary Obligation of Society."

In addition to expanding the distribution of its Green Sheet, the Motion Picture Assn. of America also is expanding the coverage to include films which do not have Production Code seals.

Henceforth the Green Sheet, published by the Film Estimate Board of National Organizations and released under MPAA auspices, has been exclusively concerned with reviewing pix which had received Code Seals. Although used one of the MPAA's principal arguments against the need for statutory film classification laws, the Green Sheet had been criticized (particularly by New York legislators) for not providing information on pix for which info was most needed that is, non Code pix.

In the current (April) issue of the Green Sheet, four non Code pix are reviewed: Embassy Pictures' "Divorce Italian Style" and "Madame," Davis Royal's "Sundays and Cabbles" and Continental Distributing's "The Wrong Arm of the Law."

The MPAA execs, who are breathing more easily with the apparent death in committee of New York state film classification legis-

lation, are obviously now making active efforts to forestall attempts at similar legislation next year. Expansion of the Green Sheet to include foreign pix is a step in that overall effort, and one that has been advocated for some time, particularly by the Independent Film Importers & Distributors of America.

Considering the vast number of foreign pix which come into this country every year, the Green Sheet will not be able to cover all of them, but will attempt to review those which are likely to get the widest distribution throughout the country. Thus, the emphasis in the April report on Embassy, Continental and Davis-Royal product (latter is the indie outlet for Columbia imports).

Carl Foreman On 'Snob' Reviewers

London.

Editor, VARIETY:

I agree with everything Arthur Mayer says in his article on March 13, and while I have not yet had the opportunity of reading Arthur Schlesinger's reviews, I must say that one of the things we suffer from most is the spite of such critics with no equipment other than the flip approach and a total lack of knowledge. By now one would have thought that the game of "let's hit Hollywood" had become a bore, but the trouble is that almost anyone can play it, and still pass for an intellectual.

One small erratum in Mayer's piece: "The Victors" is not an Eady Film, because the large collection of Continental stars, as well as the American ones, played it beyond the British quota requirements for Eady Film status. Nevertheless, since all the locations were European, it was much more convenient and economical to bring the film to the locations and the actors, rather than vice versa. Consequently, the film was entirely American-financed.

Carl Foreman,
Open Road Films Ltd.

'FLUBBER' TOY BANNED AS TOXIC IN KANSAS

Kansas City, April 9.

"Flubber" has run afoul of the law in Kansas, the food & drug division of the Board of Health banning sale of the product. Evan Wright, director, said three weeks of tests with the product showed numerous cases of dermatitis in children were attributed to handling the toy, a synthetic rubber.

The substance is termed toxic within the meaning of the regulations of the Kansas hazardous household products act, and therefore its sale is prohibited in the state. Violation of the pure food and drug directive is punishable by a fine of up to \$500 or 60 days in jail or both.

The state-wide banning is the second encounter with the law by the product. March 22 an Olathe, Kan., housewife filed a suit seeking \$104,000 in damages from the flubber manufacturer, the Katz Drug Co. and Walt Disney productions.

Hyman Visits Circuits

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, is hitting the road next week to meet with theatremen in various parts of the country. The trip is a follow-up to distribution of his annual "Report From Hollywood," which has been sent to nearly 3,000 exhibitors in the U.S. and Canada.

He is meeting in Boston with execs of affiliated New England Theatres Co. during this week, during which he'll tour the circuit's houses and conduct a manager's meeting. The week of April 20 Hyman will hold a series of confabs in Minneapolis with operating heads of midwestern affilia, Minnesota Amusement Co., Tri-State Theatres Corp. and United Detroit Theatres Corp. and will again hold a managers session. These sessions will be followed by similar gatherings in Buffalo and Rochester.

Touters Gain In Contract With UA; Threat of Walk At Other Distrib

Screen Publicists Guild last week ratified a new two-year contract with United Artists which established some precedential points in pub-company relations in the east. Among the details in the pact is provision for a "basic crew" for the first time in the industry, guaranteeing employment of no less than 10 printers by the company at any one time.

Also established is an overtime arrangement for Saturdays, Sundays and holidays, not provided for in the past. New regulations call for time and a half for Saturdays and double time for Sundays and Holidays. So-called "tolerance" hours, overtime without extra pay, have also been reduced from four-and-a-half hours per week to four.

UA agreement also grants wage increases of \$12 over the last two years and pension plan coverage for printers for the first time. Pubs employed by the company get a weekly pay hike of \$6 when the new pact when into effect last Friday (5) and will get another \$6 on April 5, 1964, while apprentice and associate printers get \$5 in each case. Another stipulation of the adapted package is the payment by UA of \$3.75 weekly into a pension plan, giving Guild pubs such coverage for the first time.

With the increased, a new scale of minimums went into effect, senior pubs getting \$122 weekly at the beginning of the second year as opposed to the old minimum which was \$170. Most printers, however, average upwards of \$200 a week but everyone gets the \$12 hike, regardless of present salary.

Guild pacts expire with several other filmers within the next few weeks and the pacts are using the UA agreement as a pilot for negotiations. Old agreements end with Columbia April 17, 20th-Fox and Warners April 18, Universal April 20 and Metro May 6. Negotiations between the Guild, which is a local of District 65 of the AFL-CIO Retail, Wholesale and Department Store union and is unrelated to IATSE's pub local, with WB and Cul began late last week.

Apparently expecting some reluctance in getting its way with other companies, the Guild has set up some machinery to deal with a possible strike against uncooperative filmers. Union has established a plan providing for an immediate assessment of its membership to establish a "fighting fund" in the advent of contract row was breakdown. Also set is a committee to file propaganda with exhibitors, circuit heads, indie producers releasing via companies involved and labor groups. Also formed is a group to prepare leaflets designed for public consumption and to set up picket lines and other actions deemed necessary.

Ends Week Rag Bait?

Screen Publicists Guild, which last week concluded a new pact agreement with United Artists providing several advances for the union, has reached stalemate in negotiations with Columbia, Warner Bros. and 20th-Fox. This could cause a walkout of pubs and admen at these companies in the midst of Easter week.

Guild contracts expire with the three companies on April 18 and the union emphasizes its no-contract-no-work policy. Union holds an emergency membership meeting in New York today (Wed.). Meanwhile has sent telegrams to exhibitors, production and distribution heads informing them of the situation, asking them to urge the companies "to grant fair settlements promptly to avoid interruption of our promotional efforts for current and forthcoming product plus action against films playing during Easter five-day season."

Guild members last week formulated plans setting provisions should a strike become necessary in its estimation. Included in this program is assessment of membership for funds, preparation of printed propaganda for both the industry and public, establishment of picket lines and other things. Union is pushing for a similar pact as obtained from UA which included setting of a "basic crew" of no less than 10 pubs employed

by the company at any one time, overtime pay where there had been none before for Saturdays, Sundays and holidays, reduction in "tolerance" hours (overtime without pay), a \$12 weekly wage increase over the next two years, establishment of a pension plan and other items.

SPG reps ad-pub-promotion employees in the above companies as well as Universal and Metro, where pacts expire April 20 and May 6 respectively. It is a local of District 65 of the AFL-CIO Retail, Wholesale and Department Store Union and not involved with IATSE's pubs. It operates only in the East.

More Everything For Everybody's N.Y. Labor Cry

Remaining months of the year will see considerable action around the film labor-producer bargaining tables in New York. Already in progress are negotiations between producers and the Screen Directors International Guild and various film companies with the Screen Publicists Guild. Upcoming are new pacts to be worked out with International Alliance of Theatrical Stage Employees cameramen, editors and assistant directors locals.

Talks between the Film Producers Assn., which does the bargaining for most Gotham film producers, and the SING have been going since early March. Although some signs of progress have developed, no real concrete results have come about on a contract to replace the old one which expired March 7. Packages and counter-packages have been proposed and lawyers for both sides are currently mulling the collective proposals with new meetings slated after they come to some conclusions, maybe later this week.

Meanwhile, the Screen Publicists Guild, a local of District 65 of the AFL-CIO Retail, Wholesale and Department Store union, has set a new agreement with United Artists gaining broad advances (see separate story) and has pacts expiring with Columbia, 20th-Fox, Warners, Universal and Metro within the next few weeks. Negotiations between the Guild and Columbia and Warners are presently in progress.

Talks between the FPA and IATSE cameramen Local 644 are due the end of June and producers ditcher with Screen Actors Guild this summer on a new pact covering filmed TV commercials, the vast majority of which are filmed in New York. In November, the assistant directors talk a new contract with the FPA and in December it's the turn of the IA motion picture film editors, local 771, to ditcher.

Operators Local 386 recently settled a new pact with the FPA in which the union made some gains in the area of scales and such. There is also a move afoot, with all three parts forever coming up at such scattered intervals as they do, to work a common expiration date among several IA locals included in the East Coast Motion Picture Council, Dec. 31, 1963 is being looked to as the possible cutoff date and some IATSE locals in the council have already obtained this date. Others in the labor organization have agreed to try to set the time in their new pacts.

RUSOFF'S GEN'L MGR.

Murray Lombard Vice Man Last To Beate

Murray Lombard has been named general manager of Rusoff Theatres. He succeeds Tom McNamee who called the Gotham circuit six weeks ago to enter the retail book business.

Lombard was formerly vice director of City Entertainment Corp., operator of the Astor and Victoria Theatres, N. Y.

A Showman's Horticulture

Chicago, April 9. The first crocuses of spring are just coming up in Chi, but the Balaban & Katz office here last week received its first New Years eve reservation for "Cleopatra," or so swears BAK adman Ed Seguin.

20th-Fox epic opens June 26 at the State-Lake Theatre.

Lombardo

Continued from page 3

made in the past, Lombardo said six of the films now set will be in the \$200-400,000 category. Films are to go between now (two are now in production) and September and, according to Lombardo, embrace "a global concept."

Features set are "European Folly," currently filming on various European locations, with Paolo Cevara directing on a \$200,000 budget; "The Damsel," now filming in the South of Italy, directed by B. Banti and starring Dalia Levi and Frank Wolf, budgeted at \$200,000; "The Challenge," produced by Silvio Clementelli, to start in June on a \$120,000 budget, with John Gavin starring and Sergio Corbucci directing; "Tania Kruger," Thomas Mann novel, to be a German co-production on \$750,000 budget, with Maximilian Schell sought to star; "Personal People," budgeted at \$200,000, and "Capri Letters," budgeted at \$2,000,000, with Clementelli producing. "Letters," "Challenge" and "Kruger" will be made in English.

Clementelli has been switched from production head of Titano to an independent producer for the company.

Lombardo, here for Monday (8) night's Academy Awards, in which his "The Four Days of Naples" (MGM) was an entry, said he will speak to Maurice (Red) Silverstein to negotiate a new MGM distribution pact. Company completed six-picture deal with MGM with "Naples."

Titano has also completed three-picture deal with Twentieth Century-Fox, which will release Lombardo's latest and costliest film, \$6,200,000 "The Leopard," which stars Burt Lancaster. Picture opened in Rome last week.

Lombardo said he is now negotiating a distribution merger with Cinema Film in Rome, headed by Angelo Rinaldi. He also revealed company has gone into real estate diversification with a 43-acre area of homes on studio property in the center of Rome.

USSR Hierarchy

Continued from page 1

Letter are now probably off, at least officially with Soviet approval or participation and the book is no longer talked about openly here as a "great event in modern literature." In fact, it is no longer talked about here at all, at least in the open.

Kalashnikov, the author, presented his first play to the Moscow Contemporary Theatre some months ago and it was accepted. The company was called together recently (which is the custom here) and set by quietly while the author read the play to them. They then discussed it among themselves and began cutting and reworking it. "No hurry about these things in the Soviet; plays sometimes take a year or more to reach the stage." Suddenly, last week, the author was notified that the play is "unacceptable," with no mention of exactly to whom it is "unacceptable." He was advised to rewrite it, to "delete the portions which are in bad taste," and then to resubmit it. According to people who have read the play it is a strong anti-Stalin tract attributing prison-life in the Stalin era.

The other play offered is "The Dragon" by the late Y. L. Shvarts, which has been produced by the Leningrad Comedy Theatre and which was a lot of praise. The comedy, according to the author, is intended as an anti-Nazi play in allegory form. Official Soviet feeling is that the play could also be construed as an anti-Stalin play. The Leningrad Theatre was ordered to drop it from its repertory and other Russian theatres told not to produce it.

New York Sound Track

There will be no press preview of "Cleopatra"; the critics will see it along with the opening night customers (the first of a series of charity shows). This is an authority of Barry F. Zeman.

Marion Brande and producer George England, who loaned the actor's latest with U's "Ugly Americans," both in Gotham for the local debut of the film today (Wed.) at the new Trans Lux East Theatre. Pic begins daydoting at that house and the Rivoli tomorrow. . . . Sir Ralph Richardson inked for "Evil Wish," produced by David Diamond and Samuel Blumfeld for Allied Artists with Barbara Montgomery co-starring. . . . Allied Theatre Owners of N. Y. State will hold its 1963 convention at the Concord Hotel, Catskill resort, July 28-August 1. Mr. and Mrs. Joe Levine, their two children and Embassy exec v.p. Lenny Lightstone led a troupe of Italy's finest on a weekend from Gotham to the Coast for the Oscar show over the weekend. Group included Sophia Loren and husband producer Carlo Ponti, actor Marcello Mastroianni, director Pietro Germi and producer Franco Cristaldi who helmed "Divorce-Italian Style" which Germi directed and in which Mastroianni starred.

Ed Loughran, known as "The Bash" to oldtimers, has been in show business, as of this week, 61 years, backstage and out front. He's active still on Long Island as stand-in manager for Shorbas Circuit houses. They grow "em up tall and wry in Woonsocket, R.I." When the 20th-Fox clinic on "Cleopatra" gathered recently in Paris under Seymour Poe's chairmanship the meeting room in the former Hotel Majestic on the Avenue Kleber was the former wartime Gestapo HQ, after that UNESCO office and currently part of the French Foreign Ministry.

Jacobs Cooper and writer Charles Pugh have formed an indie production company and acquired two theatrical film properties, "Strange Men Riding," a western, and "All Stars Don't Sparkle," World War II service comedy, with Cooper to produce-direct each and Pugh to script. James B. Marvick cast Ben Lyon, who played "Lolita," for role with Rita Hayworth in "I Want My Mother." . . . Metro has shopped a remake of "Night Must Fall," Emily Williams drama which studio filmed in 1937 as a Robert Montgomery starer, with Albert Finney to star in new project, produced by Lawrence P. Bushmann as an MGM-British production. . . . Blane Baker inked to form acting pact with Metro.

Ernie Pintoff's newest bit of animated satire, "The Critic," was given one of the briefest "trash" previews in film industry history Saturday (6) night at the Bookman. It only runs three minutes. . . . Basil Rathbone and husband Rex Harrison are in town for a holiday and some tub-thumping—she for Continental Distributing's "The Sporting Life" and he for one of 20th's upcoming epics. . . . Garfield Films chiefs, pres. Joel Brubaker and exec. Roger Lewis, off to the Coast for talks with Philip Langner and studio heads.

Frank Sinatra will be on the receiving end, at Las Vegas' Sands Hotel, to greet the press TWA Inflight Movies' stunt, showing his "Come Blow Your Horn" (Par), en route from N. Y. to LV, May 6. . . . Daily News' Kate Cameron, coining up with film reviews started-out by the newspaper shutdown, gave "Lawrence of Arabia" and "Morning Bird" four stars each. All other dailies are also picking up backlogged critiques of plays and pix "for the record."

Tradesters on the equipment end making with a testimonial luncheon for Joseph A. Tammey, retiring as president of S.O.S. Photo-Cine-Optics (formerly SOS Cinema Supply Corp.) April 23 at the Traymore Hotel, Atlantic City. Coincides with the April 21-26 convention of the Society of Motion Picture & Television Engineers.

Leona Bena signed to play a would-be suicide in "The Norman Vincent Peale Story" . . . Eighteen books, which have been recently made into films, or are in preparation, are featured in the MPAA's poster saluting the 1963 Library Week. . . . Walter Brade Theatres has acquired the 300-seat Little Neck Theatre, Little Neck, L. I., from Mrs. Lillian Friedman, pres. of Mini Theatre Corp.

Ernie Anderson, tub-thumping the somewhat battle-scarred "Of Human Bondage" location in Dublin, sends a clipping from "The Sunday Express" containing the following quotable quote from "Bondage" costar Robert Morley, "I'm very fond of gossip, you know, I can never understand the argument that it's wrong to talk about people behind their backs. After all, what sense does it make to say to someone's face 'My God, you're looking terrible' and then, once they've gone, say 'Wasn't he looking splendid?' No, it must be the other way around."

Lothar Wolf Productions Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value.

Pepsi-Cola annual statement lists Joan Crawford Steele as receiving \$25,000 annually from the corporation for public relations, sales promotion and as a director. In addition, as widow of former Pepsi-Cola Corp. presy Alfred N. Steele, who died in 1959, she receives two years' compensation of a total of \$200,000 payable over a five-year period. Through December 1962 Miss Crawford has received, pursuant to her late husband's contract, a total of \$220,000, of which \$90,000 was paid in '62.

Jeanette MacDonald and Nelson Eddy still get film offers. Eddy told Toronto press on arriving for a fortnight date (with Gale Sherwood) at Royal York Hotel, They turn down all offers, although it's been estimated they could make \$1,000,000 from a fast-back pic. "But we could be interested in something very fine," says Eddy, who'll be 62 come June. He says he tried for a tv career in its early years but was rejected as "too old. I'm glad I didn't get in. I probably would have burned myself out in a series and be a bitter old man today."

Robert Bunn will be doing a filmation of James Baldwin's "Another Country," maybe next after his current "Lilith" project. . . . Hal Buhlik, assistant to Otto Preminger, has joined his boss and "The Cardinal" company in Vienna where it will be until April 13 when it goes to Rome for some work in that vicinity. . . . Gail Davis inked for a role in "Cardinal" and also to Rome with his wife, actress Baby Bob, and their two kids today (Wed.) to prepare for the part. Actor-writer's "Paris Victorious" finished shooting recently and is presently being edited with a June release in view.

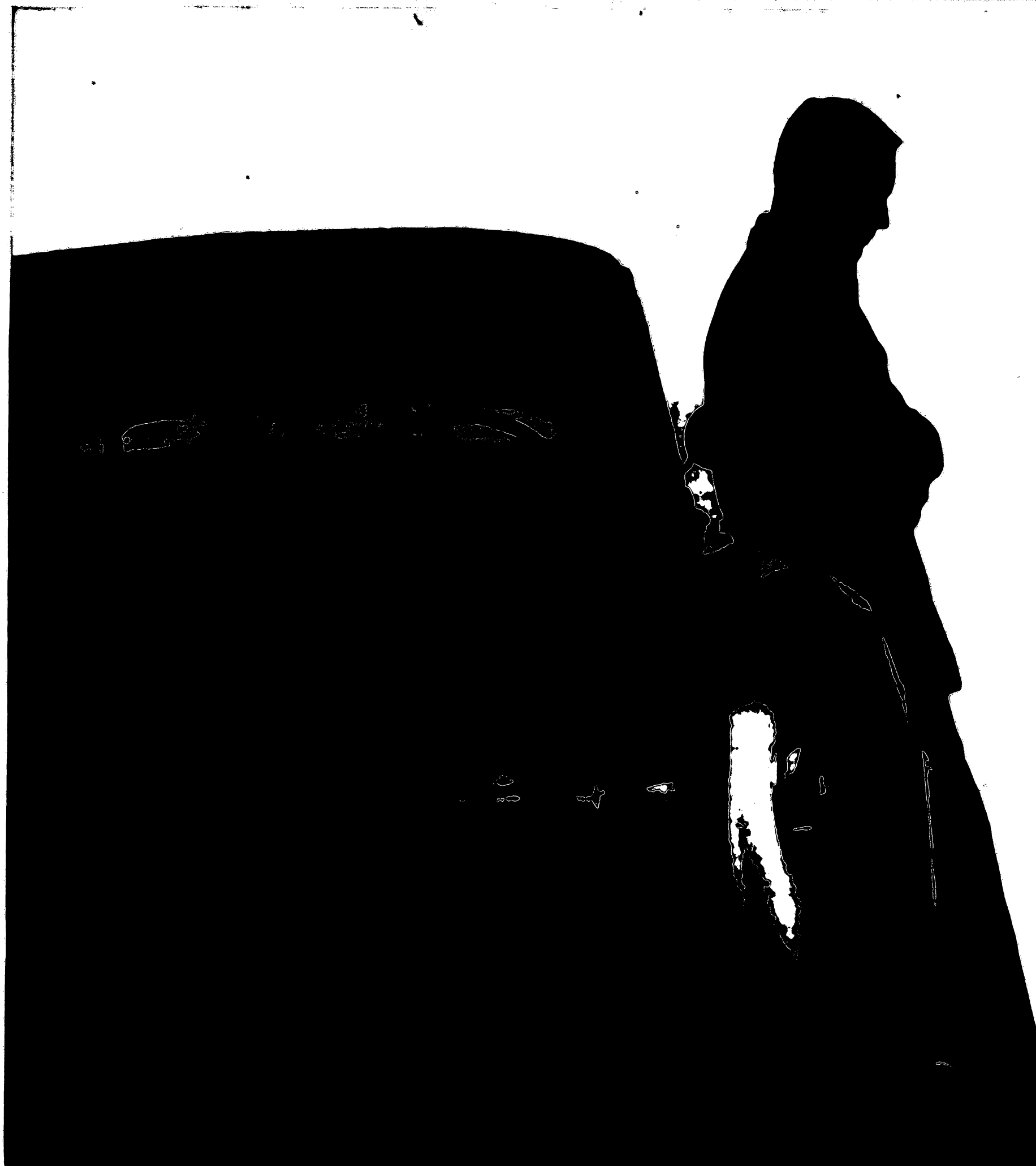
June Fonda exited "Strange Interlude" higher over the weekend, occupied her role for Columbia Records which is using a Eugene O'Neill script and planned to the Coast to enter 7 Arts' "Sundays in New York" . . . Screen Directors International Guild is reactivating its "Screen Director" magazine under the aegis of the Guild's pub relations director v.p. Jack Olson. . . . Bob Vitro, having recently completed a stint as an assistant director with "The Cardinal," will be Robert Bunn's a.d. for "Lilith."

Francesca Segun, French authoress who makes her screen writing debut with Joseph E. Lovine's "Lovers," arrived in Gotham for a five days' on Sunday (7). . . . Peter Brook concluding after hospitalization following his rough stuff role in Leonid Brezhnev-Alfred Hitchcock "Long Curved" . . . Rami Gorman and Gail Katz's second competition for "The Bash" have inspired a Decca disk by the Bart Bivens, one side titled "The Birds," the other "Bliss From the Birds" . . . Carroll O'Connor, once v.p. of Catorama Pictures, back in Gotham from London confab with producer Robert Fellows and director Ray Beckett re their filmation of Shirley Griffith's "Girl Hunters," set for its world press in New York in June.

Shirley Jones inked to a multiple pic deal by Universal. . . . Yank novelist-actor Eugene Walter, who emotes in Federico Fellini's "9½," had his 20th novel published in Paris last week. Titled "Love You Good, See You Later," same is being issued by Julliard in Paris and

(Continued on page 20)





"Let me tell you about the very rich. They are different from you and me."

Scott Fitzgerald said it. He said they have always had money. They are used to it, and that makes them different. They know how to possess and enjoy.

The man in the picture paid \$17,021 for his car. He bought it because he likes the sound of it whispering along and the feel of it levelling hills on a country road. Because whatever the speed, it knows how to handle a curve and how to stop. He

likes its enduring qualities, too. Other people could buy four cars for the price of his one. Eventually they will.

He likes to think the car mirrors his taste. There is a quiet splendor to the interior that matches his own surroundings. This car knows how to present every comfort without making a show of itself.

He owns other cars. Occasionally he drives them.

This one he takes out whenever he wants to indulge his pride and be different. He is different. He owns the best car in the world. Do you?

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Start of Anglo-European Co-Prod. Pact Talks to Bring New Problems

London, April 9. The government, through the Board of Trade, will be starting actual treaty negotiations within the coming month for Anglo-European co-production agreements. And that looks like triggering off a whole new set of difficulties.

At the moment, the choice of the first pact is either with France or Italy. In all probability, it will be an Anglo-France treaty, and in that event the Italians are likely to take some offense at being relegated to the bottom of the queue.

On the other hand, if the Italians are given preference, the French will be miffed — and there's a feeling among some people that it's the French treaty which ought to be pushed into second place in view of the recent diplomatic hostilities.

These problems, however, are in the minor league when compared with the attitude the British unions are expected to adopt. Although the negotiations have been going on for several years, the unions are still far from satisfied with the assurances given and their fears, expressed some time ago, that such a move could hurt employment in British studios, by no means have been allayed.

For one thing, they have been clamoring for an increased quota specifically to take account of any Anglo-European productions which qualify for a British Quota ticket. Recently, they have been insisting that in all joint ventures the highest rates and the best working conditions should apply to the technicians and craftsmen engaged on a co-production.

Since, in the main, the British agreements are on a higher scale than those in France and Italy, there has, understandably, been some resistance on the part of the producers in these countries. It appears, however, that there is some measure of solidarity between the unions in the three countries involved.

It is recognized by producers that treaties signed on a government-to-government level could have little or no validity unless they can be implemented in practical form. The unions, therefore, hold the key and until they have been satisfied, Anglo-European co-production will just have to remain in abeyance.

Gordon Films' Topper Sets Anglo-Am. Prod. Deal; Plan 3-4 Films

London, April 9. Richard Gordon, head of Gordon Films Inc. of N.Y., returned to Manhattan last week after having final arrangements for a long-term Anglo-American co-production deal with Galaxworld Productions, part of the Gale group, helmed by Kenneth Rive. Subject to suitable properties being available, it is planned to make three to four joint ventures a year.

First project under the deal will be "Devil Doll," which starts rolling at Merton Park, April 18. It is based on a story first published in the London Mystery magazine and will be directed by Lindsay Shaffer, a Canadian whose previous activity has been confined to shorts for theatrical and tv release. This is in keeping with Galaxworld policy, who gave a similar break a few years back to another Canadian, Sidney Furie.

Leading male role in the pic will be played by Bryant Holliday, who is president of Jaxus Films, the New York distrib. Within six weeks of completion of the first venture, the Galaxworld-Gordon setup will swing into activity with its second film, "Alone Am I."

Kerner Taking Over For UA in Japan

Tokyo, April 2. Ed Kerner has arrived here to take over his new position as United Artists managing director for Japan. He replaces Genji Polay, who resigned. Kerner is also taking charge of UA-TV for Japan, with Leon Britton remaining as manager.

A film veteran, Kerner was most recently UA's man in Argentina for two-and-a-half years.

Metro to Use Shochiku Plus Toho in Japan

Tokyo, April 9. After years of exhibiting its pictures in Toho theatres, Metro is now also banking into rival Shochiku houses.

Metro vicepres Bert Oberweis set "Four Days of Naples" for a splash Tokyo roadshowing at four Shochiku theatres for about the end of May, following the same company's "Golden Arrow" at the Shochiku Central, Shinjuku Piccadilly, Shochiku Ueno and Shochiku Shibuya. In Japan's second city of Osaka, "Naples" will bow in late April concurrently at the Kitano and Shochiku Grand, both Toho houses.

Metro had earlier booked "Son of Spartacus" in Shochiku theatres. Metro's Francisco Rodriguez said he will bank any picture wherever the best possible deal can be made.

British Film Producers In Quandary Re Valpex, Want That Added Coin

London, April 9. Producers in Britain continue to find themselves falling between two stools on the question of pictures for tele. On the one hand, they realize that "just around the corner" is a lucrative business for vidpix producers and on the other the reluctant admission that this branch of the picture industry has never really got off the floor in face of imported competition.

The Council of the British Film Producers Assn. took another look, in its meeting last week (7), at the efforts so far made to try to protect local vidfilm producers. But all that seemed to come out of the meeting was a continuance of the negative solution—the leaning toward an effort being made to secure yet another quota, or as one member put it "a quota."

Primary difficulty in getting this idea accepted, however, is how to define a tv film as distinct from any other kind of feature pic. And will that same definition be accepted in a couple of years' time or would it need to be reviewed every year.

The producers, in fact, are not much nearer finding something with which to prop up this end of production in the UK, sitting in the face of potentially rich pickings.

Daily Dutch Film Week Because of Tax Woes

Amsterdam, April 2. The International Filmweek Arnhem 1955 has been postponed, because of internal difficulties. Since some years this bi-annual local film fest was organized as a side attraction of the Holland Festival in the month June. The Dutch Cinema League put its organization to the disposal of the Filmweek, and distributors and Dutch film producers (member of the Cinema League) gave assistance to the Filmweek.

The Dutch Cinema League has taken this step because the Dutch film and cinema world is in an impasse. Cinema attendance is dropping, the entertainment tax is killing it and the Dutch Cinema League wants to concentrate its efforts on abolishing the entertainment tax, and allied activities.

Trieste Exhibs Mad

Rome, April 2. Exhibs in Trieste have decided to close down cinemas in that North Italian city for three days each week to protest "economical and financial difficulties" currently harassing them.

Days selected are Tuesday, Wednesday, and Thursday. Decision was taken by a general assembly of theatresowners. No date has been set for the start of shut-down operation.

GAUMONT-PALACE IN PARIS TO CINERAMA

Paris, April 9. It is now definite that Cinerama will take over the over 3,000-seat Gaumont-Palace hardtop and convert it into the second Cinerama Theatre in Paris after the present Empire-Abel Gance, as per forecast in VARIETY of April 3.

Cinerama will put in screens and projection equipment as of Aug. 15, to have it ready for September. Expected that the successful "Now, Was Won" (MGM) would be moved from the Empire to the Gaumont next season, with a more pop price of \$1 top. The Empire has a \$2.50 top.

There is a possibility that a third house may go Cinerama on the Left Bank. It could possibly house the Cinerama pic "It's a Mad, Mad, Mad World" (UA).

Italian B.O. In Sharp Pickup

Rome, April 9. Figures released locally show the Burt Lancaster starrer, "The Leopard" (Titanus), to have made several new house records in reaching up a sizeable gross of some \$155,000 in its first three days in eight Italy key situations.

Pic reportedly topped 7,000,000 Lire each (some \$1,200) in Rome, Milan and Turin houses where it is current at advanced prices. Titanus releases in Italy while 20th-Fox has the film for remainder of world.

Italian boxoffice outlook continues good on other fronts as well. A recent tabulation of key city Artrun totals indicate that six distributors have so far topped the "magic" Billion Lire figure (some \$1,600,000) for the season as against only two who reached that total at the same time last season.

Six current leaders, in this order, are: Dear, Metro, Titanus, Paramount, DeLaurentis and Cineriz. Last year, only Dear and DeLaurentis had made the grade.

Meanwhile, on an individual basis, "Longest Day" (20th) has to date just about topped the \$1,000,000 mark on Artrun key returns only, a very strong showing. Runner up is "Mutiny on Bounty" (MGM), followed by three Italo-madras, "Il Sorpasso" (Ince-Fair), "Madness" (DeLaurentis) and Titanus' "Sodom and Gomorrah," "Touch of Mink" (U) and "Notorious Landlady" (Col) are running sixth and seventh, followed by "Woman in the World" (Cineriz), "Liberty Valance" (Par) and "8½" (Cineriz).

Of the top 20 key city grossers, 12 are U.S. and eight Italian. Percentage-wise, the U.S. slice of the Artrun market in keys is 65.7% to date, with Italy's running 48.3% and co-productions another 6.5% for a Franco-Italian total of 45.7% at this reading.

Fighting the Bureaucrats Of Opera Comique Not A Satisfying Experiment

By WOLFE KAUFMAN

Paris, April 9. Elisabeth Schwarzkopf is a German lass with a lovely, warm soprano voice, who is usually peaceful and docile—but who knows what she likes and does not like. She came to Paris to star in a new production of "Cool Fan Tule" at the Opera Comique. She hated the scenery and said so. She thought the costumes were ugly and said so. She thought the stage direction was "foolish" and refused to abide by it. After a couple of rehearsals, when she found that no one was listening to her beefs, she walked out of rehearsal and refused to return for a few days. After many phone calls and a number of conferences, the picture was explained to her. The costumes and scenery were by M. Balthus and were "personally" recommended by Andre Malraux, the Minister of Culture (Also they are cheap, consisting of painted drops and set pieces, which probably was not mentioned.) As in the "mise en scene," it was figured out especially by Marcelle Cortis, who died recently and therefore can't be changed without hurting his "memory."

Miss Schwarzkopf pointed out (Continued on page 25)

Reject Bid of 2 British Producer Groups to Get Screen Quota Boost

London, April 9. Attempts by the two British producer organizations to secure an increase in the British screen quota have been turned down by the Cinematograph Films Council, the trade and public panel which advises the Board of Trade president on the operations of the Films Act.

At a Films Council meeting last Monday (1), as always in secret session, representations were considered from the British Film Producers Assn. and the Federation of British Film Makers for an increase in the theatrical quota for the year beginning Jan. 1, 1964. The BFPA, it is understood, merely advocated the principle of increased quota, whereas the Federation made specific recommendations.

The BFPA, according to trade insiders, proposed a sliding scale quota, with a ceiling of 40% in situations where serious booking problems did not arise. This, it is believed, meant that localities in which the two major circuits, Rank and Associated British, were in competition with each other, but not with independents, would be obliged to fill the highest quota. The scale would be adjusted to meet more competitive districts, and would have been of practical assistance in many independent theatres which now have difficulties in fulfilling quota obligations and have to seek relief from the BOT.

Combined Libraries Of Britain Into Feature Pix Market With '55 Days'

London, April 9. The Combined Theatre Libraries, which started a new field of activity last year in making advance guarantees for hardticket theatrical films, last week backed the new Samuel Bronston production, "55 Days at Peking," with a deal worth \$140,000. It's spread over six months.

Peter Cadbury, Keith Prowse chairman, announcing the deal, said that the guarantee had been made blind before seeing the picture, on the strength of the rep of the producer and the success of "El CID."

"Peking" is scheduled to open at the Dominion, May 8, with a Royal preem attended by the Duke of Edinburgh. On the following day, it will start as a hardticket pic on two-a-day. The film is expected to stay at the Dominion until fall, and then will be transferred to the Odeon, Haymarket, also on hardticket.

This is the fourth guarantee made by the London brokers. And Cadbury explained that these advances now represented almost 30% of their business. So far the venture had been entirely successful, and while there were lean months during the Arctic spell of last January and February, the business in preceding months and in March had compensated.

The ticket brokers have guarantees outstanding for legit and film to the tune of about \$1,600,000. The total was upped last week with the guarantee of \$220,000 for the Broadway tuner, "How to Succeed in Business Without Really Trying."

Lee Named Cinerama's Brit. Ad-Publicity Head

London, April 9. Ronnie Lee, who last month quit his job as MGM's publicity and advertising director in Britain, has joined Cinerama as director of publicity, advertising and exploitation for the United Kingdom. He started his new job April 1.

His first assignment will be the launching of Cinerama in Dublin on April 14, with "This Is Cinerama." Subsequently, he will handle the opening of the triple-screen process in various key provincial cities and later in the year will organize the London preem of "Wonderful World of Brothers Grimm."

Hawaii Churches Sell Ducats to Yank Film

Honolulu, April 2. Several churches have been selling tickets for the firstrun date of "Question 7," current at Consolidated circuit's downtown Princess Theatre.

The showing is sponsored by the Honolulu Council of Churches.

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The main objective of the Federation's proposal was to have an effective overall 30% quota instead of the existing maximum of 30%, with reliefs and exemptions for independents.

At the same time, the Films Council also turned down a proposal that 70m films should also be subject to British quota. At present, the Films Act is specifically restricted to 25m films. All widescreen productions can run indefinitely without fear of having to be pulled out to meet legal quota requirements.

Had there been a change in the quota percentages, the BOT president would have been under statutory obligation to make a formal announcement in the House of Commons not later than June 30. The statement will now only be made if a question is put to the Minister by a backbench member of Parliament.

Could Be the End Of Exclusive Contracts For Japanese Actors

Tokyo, April 9. Longtime Dolei actress, Fujiko Yamamoto, one of Japan's biggest h.s. attractions, among adults, has declined to renew her contract and has become a free-lancer. Miss Yamamoto, a former Miss Japan, had been with Dolei since her debut about 10 years ago.

One of the reasons for Miss Yamamoto's freelancing is that Dolei, along with the other four Japan majors, have apparently decided to halt the practice of loan-outs. They did not renew the recently-expired agreement for the lending and exchange of stars.

Miss Yamamoto's move is significant since all Japanese film players are under exclusive contracts. Execs here are uneasy that other stars may follow in gaining their professional freedom, in the immediate postwar pattern of Hollywood.

Earlier this year 1,300 Japanese film actors organized a union as their declared first step in breaking the tradition of the paternal system. The group said it would seek greater artistic freedom for its members, among other gains.

French Film Fair In Tokyo Sure Capacity

Tokyo, April 8. UniFrance rep Marcel Giuglaris reports his office with about 100,000 requests for screening tickets in first two weeks after announcement of French Film Fair, April 1-16.

Filling the requests will be difficult since only 2,700 can be accommodated each day. Rene Clair added to list of film figures slated to be on hand.

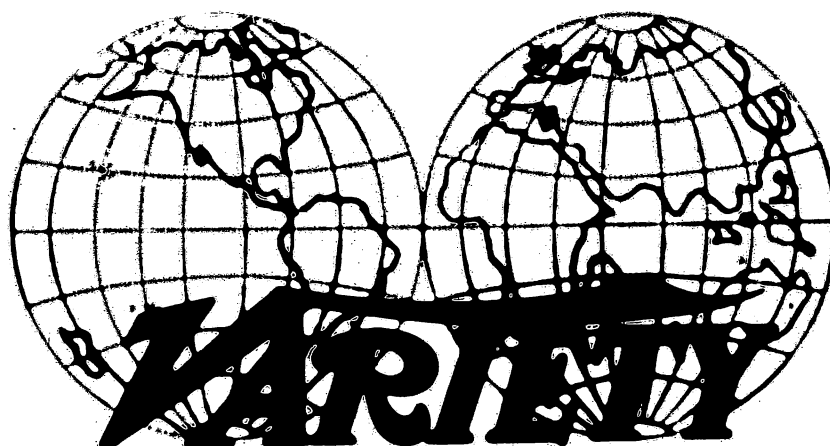
VIVE LE CINEMA INTERNATIONAL

You are a showman, a trader in celluloid, a deal-maker in commercial entertainment. Your calculations every spring and summer include the film festivals, the seasonal markets for the display of product and the commencement or consummation of negotiations to buy or sell. You have learned long since that the margin of difference in your operations lies beyond your own national boundaries. It is the same everywhere, whether you think in terms of francs, lire, marks, pesetas, rubles, schillings, pounds or dollars.

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London

A new British film musical, "What a Crazy World," goes into production at the Associated-British Elstree studios at the end of the month. It will be the first venture of Michael Carreras' newly-formed independent company, Capricorn Productions. It is based on a musical play by Alan Ellis and will star Joe Brown, Susan Mungham, Marty Wilde, and Harry H. Corbett. Gregory Peck, who came to Britain last week to see his horse run in the Grand National, will be returning here from Hollywood next month for the Royal charity prem of "To Kill a Mockingbird" at the Odeon, Leicester Square on May 9. Princess Margaret and the Earl of Snowdon will be the Royal guests and the proceeds will go to the Invalid Children's Aid Association. Jack Hawkins has been signed for a starring role in "Zulu," which Stanley Baker is coproducing with Cy Endfield and which will be presented through Joseph E. Levine's Embassy Pictures. Film, which is to be made mainly in South Africa with, in addition to Baker, also star Ulla Jacobsson. Pathe news is to film Princess Alexandra's marriage on April 24 in Technicolor. Mylene Dumas has returned to Britain to star with Dirk Bogarde in a new Pinewood comedy "Doctor in Distress," the fifth in the series. It's a Rank release and will be produced by Betty Box and directed by Ralph Thomas. Title of "The Yellow Goliath," now in production at Shepperton studios, has been changed to "The Yellow Teddy Bears." Robert Hartford-Davis is producing and directing. Les Innes, Pathe Pic cameraman, has gone to Mexico on a roving assignment in search of stories for the weekly Technicolor film magazine. Charles Boldour, of Darton Productions, went to New York last week for talks with United Artists on the distribution of his company's first production, "Now It Can Be Told," which Boldour produced and which stars his partner Richard Briers. It was filmed on location in Lisbon. Daniela Bianchi, the Italian actress, has been cast as James Bond's voluptuous Russian girl friend in "From Russia With Love," which went into production at Pinewood last week, with Sean Connery again playing the starring role. This is Eon Productions' second Ian Fleming spy thriller and is being produced by Harry Saltzman and A. R. Cobby. Broadcast for United Artists release.

Paris

Margaret Gardner back as Rogers & Cowan rep in Paris after a leave of absence to handle the Lawrence Harvey pic "The Ceremony" in Spain. Sam Spiegel, who was in for the successful launching of "Lawrence of Arabia" (Col), had some words about pic production for the local press. Some thoughts expressed were: the main attribute of a producer is stubbornness. If he is not an intellectual he is nothing but a man of finance. French word for director, *realisateur*, literally means, should apply to the producer who gets obsessed with a subject, lines up the people to make it and works on the script, while the director just organizes all this work.

Jean Aubert set for a French-Italian coproduction to be made by French director Marc Allégret "Trap For a Cinderella" with interiors in Ireland and exteriors in France. It concerns an amnesiac girl... offbeat director Alain Resnais ("Hiroshima Mon Amour" and "Last Year in Marienbad") says that UA gave him carte blanche on his latest pic "Muriel" even if they put up most of the money. He intimates that money will again be an integral part of the pic but he expects average filmgoers to understand it.

Gina Lollobrigida will dub herself in the English version of the film "Hippolyte's Beauty" which Peter Biskind is soundtracking here. Busy director Christian-Jaques already has next pic set after his presently prepping swashbuckler "The Black Tulip" with Alain Bouda. It will be "Marquise" about occupied Poland war prisoners during the last war. Jean-Claude Grandjean, a delinquent who played himself in a documentary feature pic "Good For Civil Life," by Jean Herman, reverted back to type, after a clean spell during the making of the pic, by being involved in an auto theft this week. Jean Herman, seven Arts producer, is to settle a suit against femme producer Christine Gouss-Bonnet over a deal some years ago to make a pic with Brigitte Bardot which was never adhered to. Hyman was... Nicole Stéphane, an ex-actress and wife of the Rothschild family to last, now going in for production in a big way. Her first was a documentary compilation pic on the Spanish Civil War "Die in Madrid" by Frederic Baudt, which has already won a critic's prize, the Prix Jean Vigo, and she is prepping "The Alphabet of Love" which Roland Petit directs with Edith Piaf starring, as well as another compilation pic by Boudt "The Life of Animals."

Rome

Ana Magnani, set local report, will make a gratis pic appearance under direction of her ex-husband Giuseppe Alessandrini this summer... pic tentatively titled "Cain and Abel"... actress may also return to stage in male musical... strike in Rome pic labs holding up processing of several features... "The Leopard" broke first-day h.s. record at Rome's Barberini Theatre: \$5,400 at advanced prices (\$3.30 top)... "Queen Bee," the Sencore Production recently acquired by Embassy Pictures, finally got its local corner okay after two previous snafus... few cuts were made and pic now runs with subtitle: "Queen Bee-A Modern Story"... local release expected before Easter... it's official: Princess Sorella gets \$200,000 plus 20% on her first feature for Dino De Laurentiis... rumors had not figure astronomically higher... De Laurentiis also denied recurrent reports he's planning a Jackie Kennedy biopic with Princess Sorella in title role... company has meanwhile doubled its working capital, from \$200,000 to \$1,000,000... Dino also denied Sorella's already changed mind on part.

It's only tentative, but U's "Ugly American" may become "Il Buon Americano" (The Good American) in its Rome version, while same company's "To Kill a Mockingbird" becomes "The Dark Beyond the Hedge" in its local billing... Gina Lollobrigida in Paris to dub self in "Bellezza D'ipotesi" under direction of Peter Biskind... trade paper ads have said Bette Davis to star for Carlo Ponti in Sorella's Sorella's pic version of Alberto Moravia's "Empty Canvas," which Embassy Pictures releases outside Italy... Catherine Spang colors, with June starting date and November Rome release date...

Jerry Bruckheimer planning a "Gidget" goes to Tokyo" sequel to his current "Gidget" goes to Rome... pic would be shot during upcoming Olympic Games... Michele Margan's role in "Il Farnetista di Venezia" in her 60th... actress, whose last was "Landru" (Embassy) also plans to return to stage this fall... "Landru" given cocktail advance press screening treatment here by Interfilm, got excellent comments from critics...

Tokyo

"Lawrence of Arabia" (Col) hottest ticket in town since its opening at huge Yuraku-za with \$2.50 top... Universal prez Milton Rothman, v.p. and foreign chief Amoroso Abbot and assistant foreign topper Ben Cohen here for sales confab. Far East U manager Alvin I. Cassel headed local delegation... Shochiku's chilling samurai saga of revenge, "Seppuku" (Hara-kiri), selected at Japan's entry at Cannes. Film's star, Tameyo Nakadai, getting much attention with director Masashi Kohnohara coming in for his share of the kudos... Towa Italian import "La Donna del Mondo," follow-up to its smash "Mondo Cane" documentary of grotesques, set weekly high at Nishiya with over \$45,000 on 46,372 admissions... Toho seeking Shochiku's sagging Tokei for conversion to a Cinerama house... Wolfe Cohen, president of Warners Intl., wrapped up annual visit on last leg of Australia and Far East swing... Toho's latest by director Akira Kurosawa and star Toshirō Mifune, "Tengoku to jigoku" (Ransom) doing terrific biz in keys... "60 Pounds of Trouble" (U) ok in first few weeks at Scala-za... Rising cost of silver expected to present problems for Japanese studios.

'Arabia' Wow \$151,000 In Tokyo, Five Weeks

Tokyo, April 2.
"Lawrence of Arabia" (Col) did terrific \$151,000 in its first five weeks at the 1,372-seat Yuraku-za here.

The picture is paying hardticket for 18 shows weekly. It's the first case here of different prices for afternoon and evening showings. "Lawrence" has a top of \$2.22 for the earlier screenings and a high of \$2.50 for the late show.

Cadwallader New U Aussie Chief

Sydney, April 9.
Tom Cadwallader takes over the top post at Universal-International next June, following the resignation of Don Casey after 40 years with the organization.

Cadwallader has been in charge of U-I sales for many years, under both Merce McIntyre and Casey. He is one of the topgers here covering sales and show biz administration.

French Pix Attendance Off More Than 5% In '62; Gross Up 12.94%

Paris, April 9.
Governmental Centre Du Cinema office has released statistics on filmgoing and grosses in France for last year. There were 26,400,000 patrons who visited the 3,736 hardtops, with gross receipts totalling \$177,882,000. This was a 5.22% decline in attendance over 1961 but a 12.94% hike in gross because of upped admission prices. This continues the still-falling barometer of filmgoing in France as tele takes competing stature. Growing affluence also is leading to household expenditures and car-buying rather than upping entertainment budgets. Fourth quarter had the leading attendance.

CDC also states that the Paris region had the smallest drop while the northern and eastern regions of France were the hardest hit at the wickets. After Paris and the Paris area, the best take came from the key cities of Bordeaux, Lille, Lyon, Marseille, Strasbourg and Nancy.

Opera

Continued from page 1
that she is a Mozart expert, that she has studied all the Mozart works carefully and specialized in them throughout Europe. Which got her nowhere. After a week of one-woman strike, after a half dozen tempestuous conferences—and after columns and columns of newspaper space—Miss Schwartzkopf returned, used her own costumes and let the other singers wear the official clothes, acted her role the way she thought fit and let the other singers act as directed. Then, after three performances, her contract fulfilled, she left France "never to return." (P.S.: She will be back, for different operas, in the Spring. Nothing is as changeable as a prima donna "never again.")

It seemed to this observer logical to review the "new production" after Miss Schwartzkopf left. It now has an all-French cast, though sung in Italian. The singers are all mediocre, with the exception of Andrea Guiot, who took over the leading feminine role. Mike, Guiot is a handsome French lady with a well-trained voice, but she is not (not yet, at least) big time. Her third act solo was wondrous not to know what she was doing or why. Which may, of course, be a fault of the direction that Schwartzkopf objected to. The costumes, without exception, would not be acceptable to an average small-town opera company. The scenery is incredibly tasteless and vulgar.

As to the much-discussed "mise-en-scene," credited to the late M. Cortis, the program carries a further line reading "Realisation by Mme. Ruth Curtis." She is the widow and thus she seems to be making it clear that she wants to be blame for the unfortunate stage shenanigans. So be it.

A good note belongs to Serge Maudo, in the pit, who conducted with rare eagerness and an apparent love of the delightful score.

'Destiny,' Filmed for \$54,000, May Set Precedent; Some French Prods. Irlked

'Day' in Paris Moveover

Paris, April 9.
Darryl F. Zanuck's "The Longest Day" reportedly has set all-time gross and attendance records for this city with the conclusion of its dual engagements at the Ambassade and Richelieu Theatres after 25-week runs. Pic is continuing to do big biz in a moveover at the Madeleine Theatre. In its half-year run at the Ambassade and Richelieu, the 20th-Fox release drew a total admission in excess of \$50,000 and a h.o. gross of over \$1,000,000. Total French gross to date is over \$5,000,000.

MEXICANS IN MADRID FOR DISTRIB FUSION

Madrid, April 9.

Initial success and rapid development of Spain's film distribution network in Latin America has brought ranking members of the Mexican film industry to Madrid for exploratory talks with Cine-spana toppers on possibility of fusing distrib effort in the Spanish-language market.

Delegation is headed by Rosas Priego, president of Mexican Producers & Distributors Assn. and Juan Bandera, manager of Pel-Mex. It includes Lopez Muriel, semi-official liaison between producers and government film authorities and Gonzalo Kivira, who is as active in acquiring Spanish pix for re-trading to Pel-Mex as he is in Hispano-Mexican coproduction. Joining the group in Madrid is Lopez Fandos, manager of Peliculas Nacionales de Mexico.

Spaniards will be negotiating from a strong position with the knowledge that a big chunk of Pel-Mex revenue during the past two years came from Spanish box-office winners.

Another development that gives Spaniards a whip hand is the proposal submitted two days before Mexicans arrived by Italy's production topper Eitel Monaco through the Spanish embassy in Rome, urging a joint Italo-Spanish distrib setup for Latin America.

Significant moves to woo the year-old Cine-spana are taking place only several days before Cofram, French overseas distrib arm, folds on April 1, giving the Spaniards an even clearer field for advance in the Spanish-language market.

Ev Freeman

Continued from page 1
will star. Picture will be shot in Rome.

Fourth property on which Freeman is making preparations is Arthur Kopit's off-Broadway play "Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad." He calls the project, "The First Off-Hollywood Film." "Oh, Dad," currently is in New York, starring Hermione Gingold, who will also star in the touring company, due at the Baltimore later this year.

It is likely all four projects will be for Metro-Goldwyn-Mayer, since Seven Arts has a 20-picture deal with the studio. "Sunday in New York," which starts shooting on Sunday, April 21, in New York, is for the Culver City lot. Freeman noted "Sunday," which Krassna scripted from his play, will go on a \$2,000,000 budget. Jane Fonda, Cliff Robertson and Rod Taylor so far have been signed, with producer and director Peter Tewksbury test remaining roles Friday. Film script has been considerably expanded, to include one extra major character and several bits. Jim Backus will do a cameo.

"Sunday" marks first feature for Freeman in more than five years, during which time he produced the "Bachelor Father" series under his Reame Productions banner. Indie company is now inactive, aside for participation in "Father" reruns.

Paris, April 9

Director-writer Pierre Kast has brought in a feature pic, "Les Sources De La Destinée" (Smiles of Destiny) for \$54,000, advanced by a distributor. A French film, but shot in Portugal, it was done with some good name actors on a complete deferment basis with all to share in the receipts. However, Kast has alienated French producers and actors.

In spite of the cries of rising costs, producers suddenly see that if this type pic is successful, it could mean a series of films made without their figuring in their financing. And actors do not like it and are worried over the possibility that it could start a precedent which could lead to many pic made in deferment, with any flops perhaps meaning drastic cuts in thespian income.

However, this is not the first screen production made like this and it remains to be seen how it will do. Kast's previous literary pic have not fared too well at the boxoffice. Thespians in the film have okay if not top draw names but are adequate. They are Françoise Brion, Françoise Arnoul, Catherine Denure, Barbara Lagace, Daniel Gelin, Michel Auclair and Jean-Pierre Aumont.

Then there was Nico Papatakis, ex-owner of the noted Existentialist literary, The Rose Rouge, who made a film entirely on his own, with his own money and loans from friends. It was called "Les Abysses" (The Depths). Papatakis also is releasing this himself directly in one art house, Le Raimu. If it catches on, he will make a distrib deal.

Papatakis is miffed at the governmental Centre Du Cinema so far refusing this offbeat pic any governmental aid money since it was made without a "DC" visa though it used a regular crew.

32 Countries Entered In Berlin Film Fest; U.S. Repr'd by 'Freud'

Berlin, April 2.
Thirty-two countries already have announced their participation in the upcoming 12th Berlin International Film Fest (June 21-July 2). Deadline for entries is May 5. According to regulations of Assn of International Film Producers (FIAPF), not more than 24 full-length pic can be shown in competition.

The festival's traditional retrospective program will show films that made Elisabeth Bergner famous in this country. Lineup of Bergner pix includes "Nin," "Freulein Else," "Arlene" and "Dreaming Mouth" among others. Elisabeth Bergner, who left Germany in the early '30's and her husband, producer-director Dr. Paul Czinner, will come here.

The fest will be opened at Congress Hall with city's Mayor, Willy Brandt, giving the opening speech as in previous years. And again there will be the traditional film ball (now called film and television ball), outdoor events at Waldbuehne, Berlin's amphitheatre, and several other frame events in connection with the fest. The official U.S. entry will be Universal's "Freud."

MEL FERRER MAY PLAY 'LA SALLE' OF ILLINOIS

Madrid, April 9.

Mel Ferrer denied reports appearing locally that he had signed to play the title role in "La Salle" based on first of the early French explorers to pad'le his canoe down the Mississippi, part, hatch, La Salle, Illinois.

Ferrer, who is now in the Samuel Bronston production "The Fall of the Roman Empire" has a deal pending with Eurofilms of Madrid to star as La Salle if the final script meets his approval.

Negotiations between the producer and a top have been proceeding cordially during the past months and Ferrer hopes full agreement will be reached for a September production start.

Eurofilms made a boxoffice killing several years ago with their production of "Molokai" the story of leper priest Father Damien.

Rating 'Scandal' Just a Figment Of a Congressman's Imagination, According to Nielsen-Happy CBS

In the opinion of one CBS-TV exec, there just isn't any rating scandal on the national tv level. CBS-TV, with the top Nielsen daytime and nighttime, is feeling no rating pain.

The sales exec wasn't at all perturbed by the Harris hearings in Washington. He brushed off its findings for the most part as dealing with radio, or local broadcast situations, rather than with television networking. He characterized the Washington hearings as a "speck of dust" in the rating picture.

The CBS-TV exec, rather than turning his attention to the cash register of tv sponsors which, he said, is the best barometer of the popularity of the medium, he said that a sponsor such as Procter & Gamble, which spends millions in the medium, does it for the basic reason that the P&G shows draw customers to their products.

P&G has tested markets in which there was no use of tv, in which the press, or other media was utilized. P&G, the CBS-TV exec pointed out, always has returned to tv as its most effective sales tool.

For these reasons, the CBS-TV sales exec scoffed at the recent McColl's full page ad which pictured McColl as someone gleefully smiling at the findings of the Washington rating hearings.

In other CBS-TV quarters, there were more sensitive to public relations, the reaction to the Washington hearings wasn't nearly as hot-hum. What burned one CBS-TV exec the most was what he described as the high-handed demeanor of Nielsen witnesses which, he said, alienated the committee, as well as those watching the proceedings. It wasn't only a matter of test-

(Continued on page 44)

CBS-TV 'Sabotage' Ires South Africa

By ARNOLD HANSEN

Cape Town, April 9.

The Columbia Broadcasting System's television pic, "Sabotage in South Africa," has come under fire in the Republic and has caused a major stir. Private showings were arranged for the press in Cape Town and Johannesburg and for members of the government in the caucus room of Government House, following which the Information Dept. issued a list of 34 cases of, what is termed, "the most obvious inaccuracies."

The vidpic was ruled biased and made to "provoke" the feelings of the outside world. Some scenes, where true, were "exaggerated" to "suit the producers," was the conclusion. With the exception of domestic servants and a few others, natives must reside in fenced areas allotted to them, and they must carry passes. Also, some members of political parties have been banned from meetings, under the Suppression of Communism Act, and they cannot vote their opinions, but only those living in the Republic know and understand the true position and can judge.

Bristol-Myers, sponsors of a commercial broadcast during the screening of the "Sabotage" vidpic, saw Frank Spence and Edward Ludwig to South Africa to discuss their position that they were "not connected" with the film in any way nor did they see the program before release. B-M stressed it did not want to spoil their good relationship with South Africa.

REVUE REX DOUGLAS

Hollywood, April 9.

Robert Douglas was signed by Revue Studios to a producer-director ticket, and has been assigned to develop properties for its "The Alfred Hitchcock Hour" series.

Douglas will aid Norman Lloyd and Jean Harrison, who have been and will continue to produce the series. Douglas recently directed a "The Virginian" seg for Revue.

Revue Riches With Several British Cos. About Coproduction

Hollywood, April 9. Associated Television of England is one of several British companies with which MCA-TV is in discussions regarding a coproduction setup in England for Revue Studios, which like MCA-TV is a subsidiary of MCA.

Michael Midorf, proxy and board chairman of ITC, subunit of ATV, yesterday confirmed that MCA-TV and ATV are having what he described as "exploratory" talks, and added that he understood MCA is talking with other British companies such as BBC-TV and Associated Rediffusion, seeking the best possible coproduction hookup.

"We are interested. We would love to be involved in anything MCA is doing. We have the greatest respect for this company, starting with (proxy) Lew Wasserman, and all the way through," Midorf commented. Possibility and concept of Revue establishing a production unit in Britain is being discussed, he said.

ABC-TV Rejects Star's Beef At New 'Casey' Time

Hollywood, April 9.

A wired appeal from tv's Dr. Ben Casey (Vincent Edwards) asking that ABC-TV "reconsider" its switching "Casey" to the Wednesday night slot opposite CBS-TV's lurid "Beverly Hillsbillies" was rejected by ABC-TV vespers Tom Moore. Edwards had protested the switch from his current Monday night slot on ABC-TV, and said slating two hit opposites each other was an "injustice" and "damaging" and unfair to the public. Previously "Casey" producer Matthew Roep had also protested ABC-TV over its moving the series.

Agent Edwards' wife, Moore commented that he sent the wire to the same ABC-TV exec who originally picked the Monday night slot for "Casey," and it became a bit at that time; to the same people who first bought the series when others felt it wasn't a proper buy, and since those were the execs responsible for those decisions, Edwards should allow them to make the next decision.

Enough to Make Friendly Hostile

'CBS Reports' Loss in Ratings Even When It Wins; Sponsors Ween Too

In terms of ratings, "CBS Reports" can't seem to win. Just when the documentary relative to shine in the ratings, just when CBS-TV sales comes out with a glowing rating story on the series, the Washington rating hearings are in session. It's enough to make even Fred Friendly wonder. His luck must be in other than rating areas.

According to Nielsen, the Wednesday 7:30 to 8:30 p.m. span, occupied by "CBS Reports" (and its occasional companion news and public affairs programs) drew an AA of 0.5 for the period from September through December. The 0.5 is equivalent to average-minute homes of 4,736,000. In a comparable period last year, when the time slot of the series was Thursdays from 10 to 11 p.m., the Nielsen AA was a 0.7. "CBS Reports" the current season is said to be delivering 51% more homes in the average minute.

Unrelated to the rating situation, "CBS Reports" this season out seems to have quite a number



JOHN MALLOW

They say Mallow's mellow and he can be heard only on WGN Radio, Chicago. His "Music Unlimited" is tops! LIVE and LIVELY in CHICAGO

Summer Sales Hot for CBS-TV

CBS-TV wrote a roster of summer hits this week, in addition to a pre-Christmas seasonal buy by A. C. Gilbert on "Mr. Ed."

R. J. Reynolds bought participation in reports of "Climax" starting June 20. Union Underwear Co. bought 15 minutes in tv's morning minute plan starting May 20. Monday & James looked for summer participations in air shows, "Real McCoy," "Duke O'Hill," "Fair Exchange," "Sportsman," "Climax," and "Alfred Hitchcock Hour."

Chase-Brown-Panda bought another sponsorship in summer reruns of "Duke O'Hill." Gilbert's "Mr. Ed" buy covers a six-week period starting in November.

Four Star Reports Knopf as Pilot Writer

Hollywood, April 9.

Four Star retitled Christopher Knopf for a year as a writer and to work on the development of new pilots. Deal was set by the Frank Cooper agency.

Knopf will work with "The Robert Taylor Show" producers Bruce Geller and Bernie Kossel and write about six scripts for that series. He will also pen about three pilots, working with Four Star proxy Tom McDermott on these. Deal also calls for him to work on screenplays for potential Four Star theatrical film projects. Knopf previously penned pilot of "The Lloyd Bridges Show" and several episodes on "The Dick Powell Show."

It's Ulcer-Blossom Time

This is the time of year when the "war of nerves" between agencies and networks sets in. When it's over is anybody's guess.

Last season, it wasn't until August that the agencies moved in hot and heavy on the then remaining unsold time on the three networks. There is still some time being bought at the network level currently, but the sales curve on the network level isn't what it should be.

First, as last season, there's the initial spurt of business on the new season. Then, there's a drawback by the agencies and sponsors, as they sweat out the possibility of the network's going into the bargain basement business, offering discounts to regular sales. When that happens on a large enough scale, and there's not too much time left, the flood gates open up, with advertisers and agencies anxious to be represented in networking next season.

Six More Folkies Mix Hootenanny In Sympathy With Seeger-Weavers

Red Quinlan Novel Mapped as TV Series Under 4 Star Banner

Chicago, April 9.

Four Star's Tom McDermott has advanced a stipend to Shering (Red) Quinlan, ABC vicepres in charge of WKLB-TV here, to work up a videotape adaptation of his novel, "Jagger," which had been published a couple of years ago. The novel is felt to have a flavor not unlike that of the CBS-TV chick, "Beverly Hillsbillies."

The station manager - novelist will do a script for a possible pilot of "Jagger" and sketch some possibilities for later episodes. He's also written "The Mosby," set in paperback now, a work of fiction based on events that took place when American Broadcasting and Paramount Theaters swapped stock, and has just put the finishing touches on his third novel, "Twilight and Dawn."

Four Star is showing pilots now of a proposed new series, "Great Ideas," which is a joint venture with Encyclopedia Britannica. Moderated by Clifton Fadiman, it has a regular panel of Mortimer Adler and Robert M. Hutchins and a guest expert on a different subject each episode. The pilots used comic Mort Sahl and writer Eugene Burdick ("Fall Sale" and "Ugly American") as guests.

Flair' Personnel Angling for New Radio Web Slot

It's possible "Flair" will end up somewhere else, after it's cancelled by ABC Radio at the end of June for a new layout titled "Flair Reports." The entire group of people, now putting the series of radio segments together for the network, plus the title and the format, are now being disbursed elsewhere.

Producers Clark Andrews and Warren Samoville, director Dick Eiter, writer Clark Tyler and host Dick Van Dyke have already talked through their agent, Peter Dean, to CBS Radio. There seems to be doubt CBS will take the package but others are known to be going on in two or three other places, including a major chain of stations which could syndicate the service.

Ironically, when "Flair" goes off (ABC Radio is replacing four hours and 35 minutes of weekly segments with "Flair Reports" which is just about half that amount of time in additional news coverage) it'll probably have just achieved one of its highest sales positions to date. The package sold the network has 23 sponsors lined up in each of the final weeks. They charged that the ABC owned & operated stations made it hard to keep the show on: With allegedly 90% clearances on the rest of the web for "Flair," the key ad markets were blanked out a good part of the time because they'd mainly stick to transmission of sold "Flair" segs, avoiding the other pieces.

Program, which went on the air in October, 1966, has been reaching nearly 7,000,000 listeners of late, according to Sidelinger.

Three more folk acts have taken the lead of singer Joan Baez in refusing to do the ABC-TV "Hootenanny" show because of the network's blacklisting of Pete Seeger and The Weavers.

Meantime, the committee of folk artists formed last month in New York to combat the blacklisting, has had an exchange of telegrams with ABC execs, the Federal Communications Commission and "Hootenanny" producer Dick Lowie.

Disappointed with the response, committee chairman Bill Faler says the group is now preparing a "strongly-worded" statement on the issue which will be supported by several signatures.

The acts who have joined Miss Baez in refusing invitations to do "Hootenanny" are The Greenbriar Boys Trio, Coast blues singer Barbara Dane and guitarist-singer Tom Paxton.

Two of the refusals, which will come as a surprise to many observers who thought the exposure and money involved in "Hoot" appearances would prompt any further strong action, were accompanied by strong statements to Faler's committee.

Said the Greenbriar Trio, which was invited to take part in a "Hoot" segment scheduled for production at Rutgers U. this month, "Pete Seeger should be on this show. He should not only be on it, but should be the unifying factor throughout the whole series. He is the backbone of the younger generation which this series highlights. He is obviously being blacklisted. The Greenbriar Boys do not want to support this practice, therefore we have refused to participate in the show."

Miss Dane, blonde blues singer (who recently played New York's Room at the Bottom in Greenwich Village), offered a spot on a "Hoot" segment rolled last week at a Pennsylvania college, wrote the committee, "Please feel free to include my name with those of our craft who realize that without Pete Seeger their world be no 'Hootenanny,' or, at least it would not be about to make all that money for somebody in this decade."

Paxton, also offered a "Hoot" spot, told the committee he had refused on the same grounds as the Greenbriars.

Faler's Promiscuous Committee chairman Faler says, "We are confident we have practically full strength of the entire folk singing industry behind us on this issue. At the moment, we are formalizing this strength in terms

(Continued on page 30)

RKO Gen. Assets Up to \$62.5 Mil

Attributing 75% of its sales to the broadcast division, RKO General reports assets of \$62,500,000 for Feb. 28, 1963, an increase of \$4,000,000 over assets of Sept. 30, 1962.

Report was made at the annual meeting of General Tire shareholders last week at Akron, O. Consolidated sales for the first half of fiscal '63 were \$26,500,000, an increase of \$1,640,000, or 6.0% over the same period a year ago.

RKO General's sales, besides the 75% to broadcasting, showed 20% to theatre and community antenna operations and 5% to other activities.

MOORE PREXY ONE-YEAR LATER

See Minow in New Job June 1

Chicago, April 9. It's now believed fairly certain by some who know the FCC chairman socially that Newton Minow will take the post with Encyclopedia Britannica about June 1. Word is that he's been offered \$100,000 a year to be EB's chief counsel.

Maybe it's only coincidence — but knowledgeable observers think not—that Minow remained in Chicago a few days after the National Assn. of Broadcasters convention and that, at the same time, Britannica's board of directors held a special session. EB's p.r. men say they know of no connection between the board meeting and Minow's presence in town and suggest that the FCC chairman may only have remained in Chi to visit old friends.

Washington sources have "vibrations" about the June 1 date and feel the salary EB is dangling rules out the prospect of his rejoining his old law firm in Chicago. Minow has a close relationship with Britannica. He was not only legal counsel for Britannica Films before his appointment to the Commission but has a fast friendship with EB editor Harry Ashmore dating back to the first Stevenson campaign.

It's Not the Peanuts But the Principle That Raises Broadcasters' Hackles Over FCC's Proposed Licensing Fees

Chicago, April 9. Although the sums involved come to no more than \$17 a year for a major market AM station and a maximum \$20 a year for the least situated tv stations—peanuts in a business like broadcasting—the proposed license fees were Topic "A" at the annual question-and-answer session with the FCC commissioners which wound up the business meetings of last week's National Assn. of Broadcasters convention.

Questions from the floor contained such charges as "double taxation" and "taxation without representation," and one broadcaster asked, "How do we know you won't raise the fee to \$5,000 some day?" Even after patient explanation by the commissioners that this was not a tax but a license fee (akin to automobile license), and after assurance that the rate scale would remain nominal, still there was a loud round of "hays" and one lone "yes" when moderator Clair McCullough whimsically put it to a vote and then ordered the subject dropped. The "vote" isn't going to make any difference, of course, but for whatever it was worth the Commission found out how the mass of broadcasters feel about the license fees.

Chairman Newton Minow pointed out that telephone companies, ham radio operators and others licensed by the communications agency would likewise be charged a fee. "It didn't originate with us," Minow said. "The last administration started it, as an attempt by government to recoup part of the cost of administration. People who get special benefit from Government processes should bear part of the cost rather than the general public. There is no (Continued on page 44)

CBS, WB Join For '64 Pilots

Hollywood, April 9. CBS-TV and Warner Bros. have finalized deals for two pilots for the 1964-65 season. WB is shooting the projects as co-productions with the net.

Series involved are "No Time for Sergeants," half-hour comedy based on the play and theatrical film of the same name, and "The Paper Years," 30-min. show to star Troy Donahue and Connie Stevens. WB has overtured Dick Crenna of "The Real McCoys" regarding his starring in "Sergeants." "McCoys" ends after this season.

Robert Sisk will produce "Year," which deals dramatically with the problems of a young married couple, and William Ludwig will script the pilot. Miss Stevens and Donahue starred in Warner's "Hawaiian Eye" series on ABC-TV this semester. Pilot deals were set by Warner's tv production chief Jack Webb.

Act's Nielsen Billing

Hollywood, April 9. Irene Ryan, already signed for six solo stints, has formed an act with her "Beverly Hills" costars, Donna Douglas and Max Baer Jr. for live engagements during the series hiatus. Trio will not use title of their CBS-TV series, but will probably be billed as the "Stars of America's No. 1 TV Show."

Stanley Davis has been set to write a special act for the group, which was just inched for a five-day stand, beginning May 1, in Shreveport, La.

Spin Off Roulette Fails to Pay Off On '63-'64 Shed

Hollywood, April 9. Telefilm industry's widespread practice of turning out spinoffs as a means of making pilots at a minimum of expense has failed to pay off in sales of new series, only one spinoff having been set for a series next season. Exception to the rule is Revue studio's "Channing," originally a spinoff last year on the studio's "Alcoa Presents" series.

"Amos Burke," the Four Star series said to ABC-TV for next season, was originally planned as a spinoff on its "The Dick Powell Theater," but was never aired. Last year was marked by a similar lack of sales for spinoffs, the only such project to eventuate into a network series being "The Eleventh Hour," a spinoff on MGM-TV's "Dr. Kildare" series.

During the pilot season, spinoffs were being made at most of the telefilmers, with samplings of prospective series being aired on series such as "Alcoa Premiere," "Dick Powell," "Wagon Train," "77 Sunset Strip," "Stoney Burke," to name a few.

Actually, there has been a remarkable percentage of sales of shows without pilots for the 1963-4 season, nine such sales being made as compared to 16 with pilots.

Non-pilot deals were for "The Robert Taylor Show," "Arrest and Trial," "The Richard Boone Show," "The Great Adventure," "The Bob Hope Show," untitled mystery series for Kraft, "Whistle Stop" (tentative tag) "The Phil Silvers Show," "The Bill Dana Show."

Despite the fact spinoffs have not turned out to be a good source for future series, the practice is not likely to diminish. That's because of the obvious reason that it's still the best economical method for a telefilmery produce a pilot which would be a costly venture if there was no sponsor to underwrite a series on which a spinoff is shown.

GETS ABC-TV HELM AT BOARD MEET

After "sweating it out" for slightly more than a year, Tom Moore has officially received his proxy stripes at ABC-TV. Even at that he beat his predecessor, Otis Treys, to the punch by four months. Treys' designation as president had been "put on ice" for 16 months.

Official sanctioning of Moore as ABC-TV president came on Monday (8) when AB-PT proxy Leonard Goldenson obtained immediate board approval. It also came at a time when, for all the fact that the network has been hurtling in sponsor billings and ratings in the three-network competitive sweepstakes, Moore and his tv associates won a resounding vote of confidence at the ABC-TV staff powwow in Chicago last week. The affiliate "of-the-line" pledge of allegiance and response to the unprecedented overhauling of the program network structure for the '63-'64 season is believed to have clinched Moore's status as the official heir to the ABC-TV throne.

It also came in the wake of weeks of recurring rumors throughout the trade in which the names of perhaps a dozen key figures in the industry, variously and consecutively, were tossed in to the guessing game as to the next proxy. Those included, among others, Pat Weaver (ex-NBC); Hubbell Robinson (ex-CBS); Danny Seymour (J. Walter Thompson); Alan Courtney (ex-CBS); Dick Pinkham (Ted Bates) and as recent as last week Martin Moore (Corinthian Broadcasting).

But on each occasion ABC-TV put down the rumor and, indeed, in recent weeks Goldenson made no secret of the fact that he was saving the No. 1 spot for Moore. Even among the affiliates in assembly in Chi there was a general "taking for granted" that Moore was Goldenson's choice. Only element of doubt was the timing. The affilia tax, for that matter, others in the trade were simply perplexed that it wasn't happening yet and what was Goldenson gaining by holding it up, particularly since it seemingly only inspired fresh rumor and conjecture.

At Monday's board meeting, Moore in turn reciprocated with a surprise of his own—detailing the SRO of the Sunday night at 10 entry for next season, the "100 Grand" quiz show, with Albert Culver and Consolidated Cigars buying alternate half-hours.

Moore also told the board (Continued on page 30)

Negro Actor Raps Naming Of NBC Exec to N.Y. State Comm. for Human Rights

Negro actor F. Jay Sidney, who has been in the center of the drive to get Negro performers fair representation in tv, films and theatre, has registered a strongly-worded complaint re the recent appointment of a former NBC exec to the N.Y. State Commission for Human Rights.

Appointment by Gov. Rockefeller of George Norford, former NBC publicaffairs production exec, as a consultant to the Commission is, says Sidney, "exactly as if the Federal government had hired a General Electric executive as a consultant in the investigation of alleged price-fixing at General Electric."

Sidney says that more than a year ago he laid charges before the Commission against tv generally and NBC in particular, claiming exclusion of Negroes from tv programming.

"The State Commission is ostensibly still 'investigating' my charges," says Sidney. Meanwhile Gov. Rockefeller appointed George Norford as a consultant to the Commission in this matter at \$20,000. NBC cooperated by giving Norford a year's leave.

Sindlinger Blows Whistle On Nielsen; Charges Master Plan To Dominate Rating Field Was Launched In 1947

ARB's Me Too

American Research Bureau is discussing the possibility of doubling its sample in individual markets, a move which would mean a 35% to 35% increase in ARB rates.

Discussions, triggered by the recent Harris subcommittee rating hearings, are being held with ARB clients, stations, agencies, and advertisers. If the new plan is adopted the increase in cost to the subscribers would depend on the size of the market and other factors. ARB convenes 200 markets via its diary method annually. There is no current plans for changing ARB's national report.

ABC-TV Perking With \$25-MIL In Prime Time Biz

ABC-TV, after a slow start, has started to pick up momentum in its dash for the SRO line on its next season's schedule. During the past couple of weeks, the web has landed advertiser buys totalling \$25,000,000, a figure that represents over three-quarters of all network sales during this period. Surge of sales is seen stemming in large part from a strong wave of affiliate and agency support as a result of ABC-TV's display of new product at the NAM convention last week.

Big buys were made on ABC's primetime schedule by Quaker Oats, which committed for \$3,000,000 in participations; also Welch, Schick, Firestone, Union Carbide and Hunt Foods. The new buys have now put "The Three Sons" and "Jaimie McPheters" on the SRO list.

ABC now has about 30% of its schedules still to be sold but figures it's in a good position since the inventory of availabilities includes several of its top shows.

AMANA & ZENITH BUY 'WORLD SERIES OF GOLF'

Chicago, April 9. Amana and Zenith Radio Corp. will again underwrite the two-day telecast of "World Series of Golf" on NBC-TV next fall. Same sponsors bought it last year when, for the first time, a major golf event was established especially for television. "World Series" carries golf's largest purse, \$75,000, and now has official Professional Golfers Assn. status.

Telecast will pick up the last six holes of each of the two championship rounds played on Sept. 7 and 8 in the showdown journey between the winners of the PGA, the Masters and the U.S. and British Opens. Coverage begins at 4:30 p.m. and runs 90 minutes each day, originating from Firestone Country Club in Akron, Ohio. Chick Hearn, Bob Rosburg and Chris Schenkel will handle commentary. Walter Schullinger produces.

Chancellor Heads Up CM Bureau For NBC

John Chancellor is going back to Europe as chief NBC News correspondent in the first fulltime American bureau being established to cover the Common Market. He goes July 1.

Chancellor returned from Europe at the behest of his employer two years ago to head "Today." He remained an "observer" in one season, giving way to Hugh Downs.

Washington, D.C., April 9.

Rater Albert E. Sindlinger told the Harris subcommittee today (9) that Nielsen drafted a detailed master plan in 1947 to completely dominate the entire field of broadcasting, magazine and newspaper research.

His attempt to subpoena the plan in 1961 prompted Nielsen to settle out of court the Sindlinger damage suit, he added.

But otherwise, Nielsen has succeeded in blocking almost all competition, including his own company in the national rating field, Sindlinger said.

Sindlinger's witness stand appearance was a reprise. He testified earlier in the hearings about his own operation, but returned today to help the subcommittee smear some more lying on its Nielsen cake. ARB chief James Seiler is expected to come up with still more lying Wednesday (10) in the hearings windup.

Nielsen came out of the oven last Friday after a 10-day baking.

Most of Sindlinger's testimony today was a recounting of his development of Radox, an instantaneous radio measuring device, his attempts to form and finance a company to use it, all of which was thwarted by Nielsen.

The master plan he described was a booklength memo, drafted by A. C. Nielsen Sr. and exec vicepres Henry Rahmel in 1947-48 for presentation to the board of directors. It spelled out in minute detail how Nielsen would dominate the industry by patents, mergers, agreements, fee increases and so on, Sindlinger claimed.

His lawyers told him, added Sindlinger, the threat of exposing the memo led to settlement of the \$2,500,000 suit for \$75,000 in early 1952. But in the settlement, Sindlinger agreed to drop his efforts to patent Radox, which Nielsen had blocked earlier anyway. Despite the settlement, he was never able to get the necessary backing and even now is in danger of losing his national radio business unless he can get other networks to go with his ABC client, Sindlinger concluded.

The Oren D. Harris subcommittee curtain finally fell on the Nielsen matter last week, mercifully covering a stageful of shattered images.

The ratings hearings will reach (Continued on page 42)

No 20th-TV Execs Set: Zanucks (2)

Darryl F. Zanuck, president of 20th Century-Fox, is huddling with Richard Zanuck, his son, who is in charge of studio operations, on immediately implementing the television production department, but states he has not spoken either with Sylvester L. "Pat" Weaver Jr. or Hubbell Robinson Jr., both of whom he knows, of course, by reputation.

The report originating from Chicago, during the National Assn. of Broadcasters' convention, indicating that 20th Fox board chairman Sigmund P. Skouras had spoken with the former NBC and CBS executives, was also denied by phone to Skouras.

Admittedly, Zanuck is desirous of stepping up the tv production phase at the studio—an obviously potent act if and when telefilm profits pour into high—and presumably he is sounding out proper manpower. An indication that a deal was being set with Weaver and or Robinson could militate against other executive negotiations with "several" are going on with Zanuck but "nothing will be set for some time."

Fade of Milwaukee Braves Takes Foam Off Top of AM-TV Sales

Milwaukee, April 9.

Milwaukee's declining interest in their beloved Braves showed up not only in decreased attendance last baseball season, but in a seeming reluctance of sponsors to pick up the radio broadcast tab this season.

Broadcasting Braves games this year will be considerably different from the past 10 years. Since the Braves moved here from Boston in 1953, Braves games were heard only on radio (WEMP and WTMJ, both Milwaukee) until last year when 15 away games were telecast by WTMJ-TV, the NBC affiliate here.

Former owner Lou Perini's objections to telecasting the Braves went so far as to block out Milwaukee from the game-of-the-week network series.

This year, WEMP, an independent station, and the radio play by play contract from the new Braves organization, which recently took over from Perini. So far, WEMP has announced only that the Joseph Schlitz Brewing Co., a hometown industry that claims to have made the town famous, is a partial sponsor, having taken about one-third of the available time. For years, the Miller Brewing Co. had been a Braves radio sponsor, along with an oil and a tobacco company.

Hugh K. Balcer, Jr., president of WEMP, said that he fully expected the Braves games to be sold out. Sales were delayed, he said, by the late settlement of broadcast rights, caused by a delay in setting conditions with Milwaukee county, owner of the stadium.

On the television side, WTMJ-TV, The Milwaukee Journal station, will telecast 25 games this year, five at home and 20 away. They have been sold to the Paul Brewing Co. (which will plug Milwaukee beer, which it now brews along with Pabst), and the R. J. Reynolds Tobacco Co. Both bought one-third of the show. The Texaco Oil Co. has bought a sixth, which leaves 2/3 left to sell.

On radio, Braves games will go out over a 34-station network. Telecast games will be on four stations, which, in addition to WTMJ-TV, are WKOW-TV, Madison; WFRV-TV, Green Bay, and WABU-TV, Wausau.

Braves season attendance was 1,028,207 their first year here. In 1962, attendance set a new league record, with 2,040,331. It dipped to 787,221 last year.

Indian \$1,250,000 Pledge

Cleveland, April 9.

The Cleveland Indians, with better than \$1,250,000 in contracts from radio and television, opened its season today (Tues.) with both WERE and WJW-TV covering the away-from-home contest with the Minnesota Twins.

For television, it meant an estimated \$725,000 package, with the Storer outlet. For radio, WERE is reportedly plunking over \$500,000 for the 162-game schedule in 30 markets on the Indiana Baseball Network in cities in Ohio, Pennsylvania, New York and West Virginia.

Televisions will cover 51 games, eliminating all but two weekday hits for Saturday and first game of Sunday doubleheaders. The contests will be sponsored by Standard Oil Co., Carling Brewing Co. and Sugardale Provision Co.

K. C.'s Switch Hitting

Kansas City, April 9.

Play-by-play of the Kansas City Athletics' American League baseball games go out over WDAF this season, a bit of switch hitting. Last year the broadcasts were on rival KCMO, but previous to that had been on WDAF.

Station has a new broadcaster in George Bryson, brought in to loan with Monte Moore, who has been on the play-by-play past three seasons. Bryson recently was in the front office of the Los Angeles Angels, but earlier had done play-by-play in Cincinnati.

WDAF has sold the games in packages, with Gays Put to Chips, GFC Loan Company and Mamm's Beer in for three of the cuts. Station is angling a fourth sponsor to complete the outfit.

Chess Bros. Open With Negro Gambit in Chi

Chicago, April 9.

Radio station WHFC signed on the air last week with the new call letters of WYON, which is the first step in the AM-or's new identity in the market since its purchase by Leonard and Phil Chess last December. The Chess Bros., who also own Chess, Checker and Argo Records, took the station over officially on Feb. 15 and have indicated that it will be 100% Negro-oriented with rhythm and blues music featured.

Undetermined at this point is the ultimate status of the station's foreign language programs, several of which had shipped over from WYNN (formerly WGBH) when Gordon McLendon turned that outlet into a Negro-appeal station. WYON will have all Negro talent and white management. It's being run by Frank Ward, general manager, and Lloyd Webb, commercial manager. Webb is a former radio personality here.

Ohio Catholic Legion

Rates Features on TV

As Well as Theatres

Toledo, April 9.

Catholic Legion of Decency in northwestern Ohio is instrumental in rating features shown on television, as well as in theatres.

Legion's ratings for both media are printed in the Catholic Chronicle. Under the heading of "Guidelines to Entertainment," printed in a recent issue, the current theatrical exhibition product in the area is rated by the Legion and gets 1 1/2 columns of the section. Television cinematic ratings on the other hand get 1 1/2 columns of space in the same section and rate not only the film title, but also gives the day, date and time of showing with the tv station channel number.

In the recent issue, there were 126 features listed, with the following Legion rating breakdown: 65 rated "F" (Family); 70 "AA" (Adolescents and Adults); and 20, "O" (Objectionable).

ITALO PIC INDUSTRY FIGHTS TV INROADS

Rome, April 9.

The Italian pic industry is taking steps to parry recent video inroads on pic admissions. The joint committee which regulates the use of theatrical pic on television has been called on to discuss and renegotiate, in the light of the latest developments, the pact linking both industries.

Primary problem to be discussed is the elimination of heavy admission taxes on pic which puts the industry at a disadvantage compared to local video outlets, which have some 60,000 sets in "public places" (bars, restaurants, hotel lobbies, etc.) in untaxed direct competition with film houses.

Second demand to be made by film lopers will be the reduction of pic available to RAI-TV's two channels as well as the exclusion from tv programs during holidays and holiday eves of all pic which still have a theatrical potential.

According to a recent comment by Italo industry topper Eitel Menasse, the price paid by RAI-TV for features (some \$2,500-\$3,000) is less than what the same pic could earn at a single big-city Arstrum theatre.

WOI's Concert Spread

Ames, Ia., April 9.

There are now 25 commercial and educational stations belonging to the taped concert service being newly offered by WOI, the educational station staffed by Iowa State U.

The special series, begun in February, includes the University symph, the Variety & Symphonic Band, Olive Clubs and ISU Singers. WOI expects to go to stereophonic sound with these tapes by the fall of this year.

Funk Quit WBS

John Henry Funk is quitting WBS Radio, N. Y., early next month to devote more time to writing a book for Simon & Schuster and to his tv activities. He has been host of the WBS show, "Program PM" since last November.

After being out of broadcasting for many years, Funk found all doors open to him last year subsequent to his winning of a libel suit against Aware Inc.

Triangle Chain Cancels Nielsen After Fee Hike

A. C. Nielsen took a financial rap last week when four Triangle stations cancelled the rating service. Triangle operating head Roger Clipp threatened at least three months ago to do that very thing, but he was restrained by his station reps.

Clipp's edict, which presumably cuts several hundred thousand dollars in annual billings out of Nielsen's sales, came at the height of the rating investigations by the Harris committee in Washington. Triangle's cancellation is entirely based on the demand for fee increases by Nielsen, which were not in question when Clipp first suggested leaving the service and was talked out of it by Blair which runs his stations.

WNCB, Hartford-New Haven; WFIL, the Triangle boy, in Philadelphia; WYBO, Allentown, and KPRC, Fresno will be quitting Nielsen as their present contracts expire.

It is possible that Clipp will retain his subscription to the American Research Bureau for the Triangle stations.

ABC-TV's five owned stations have also indicated they will snub Nielsen rather than accept the 50% hike in fees.

DEL REGNO EXITS ON FOR REG-GEN POST

Chicago, April 9.

Hugh Del Regno, director of business affairs for the NBC stations in Chicago, leaves next week to go with RKO-General on the West Coast. He'll have the title of controller and will report to RKO viceroy of administration, Charles Drayton.

Del Regno has been with NBC's Chicago shop about two years. Previously he worked in the network's owned-stations division in New York.

Sell 'Going My Way' To Japan's Gov't Web

Tokyo, April 9.

MCA Japan sold its complete library of 26 "Going My Way" episodes to the government web, Japan Broadcasting Corp. (NHK). Telecasting of the Gene Kelly-Lee G. Carroll series is expected to begin in the fall.

Sold by MCA Japan to Fuji-TV was 26 episodes of "Channing," the collegiate show which will go on the ABC network in the U.S. The show will be launched here in September.

In addition, MCA Japan sold 13 color episodes of "Challenge Gold" to NTV and signed renewal of 26 "International Showtime" episodes with NHK, a third package of 30 episodes of "My Three Sons" with Fuji-TV and a second set of 26 "Mister Ed" episodes to Fuji-TV.

Steve Allen's 34th

Westinghouse Broadcasting has lined up WISN-TV, Milwaukee, for its 30-minute nightly "Steve Allen Show."

It's the 34th station to buy the syndicated series.

FCC MIXES POWER BOOST

Washington, April 9.

An FCC Hearing Examiner turned down the bid of WOKY, Milwaukee, Wis. to boost its power on 880 kc and switch its directional antenna so it could broadcast into Madison.

Instead, Examiner leaders Monty issued initial decision to grant Dan Ruber a new daytime AM on 880 kc in Madison.

Are You All Right?

By "MINATOR" ED FORD

Savannah Sugar Buys Lee Marvin in 5 States

Savannah Sugar has bought the "Lee Marvin Show" for its five-state marketing area, bringing the total number of markets sold to 67.

The United Artists Television series was bought by Savannah for Atlanta, Greensboro, Winston-Salem, Columbia, S.C., Charlotte, Greenville-Washington, and Johnson City-Bristol. Regional sponsor may buy another two markets.

New station deals on the show include WTOP, Washington; KLE, Denver; WCBN, Portland, Me.; WELA, Reno; WLOS, Asheville; WRGB, Albany-Schenectady; EGUN, Tucson, and WFSB, Providence.

Savannah Sugar, a long-time user of syndicated film, is the first advertiser to take a multi-market buy on the "Lee Marvin" series.

White Knight Minow Target Of Rierson As a TV Dictator

Charlotte, N.C., April 9.

A Charlotte television executive accused the FCC of attempting to dictate tv program content in accord with its members' personal tastes.

Such a tendency constitutes a "deadly threat to basic freedoms," said Robert L. Rierson, program operations manager for WBT. Rierson appeared on a panel discussing free speech at Temple Beth El.

Radio and television have flourished in the United States under relatively light regulation, Rierson said.

"But two years ago, charging out of the Midwest, came the white knight Newton Minow, newly named FCC chairman who had no broadcast experience or broadcast law to his credit, but who had worked hard for Adlai Stevenson and John F. Kennedy," the WBT official commented acidly.

Questioned about his allusion to Minow's lack of experience in the field, Rierson said he did not mean that the FCC chairman should represent the broadcasting industry, but added:

"It would be nice if he knew something about what he was talking about."

Rierson, who said he was a classmate of Minow's at Northwestern University, called Minow "a very fine lawyer," and quipped: "He's going back to being a lawyer in May, which will probably do us all a lot of good."

Television must be responsible to the demands of its audience, Rierson said, if it is to survive. Programming can attempt to improve public taste, but it cannot get too far ahead, he said.

Alluding to the power wielded by advertisers in determining program content, a member of the audience asked Rierson: "Who looks after my interest with the broadcaster; who represents me?"

"I would hope the broadcast stations in your area represent you," he replied. "I don't believe seven men sitting in Washington (the FCC) should decide what you will watch."

British ATV Shattering Last of Vaude Houses

London, April 9.

After seven years ATV is to shut down the last of its three converted vaude theatres, the Wood Green Empire, in a north London suburb. Reason given by ATV topper Lew Grade is the ability of the company's studios at Elstree to cope with all contingencies.

No date has been fixed but it is understood that no more shows are scheduled for the old vaude hall and some already booked for it will, if possible, be transferred to studios at Elstree. The Empire is only rented by ATV and renewal comes up in April.

The \$11,200,000 studios, among the most modern in the world, contain two of the largest stages in Europe. A company exec made it clear that the shutdown of Wood Green would in no way put people out of work.

Have you become "Are you all right?" conscious, or don't you look at television?

Not a tv night goes by anymore without five or six people conducting this one-line quiz. Recently, it was used three times in one half-hour show, and, by actual count, it was dropped in 11 times in one evening. And that was only on one network. Only Mr. Minow would know how many times it was lugged into situations where it was downright absurd.

This line can now be anticipated because it seems that situations are currently being created in tv shows for the sole purpose of leading up to "Are you all right?"

Take, for example, this slightly warped buildup to our question in question:

An economy size menace named Joe—whose hobby is making four-word puns at every bit of back-slash bait he meets—finally falls head over his heels in love with a glengham-frothed stuff named Minnie. This is it! Cupid tossed his whole quiver of arrows into the disposal unit, and used a hotful of machinegun bullets on Joe. He is so hard hit that he is even ready and willing to be a contestant in a "Do you take . . ." spectacular emceed by a Justice of the Peace.

But Minnie, being the tolerant, ingenious type, and because of Joe's "kiss and leave" record, Min's old man thwarts the nuptial.

This naturally causes a blowout in one of Joe's coronary arteries, and he vows vengeance. He forthwith quits his fruitful racket so that he can devote his entire time to looking for an opportunity to sequester Min's old man's spirit from its mundane moorings.

After days of chin-in-hand cooing, Joe gets the break that he has been pining for. The author sees to that.

Just before the second commercial, Joe goes up to the roof of a 10 story building. Just why Joe goes up on this roof is not explained. This is none of the viewer's business so let's not quibble. After all, this is only a half-hour show and short cuts are necessary. Let's just assume that Joe is psychic.

When Joe gets up on the roof, who does he see standing complacently at the ledge? You guessed it. It's Min's old man. Nobody ever finds out why the old guy is on the roof, either. It can't be because the old fellow is psychic. If he was he would never have put himself in such a hazardous spot. Actually, they're both put on the roof by the author so that Joe can consummate his diabolical scheme, otherwise the whole plot would fall flat on its caboose.

Finding Min's old man, back to looking out over the city is just the situation that Joe has been hoping for.

"Ah, ha," he gleams, "here's my chance. Here's my opportunity. I knock only once, so he knocks the old rodger off the roof."

Pop goes into an involuntary swim dive and heads for the pavement 10 floors below. Min diving form is excellent and he hits the sidewalk on his noggin. Right here physics and gravity combine to turn him into a series of accordion pleats. As inertia sets in, the poor slob resembles a Japanese lantern in a state of utter collapse.

This is the spot we've been waiting for. And the author doesn't fail us. At this precise moment, a blonde broad of provocative design dashes in from left field, swoops over the old man's earthly remains, and asks, "Are you all right?"

The fact that the old lug's spirit has long since departed for hazy lessons and a hair lifting is beside the point. The "Are you all right?" line has fulfilled its mission, and all is all right with the show.

The foregoing dramatization is not so far-fetched as it might seem.

If at some time a tv scene shows a treasure-hunting expedition coming across a pirate's cache marker in the form of a human skull, you can bet your last piece-of-eight that some tv actress will bend over the contemporary Y-rick, and ask, "Are you all right?"

This line has become so important that it may soon become the sole audition speech for all performers looking for tv jobs. Anybody who can deliver "Are you all right?" dramatically, is in

SYNDIES CRACK WEB BARRIERS

WNDT at Program Crossroads

Dr. Samuel B. Gould, president of WNDT, has lately been considering a way to get the N.Y. tv educational off the financial hook by significantly changing its programming. He says he's investigating the possibility of turning more extensively to televised courses in "adult and higher education."

"We ought to do enough," he said, "to enable us to lean on this source of income." He mentioned that possibly two-thirds of the schedule (now about 14 hours a day) should go to this kind of programming. He said that a college course will bring substantial grants or other means of support from colleges and universities in the Metropolitan area. At present, WNDT has only one formal course which qualifies as "adult." That is the nightly program on the Russian language. (Station estimates that presently 30% of the schedule is comprised of courses, but they are for children and, it is assumed, provide limited financial aid to the station.)

The commercial outlets in N. Y., including the networks, are reportedly in favor of Gould's tentative plan to change from general educational programming to the more academic variety. In the past, networks and stations, which give money to WNDT's support, have complained that the educational station is in many ways competitive to them. Justified or not, their criticism has been strident and, because ultimately they carry the weight of money behind them, impressive to some educators.

This issue is expected to lead to serious discussion tomorrow, (Thurs.) when the educational station's board holds its quarterly meeting.

WNDT Faces Comm'l Facts of Life: \$3,191,000 Budget and 400G Deficit

WNDT, the season-old N. Y. educational tv station, has until July 1 to make up approximately \$400,000 in order to meet its \$3,191,000 first-year budget.

Several weeks ago, CBS Inc. donated \$100,000 toward the total, and recently NBC came through with a matching contribution. Both donations were on top of the original \$200,000 each of the three American tv networks gave to start the N. Y. outlet. ABC as far, has not matched the additional aid given by its rivals.

Dr. Samuel B. Gould, proxy of the educational station, said he figures they've got enough time to get the needed \$400,000.

There is also the question of another \$1,000,000 still outstanding. This is money owed on purchase of the station, and while there are 10 more years to pay it, there is, naturally, the mounting interest on this capital.

Dick Heffner, who runs the station itself, says the actual station budget is set at \$2,500,000 this year and that includes money for all facets of its internal operation. There is also a sum set aside for capitalization and other budget allowances made for carrying on Dr. Gould's administrative and developmental program.

Part of the station's operating cost is raised by public subscription via on-the-air pitches for contributions. The N. Y. Board of Education also helps defray part of the costs in underwriting the out-of-school educational programming by WNDT during the morning and afternoon hours.

Carb FM Stations' Background Music To Paid Subscribers

Washington, April 9. FCC issued proposed rule making to stop FM stations from broadcasting background music on their main authorized channels to paid subscribers such as stores and restaurants.

The background music is broadcast with the commercials "beeped" out of the so-called "Simplifying" practice. It was originally permitted by FCC to bolster sagging FM revenues.

In place of "Simplifying" most FM stations now broadcast background music on sub carrier frequencies which can't be received on regular FM stations.

Only four stations will be affected by FCC's proposed rule on simplifying. They are WFMF, Chicago; WEAU-FM, Evanston, Ill.; WNAV-FM, Annapolis, Md.; and KBBB, Glendale, Calif.

Comments on rule making are due June 14.

Chairman Newton Minow and Commissioner Kenneth Cox dissented.

TV in West Germany Buys CBS Defenders

"Defenders" series was sold in West Germany by CBS Films, marking the 20th foreign country to pick up the Herb Brodtkin-Rogge Rose entry. Deal encompassed 18 episodes.

Other recent foreign sales of CBS Films include "Nurses" in Belgium, CBS Newsfilm in West Germany and France, renewal of "Perry Mason" by BBC, and "All These Belles" sold to Japan.

Reduce Economic Pressures on UHF

Washington, April 9. FCC issued a set of orders to relieve some economic and technical pressures on UHF tv stations.

New rules will allow transmitters to be operated by remote control. Commission said technical refinements will make remote control possible instead of the previously needed direct supervision.

FCC said this move would lower station costs and stimulate research and development to further refine remote control devices.

FCC will also reduce from one half to one tenth the ratio of aural power to visual power for stations. Tied in with the new ratio is the elimination of the specific reduction of sideband for stations with 1 kw or less transmitters.

The increase in visual power which will come with the new aural-visual ratio automatically increases lower sideband radiation. Commission's new rules will also allow stations with 1 kw transmitters or less concentrate their power in one direction with unrestricted use of directive antennas.

High powered UHF stations will now be given up to 15 decibels. The 10 decibel limit will continue for VHF stations.

SG Int'l Div. Sets Multiple P.R. Deals

Screen Gems' new International Broadcast Division has set a 26-week spot campaign for Budweiser Beer on WAPA-TV, San Juan, Puerto Rico. It'll be a spring and fall campaign.

IBD has also arranged for the delayed telecast of two NBC-TV specials on the P.R. station. They are NBC "Tall Man" hour show, sponsored by Savings & Loan Assn., and "American Landmark," a half-hour special due on NBC April 21, which will be aired at a later date over WAPA-TV under sponsorship by Institute of Life Insurance. WAPA-TV is owned by Screen Gems.

ITC SELLS NBC TWO NEW SHOWS

Independent Television Corp. joins the list of select syndicators which have broken the network program barrier. ITC's breakthrough dramatizes a development in the program biz, with ramifications in syndication and in networking.

Not too many years ago, syndicators would make pilot projects aimed first at networking and secondly at syndication. When the first-run market went kaput, orphaned pilots died on the vine. In the midst of the diminished first-run syndication market, the network program buying habits altered markedly, too. Some pilots for the most part could not be pitched for networking.

The twin developments led to the situation which, virtually, put syndicators out of the new show market.

Now, there is a reaction to these developments. ITC has inked deals for two new network shows, and a renewal on a third. CBS Films' Terrytoons has sold "Hector Hootchete" cartoon series to NBC-TV. United Artists Television is committed to at least three first-run syndication entries. CBS Films has a first-run syndie entry in the "Wakely" half-hour project, currently being pitched to regional sponsors.

Producer David Wolper is working on both sides of the street, producing syndie entries for both Official Films and UA-TV, as well as producing an NBC-TV series, in addition to networking of specials.

In short, networking and syndication are no longer as poles apart as in previous years. It is possible to operate in both areas under one roof, although the needs and requirements of each division may be markedly different.

ITC, the vidfilm company owned by England's Associated Television (ATV), had a special problem. It not only had the reluctance of networks to deal with syndication companies, but the English lag of its association. ITC handled the difficult situation, after years of trying, by joining a three-way tie with producer Herb Brodtkin and NBC-TV, and coming up with "Espionage." Hourlong series is slated next season for Wednesdays at 9 p.m. on NBC-TV, and if it makes it, opposed as it is by "Ben Casey" on ABC-TV and "Beverly Hills Cop" on CBS-TV, it'll be the season's hit of hits.

On top of "Espionage," ITC sold "Fireball XL5" to NBC-TV, with the half-hour kid marionette series slated for Saturdays at 11 a.m. "Fury," another ITC property, has been renewed by the network for Saturday a.m. viewing.

In the case of "Fireball XL5," ITC was helped in its network sale by the success of "Superstar" in syndication. Both series employ the same Super Marionette system.

Cross-pollination, viewed from the perspective of a Wolper, ITC, or a UA-TV, is not as scarce a phenomenon as popularly held. In the instance of UA-TV, which is one of the leaders in the first-run field, after a near disaster on the network level, it came back with a host of network shows for telecasting next season.

Other companies such as Metro TV, Desilu, Four Star, Warner Bros. entered the syndication field in order to win the residual monies. (Continued on page 42)

'Night Court' Residuals Cues Real Court Action

Los Angeles, April 9. Sanford Stillman demands an accounting for reruns of "Night Court" teleseries in suit filed against Sol Lesser Productions and Banner Films Inc. in Superior Court here.

Stillman, who says he was director of series, claims 58 years of series have already completed their fourth run.

TFE Demands 1st Class Citizenship As Price of Returning to NAB Fold

ABC Films Sells 'Brood' To Metropolitan Chain

"The New Breed," which ABC Films put into syndication at last week's NAB convention in Chicago, has been sold to the six stations in the Metropolitan Broadcasting chain, including WNEW-TV, N.Y.; WTTG-TV, Washington; KMBC-TV, K.C.; KOVR, Sacramento; WTVF, Decatur; and WTVH, Peoria.

Series, which had a one-season run on ABC-TV during 1961-62, contains 26 one-hour episodes.

Texas Dig That Longhair Music

Dallas, April 9. Two local FM outlets, KMAP-FM and WRR-FM are providing local listeners with full time cultural music on a 17 hour a day basis. KMAP is operated by W. B. Carver, a local businessman whose love of classical music prompted his venture into the field purely as a hobby. WRR-FM is the city owned outlet.

George Gregory is musical director and program manager of KMAP-FM and has a library of more than 1,000 long play albums. The station's program format starts each weekday with selection of good listening, via instrumental recordings occupying the 7 to 10 a.m. period.

This is followed by the planned "Morning Concert" with more instrumental classics from 10 to 11 a.m. with more instrumental classics presented from 11 a.m. to 4 p.m. From 4 p.m. to midnight all types of classical music are presented, with the exception of Monday evening, when a complete opera is presented each week, with narration by Gregory.

Classical music has been provided by WRR-FM since 1963. In 1958, the station was programming this music from 5 p.m. to midnight, Monday through Saturday. Later Sunday was added and the Saturday and Sunday hours increased to include 7 a.m. to midnight.

Early this year Durward J. Tucker, managing director of WRR and WRR-FM, asked listeners if they were interested in an increased schedule of classical music programming. In a two week period over 1,000 letters were received from more than 50 cities and towns in Texas and Oklahoma, all urging the increase to the present 17 hours a day.

Classical music is offered on other radio stations in the area but not on such a complete basis as WRR-FM and KMAP-FM.

WNEW Fields Gregory With Assist by WLBB

Under an unusual arrangement WNEW Radio, N.Y., last week picked up a news interview (tape for airing that had been produced and previously aired in New York by Harlem outlet WLBB).

The Negro station, which is strong with beepphone interviews around the country in covering events of interest to its ethnic audience, had beeped a conversation between jazzman Dizzy Gillespie in New York and comedian Dick Gregory "somewhere" in Greenwood, Miss., during the latter's newsmaking interrogation stand in the southern hot spot.

Big Metropolitan broadcasting indie WNEW negotiated for the tape, spotlighting it in its nightly hour news roundup last week with full production credit to WLBB. "Somewhere in Greenwood" location of Gregory was the fugitive status, whereby, as he told Gillespie on the tape, "I don't want to give the cops a chance."

Television film syndicators, heartened by their TFE '63 showing in Chicago, plan to meet in a couple of weeks to map plans for the National Assn. of Broadcasters '64 convention.

TFE '63 toppers said at this point they have yet to confer with NAB officials. Big issue between NAB and film syndicators is whether the syndicators will elect to return to the NAB fold. It's understood that before film syndicators give up on the idea of going it alone, which they did recently in Chicago, they want concessions from the NAB, which in their mind, would grant them first-class status.

Those film syndicators participating in the TFE '63 project at the Pick-Congress Hotel reported a successful convention, for the most part. Pick-Congress drew traffic from the Conrad Hilton, the site of the NAB convention, and according to one syndicator, of greater significance, was the character of the traffic. Those station executives interested in buying film programs came to the Pick-Congress but it was said, "We didn't have hospitality suites for engineers" in the way one vidfilm exec put it.

Many film syndicators reported that on the whole not too much business was actually written at the convention. However, interest was generated in buying product, with the real interest falling to what station executives feel is the more common product. Action was heavier on the "hot" hospitality suites, the best generated by the commercial nature of the product.

It was estimated by Desilu, for example, that from \$800,000 to \$1,000,000 in deals was engendered at the convention.

Barry Gray Developing World Tour in Travels For WMCA Gab Show

The whole month of July and three days in August Barry Gray will do his radio interviews for WMCA, N.Y. radio indie, from Rome and its environs.

The interviewer is becoming something of a travelling man, at that, because he's going to do two weeks from Washington, D.C., concurrent with doing active reserve duty at the Pentagon. That'll be as of April 15.

His stint for WMCA is carried late in the two hours. Being his own packages, Gray has to pick up the extra cost of travelling his local stanza. He'll tape the Rome shows via Radio Audioline Italian, the government operation there; then they'll be flown out on a noon A.T. flight for airing the same night in N.Y.

Question was raised last week whether Gray would be allowed to ask hard questions of government officials during the time he was in uniform for the Army as a reserve major. His guests, in addition to Sen. Kennedy and Barry Goldwater will include Gen. Earl Wheeler, Army Chief of Staff. Gray's answer was "Because I'm going into uniform for two weeks doesn't mean that I'm giving up my prerogatives as an interviewer or my journalistic perspicacity."

FREMANTLE SALES

Fremantle's two European branches, Fremantle Italiana SRL, Rome and Tifal Television Ltd., London, have chalked up sales on the "VPS S&P" which is handled domestically by TV Marketeers. First biggest in Europe was the one sold to "The Best of Boris" on German Television. Stillman in Holland in Belgium, Villamont Television has contracted for a second run.

TFE is currently dubbing "The Best of Boris" one of the series based on "Pravda in the Soviet Union" and "The Best of Boris." "Pravda in the Soviet Union" was the first of the "Pravda" series, "The Best of Boris" and "Jazz."



How to Better A Pair of Aces

It isn't easy. Not when the aces are a couple of nonpareils like Chet Huntley and David Brinkley. And not when the program you're dealing with—"The Huntley-Brinkley Report"—is television's outstanding news program, devouring trophies as if they were jelly-beans.

But in line with our whole, extra-diversified '63-'64 schedule, we've found a way to give added dimension even to this pacemaker of TV journalism.

We are doubling the show's air-time. Starting September 9, the Monday-through-Friday program featuring the medium's two best-known newsmen will be expanded to a half-hour.

It's a change that means greater variety and depth of news coverage, more background features and analysis, more human-interest items—all tied together by the unique style of David, Chet and NBC's correspondents all over the world.

As before, "The Huntley-Brinkley Report" will be backed up by the world's largest and best news-



gathering organization. But now, the show's own production staff will be greatly expanded.

This extra breadth will continue "The Huntley-Brinkley Report's" pre-eminence in television news, not only in the eyes of awards committees and critics, but also in the homes of the American public. For the show's viewers have consistently made it the most popular news program in all of television, regardless of the competition.

The expanded "Huntley-Brinkley Report" is one of many big reasons NBC-TV's variegated fall

schedule looms as the greatest in its history.

It's a roster that includes not only the broadest range of information programs, but also established entertainment favorites like "The Virginian," and "The Eleventh Hour." In addition there'll be such promising new weekly series as Richard Boone's drama-in-repertory and MGM's "Mr. Novak," starring Jim Franciscus and Dean Jagger against the background of a modern high school. From any angle at all, a grand gamut.

Look to NBC for the best combination of news, information and entertainment.

35th Oscar Cast Well-Disciplined; Makes Good Two-Hour ABC Stanza

By GENE ARNOLD

Oscar had stature Monday 10:15 night. The Hollywood and overseas film royalty, as shepherded by Frank Sinatra, all-pro as emcee, provided an entertaining two hours.

This was the 35th running of the Academy of Motion Picture Arts & Sciences sweepstakes, again originating in the Santa Monica Civic Auditorium, Calif., and carried by ABC on an open-end basis. Arthur Freed produced with a fine sense of organization and pure sharing the billing with Richard Donaghy as producer-director for the network.

That the annual outing can get out of hand has been established in past, what with skits that were unfunny, awards acceptance speeches of immoderate length and dubious humors, faulty timing, etc.

This year's go was on the ball. It moved and most importantly, let Oscar speak for himself—that is, the spotlight properly focused on winning picture and talent. This makes for the excitement, with the built-in suspense with the appearances of the bigshot males.

ACADEMY AWARDS

Emcee: Frank Sinatra

Producer: Arthur Freed

Network producer-director:

Richard Donaghy

Musical director: Alfred Newman

Writers: George Axelrod, Richard Brown, Hal Kanter, Stanley Roberts

Two hours, Monday (11), 10 p.m.

Procter & Gamble, Kitchen of Nora Lee

ABC-TV

(Grey Advertising, Hill, Rogers, Mason & Scott)

and glaucousness of the film world, on their big night out, making for a major added plus.

The winners responded to their cues promptly, they made the stage on time, whereas remembered from the past are awkward delays while Oscar recipients would have the most awful time in getting from seat to dais.

Alfred Newman did the baton work with the skill that's come to be expected of this noted music director.

Sinatra made with bright conversation, getting across a few nifties, such as offering the top accoladed actress "three glorious days at the Sands," but all sans sappiness, with stress on dignity. As a matter of fact all on view displayed restraint and dignity and, for the most part, sincerity. Gregory Peck, braucoup applauded when named best actor for "To Kill a Mockingbird," and Sam Spiegel, lauded as producer of "Lawrence of Arabia," seemed particularly to impress with their modest thank-yous.

Buddie Fisher came across successfully with a medley of past Oscar songs: "Gigi," "Might As Well Be Spring," "Three Coins in the Fountain," "Lullaby of Broadway" and others. Robert Goulet registered with this year's nominees including, of course, the winning "Days of Wine and Roses," but it seemed to at least this one auditor that Tim Pan Allev has had better years in Hollywood.

Names there seemed, in abundance, and including a few from and in foreign parts, such as Simone Signoret, Audrey Hepburn, Sir Lawrence Olivier, who appeared via film clips. This was a well arranged and interesting feature. All the presenters were previous Acad winners, with the announcements adhering to the familiar (and proper) format whereby Bill Miller of Price Waterhouse handed over the envelopes one by one.

Shelley Winters, Mieshi Umeki, Van Heflin, Eva Marie Saint, Ingrid Bergman (from Paris), Gene Kelly, Sophia Loren, David Niven (from Rome), Donna Reed, Joan Crawford, Bette Davis—you name 'em, the Acad had 'em.

Treat for the Ethel Merman fans, of whom there are many, was this high priestess of legit musically belting out a string of Irving Berlin numbers.

Excerpts from the five nominated (Continued on page 26)

Hootenanny

With Jack Linkletter, emcee; Lino

Mora, Bud & Travis, Ronnie Dob-

son, Bob Gibson

Producer: Richard Levine

Director: Garth Bortick

Writer: David Gregory

20 Min., Sat., 8:30 p.m.

PARTICIPATING

ABC-TV (tape)

If rock 'n' roll is for "the great unwashed" then that other music biz phenom, folksinging, is for "the great well-scrubbed." For the past several years the folkies have been hitting the campus circuit for a big hit scene via the loyal support of the clean-cut college crowd. It therefore follows that TV should pick up on the folk trend for a series of its own while it eschewed the rock 'n' rollers. While buckskin shoes apparently are more pleasing than black leather jackets.

Unfortunately, though, ABC-TV's venture into the folk arena, with a series tagged "Hootenanny," is built along the lines of routine vaudeville. The preem show lacked the spark and spirit that is found in "live" college and concert dates and even though the show was taped at the U of Michigan at Ann Arbor, the undergrads seemed inhibited and too aware that they and the show were on camera. The introductory patter prepared for the series emcee, Jack Linkletter, was of elementary school nature and did nothing to liven the proceedings.

The guesters, too, seemed to lack their usual zest and delivered as though it were just another shot on an ordinary variety bill. The Limericks, Bud & Travis, Ronnie Dobson and Bob Gibson filled their assignments adequately but there were no kicks in stir up the campus cals even when a singalong was called for.

The series will move to a different college each week with a different lineup of performers so there's bound to be a pickup in buoyancy along the line. Even so, the folk bit is still a special taste and it's doubtful if the series will broaden the palatability. *Gene*

CROSSROADS FOR THE METROPOLIS

With Mr. Mason W. Gross, others

Director: Louis E. Schilvick, Jack

Murphy

Writer: William Shore, Schilvick

20 Min., 8:30 p.m.

WPIX, N.Y.

"Crossroads for the Metropolis" is a series of five shows produced by WPIX and the Regional Plan Assn., an organization in the New York area that has researched the "metropolitan explosion" with an aim toward being prepared for living in 1985.

Opener dealt with job market, it's expansion potential against the growing population and the geographical problems of local industry that are already creating severe headaches in transportation etc.

Rutgers prexy Dr. Mason W. Gross hosts the series, and in the opener he proved an excellent spokesman in his delivery and projection in general suggested he could readily segue from the academic scene to an on-air news job if he so desired. With him were William Shore of the Regional Plan Assn., a man with an obvious zeal for his group's objectives, and Jack Morris, a public relations man who, with wife and family, is being used in the series as a typical area family for visualization of current and future problems in met area living.

Woven into the panel-style discussion between the trio were numerous location shots (including aerial) which did a great deal to sustain interest and clarify conversational points. There were nighttime freeway and bridge shots, showing the flow to and from the city (an industry and population centres have moved in both directions), that were apparently rolled in natural light and that would enhance an Antonioni film.

For the five shows, every other Tuesday at 8:30 p.m., the Regional Plan Assn. has organized several study groups throughout the area. They'll watch, then hold discussions of their own aided by printed materials from RPA. *Bill*

THE INVINCIBLE MR. DORRACH

(Glenmont Hall of Fame)

With Trevor Howard, Greer Gar-

son, Eric Berry, Nicholas Bitt-

ell, Hurd Hatfield, Geoffrey

Keen, Kate Reid

Producer-Director: George Schae-

fer

Writer: James Lee

20 Min., Thurs., 8:30 p.m.

HALLMARK CARS

NBC-TV, from N.Y. (color, tape)

(Fodor, Cone & Briding)

Once again, Hallmark Cards came up with another gut-edged and star-lined production for its Easter-timed special. Although the dramatic structure of "The Invincible Mr. Dorraeh" was somewhat thin and the historical details a bit shaky, it was nonetheless an entertaining, and occasionally sparkling 20 minutes of above-par television fare.

James Lee's original teleplay preferred to float along with a breezy display of wit rather than dig very deeply into its characterization. As a result, Dorraeh emerged less as a three-dimensional historical figure than as a Parliamentary wheeler who could not resist an epigram. Neither could the script resist a good line and several sequences were framed just to highlight a bright saying. Sample: a doctor diagnosing Dorraeh's illness says "It's serious, but not critical." Dorraeh replies: "Nonsense. I'm never serious but always critical." Even if artificial, such gems are not a frequent occurrence on TV.

Through a series of vignettes, the show sketched in Dorraeh's career from his MP beginning to his emergence as Prime Minister and eventually retirement as Lord Beaconsfield. Interpolated amidst the imperial politicking were glimpses of Dorraeh's domestic relations with his wife. Here the tone of perfect understanding and unflinched marital bliss lapsed into sickly sentimentality. Dorraeh's relationship with Queen Victoria was similarly portrayed without real persuasiveness.

In the central role, Trevor Howard turned in a highly skillful performance that achieved a consistency of style through the episodic character of the script. Howard was particularly effective in handling the succession of sharp phrases with an understated polish. Greer Garson, as his wife, played with her customary gracious style even in the torment of a fatal illness. As the Queen, Kate Reid also managed to suggest the human qualities behind the regal facade. Eric Berry, as Sir Robert Peel; Geoffrey Keen, as Gladstone; Hurd Hatfield, as Bismarck; and Frederick Warlock, as Lord Derby, headed the excellent roster of supporting players. Gladstone and Sir Robert Peel, incidentally, with extraordinary roughness were treated in this script's replay of British 19th Century politics.

Production values were top-notch throughout, particularly in its staging of the Parliamentary sequences. George Schaefer's direction was marked by an unburied, even-tempered pace that accented both the script's literacy and its dramatic weaknesses. *Herm.*

CHANNEL 10 REPORTS

("A Lesson of Love")

Writer-Producer: Yarn Dorsey

Director: Stan Vinkle

20 Min., Wed., 8:30 p.m.

WBNB-TV, Columbus, (film)

The story of an experiment in education in Columbus public schools, involving enrollment of blind students along with other children, was told in this heart-tugging program. It was a credit to the experienced Channel 10 televisual team.

Show focused on experiences of six-year-old Naomi Woods, one of the 14 blind children taught at Glenmont Elementary School. Comment by Naomi and her mother highlighted the report. The child lost her sight through a cancer operation. Naomi and her sightless classmates were shown in and out of school and stressed the idea that the Glenmont school provides a more normal environment for learning than the state's school for the blind.

The blind children take the same subjects and participate in the same extra-curricular activities and same physical education program as normal students.

Stan Vinkle's lensing was superior and the writing and production of Tom Dorsey was of high order. Wayne Byers supplied the commentary in clear style. *Faye.*

Foreign TV Reviews

On Page 26

BASEBALL '68

With Joe Garagiola, others

Producer: Robert Northfield

Director: Henry Caryl, Walter Kra-

vitz, Jim Mitchell

Writer: Northfield

20 Min., Fri., 8:20 p.m.

HARTFORD INSURANCE

NBC-TV, from New York

(McCann-Mersbach)

Former major league catcher Joe Garagiola, who last season was specially noted for his expert play-by-play performances and as a witty guest on TV's chatter stanzas, is emerging as the game's broadcast spokesman of the '60s. NBC-TV's "Baseball '68," a bright and hop half hour, did a lot to further his growing rep.

First of all, with his intelligent humor, Garagiola manages to remove that aboriginal tone from player interviews which has made athletes the mark of pariahs for years. In the neg, he pulled off provocative quips with the likes of Willie Mays, Casey Stengel, Stan Musial and special windup guest Joe DiMaggio—and he had manager Borde Tebbetts in a down-right philosophical frame of response. As regards baseball's perennial popularity, Tebbetts mused, "I guess, Joe, it's because boys are men and men are boys."

Other highlights, ripped off in crisply edited segs, include memorable highlights from actual games; some archival footage featuring a trio from the old St. Louis Gas House Gang in one of those "pepper" games; and a visit to the baseball Hall of Fame.

Directors Walter Kravetz and Jim Mitchell filmed segs in Florida and Arizona spring camps. Robert Northfield's script would have appealed to viewers aside from hard baseball fans, and was nicely suited to Garagiola's singular style. Whole piece was exceptionally scored in a small circus-band style, again nicely matched to the light mood of the show. *Bill.*

SPECIAL REPORT: MEXICO

With Frank Reynolds, others

Producer-Writer: Reynolds

Director: Phil Smith

20 Min., Thurs., 10:15 p.m.

FIRST FEDERAL SAVINGS

WBBM-TV, Chicago (film)

Frank Reynolds is a local TV newsmen with network qualifications; he's authoritative, well-spoken, photogenic, believable and well-prepared. Several times a year he's given the opportunity to make like more than a reader of the news, and the results are nearly always highly rewarding. His two-part filmed report on the current political and economic climate in Mexico classifies as one of his outstanding efforts. Few local stations anywhere can boast programs of such big league calibre.

Reynolds' reports, telecast in prime time in successive weeks on WBBM-TV, were insightful and skillfully put together. Although the first installment had less photographic interest than the second, it was probably the more illuminating of the two, making its point implicitly, but trenchantly. Part I consisted largely of two interviews, one with Carlos Fuentes, a political writer and anti-capitalist; the other with Alfred Nieto, a Mexican free-enterpriser swimming in riches.

The former told of how the Mexican revolution created a bourgeois class that lost interest in the plight of the poorer people and created an economy for themselves alone. He warned that unless the government straightened out the imbalance of economic development between the cities and rural areas there would probably be violent explosion in Mexico in about four years.

The Nieto interview followed immediately and seemed to confirm everything Fuentes had said. The Mexican businessman had no conscience for the fact that there was a 30% overproduction in about last year in a country where more than half the population wore sandals or goss barefoot, seemed not to care that 80% of the population was outside the money economy, and told proudly of knowing more cities in the U.S. than in his own country. Against the previous interview, with its warnings, Nieto's indifference was infuriating—the effect that Reynolds obviously hoped to achieve.

Part II pointedly illustrated the difference between urban living in the industrialized cities of Mexico and the almost primitive way of life of the rural folk. This was more a camera tour of the country than Part I, concentrating in a large extent on the aridness of the countryside and chimering in a dramatic study in contrasts of the haves and have-nots. In the era of Castro, there are films that deserve wide exposure. *Les.*

THE BATTERED CHILD

With Tom Finn

Co-producer: Tom Finn

Writer: Finn

Director: Finn

20 Min., Wed., 8 p.m.

NATIONWIDE INSURANCE

KDKA-TV, Pittsburgh (film)

Tom Finn again laid bare a so-

cial cancer and dared the public to

do something about it. The sub-

ject of child abuse was done re-

cently on a Ben Casey show, is

now subject of a series in the

Pittsburgh Press and had a radio

outing on KQV here and the prob-

lem has existed since, as Finn

pointed out, parents crippled their

children to make them better

beggars.

But here Finn's words and Charley Boyle's pictures made it appear like something new, and they presented the problem in such a frightening manner that anyone watching the show had to sit down right away and write a letter to his legislator.

There were 311 cases of child neglect and abuse in the county last year. It was shown the worst offender could get off by paying a small fine at the alderman's office. He showed a hospital official who said that there were 50 cases in his hospital alone and that in 80% of the cases the children were under 6.

Using his stern prosecutor tactics with top public officials, Finn discussed the problem with his "what are you going to do about it" attitude. He had the district attorney, director of public safety, state senators and many doctors on to discuss these adults whose only claim to parenthood was biologic. *LK.*

A DAY BEYOND TOMORROW

With Dave Moore, others

Producer-Writer: Jim Donley

Director: Clarence Anderson

20 Min., Wed., 7 p.m.

WCCO-TV, Minneapolis, (tape)

As skillful commentator Dave

Moore pointed out during this latest documentary, "A Day Beyond

Tomorrow," in the series being

produced by WCCO-TV, CBS af-

filiate here, the subject with which

it dealt, cancer, is not a pleasant

one.

Once more the series timeliness had an irony. This isn't so much because the fight against cancer occupies more of the spotlight than ever, but for the reason it went on the air just before the start of National Cancer Crusade month and the annual fund raising campaign. It served a good purpose in enlightening dieters about the disease, showing cancer's devastating effects in a home and revealing the research progress toward finding causes and cures of the malignancy and ways to arrest it.

A considerable portion of the documentary centered upon a family in which a three-year old daughter is an incurable leukemia sufferer, revealing her at play and showing how her parents are affected. It was human interest in abundance, deeply rooting and dramatic.

There was no lack of action as the camera took viewers behind the scenes where U of Minnesota hospitals tests were being made in the battle against the disease, where patients were seen being administered various serums and where researchers explained details of the present battle. The audience also was brought into various meetings such as those of the Cancer Society, volunteer workers in the fight and cancer surgery survivors.

In this series' predecessor, staffer Jim Donley has demonstrated excellent talents as producer and writer and this show was no exception. Flaudits should go to director Clarence Miller and cameraman Bob Sjoholm. *Rees.*

NEW GAMNET EXCS

Portland, Me., April 9.

Eugene W. Wilkin, general manager of WGAN-TV, was elected a vice-president of the Guy Cannet Broadcasting Services in charge of the television division. Donald S. Moeller, assistant general manager, was upped to replace Wilkin.

Francis H. Farnum Jr., general manager of the radio division of Cannet Broadcasting Services, was re-elected a vice president. Farnum has been with WGAN since its inception in 1958. Both Wilkin and Moeller came to WGAN-TV last July from WPRO, Providence, R.I., where they were sales executives.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Arthur Hill Hayes, CBS Radio proxy, back at his desk after a month's vacation tour of the Far East. . . CBS-TV has inked for a 90-minute special of the famous Royal Ballet, recently filmed in London's Covent Garden. Deal was negotiated with British Home Entertainment, Ltd. . . An ABC Films Alumni Association was formed at the recent MAB Chicago meet. Association includes George Blumenthal, John Barry, Pat Ruddy, Al Ruddy, Don Johnson, Don Knepper, Joseph Green and Bill Clark. . . Arthur Godfrey will host the annual awards luncheon tomorrow (Thurs.) at the Brand Name Foundation at the Americana Hotel at which 114 retailers will be honored. . . Carousal Films will distribute the 16 m. "CBS Reports: Storm Over the Supreme Court" in the non-theatrical, non-TV market. . . David Schuchman of CBS News will receive the "Human Relations Award" of the Metal Products Division of the "60 Anti-Defamation League Appeal Wednesday (10) at the Waldorf-Astoria. . . Fifteenth annual Alfred P. Sloan Radio-TV Awards for Highway Safety will be given out May 21 at a Waldorf Astoria dinner. . . Murray Bennett, director of merchandising and licensing for CBS Films, will be the featured speaker at the Hollywood Advertising Club luncheon Monday (13). His topic will be "The Importance of Creative Merchandising." . . Bob Wood of CBS-TV still relations off in Florida Keys Friday (19). . . Nancy Kuba, featured in CBS-TV's "Beverly Hills-90210," to be mistress of ceremonies at homecoming celebration of her Alma Mater, Florida State U., next November. . . CBS music director Alfredo Antonini back from concert appearances with Tampa, Fla. Philharmonic. . . Bruno Barre Jr., associate producer of CBS-TV's "To Tell the Truth," back in action following convalescence after auto accident injuries. . . Oscar Katz, CBS-TV v.p. of program administration, back from Coast. . . Ann Harding set for guest shot on "Armstrong Circle Theatre" tonight (Wed.). . . CBS personnel director Robert Kishelstein and Bob Probst of Needham, Louis & Probst have coauthored a new song, "New Sweet It Is," which is to be published by Camelot Music. Title was inspired by Jackie Gleason's sign-on line on his CBS-TV series.

New York FM outlet WNCN is presenting a new 13-week series featuring interviews with concert and dance artists and painters, "Profiles," with Martin Baruch as hostess (she's a former member of the New York City Ballet and cohost with the Met). . . Martin Waldman, TV account supervisor at Young & Rubicam, addressed the recent conference of the United Presbyterian Church's division of radio & TV under auspices of the Academy of Television Arts & Sciences. . . Broadcast membership in Associated Press was up to a record 2,300 radio and TV stations in '68, says the news service's general manager Wes Gallagher in his annual report.

Superiorist Chris Schuchman will be principal speaker at Williams College, May 12, honoring college's athletes. . . Bill Brown, director of WABC-TV's "The Big News," takes off on a one-month vacation to recuperate from the 114 days of continuous work during the newspaper strike. . . With the "American Landmark" show on NBC-TV April 21, Jacques Beland will have written the scores of 16 of these shows. . . WCBZ Jack Sterling back fulltime on his regular daily broadcast schedule after recovering from major surgery. . . Jean-Paul Vignone, French radio-TV singer, is in the U.S. to learn how musical comedies are put together. . . WCBZ Bob Maxwell buying a home in Wilton, Conn. . . Vice President Lyndon B. Johnson lunched ABC Radio-sponsored Edward P. Morgan essay contest for channeling "proper development of American youth." . . Florence Ball, of the TV production department of Richard K. Mannoff Inc., off to the British West Indies. . . InterTel tape facilities being used by NBC-TV's "Today" show on its swing through Europe April 24-26. . . WNEW Radio's William B. Williams to London to host a "Music Spectacular" segment with Ted Heath's orchestra, the first time the show has been recorded abroad. . . Fred Robbins interviews Peter O'Toole, Sarah Miles, Edward G. Robinson, Hayley Mills and Peter Sellers on his "Assignment Hollywood" show this week. . . Lancer Books tying up with ABC-TV to promote a novel, "Combat," based on the web's wartime series. . . John Smith, ABC News diplomatic correspondent, in Boston's Massachusetts General Hospital after an operation for a detached retina. Bill Shadel has been covering the State Dept. in Scott's absence.

Maddy Branta, longtime VARIETY correspondent covering the Memphis beat, in Gotham last week. Among his sidelines is public relations work on behalf of the liquor industry and he was presented with a plaque from the Ed Gibbs Newsletter, a liquor biz trade paper, praising his work as "the best individual performance for public relations in the nation."

Leonard Kantor has scripted "A Damsel Deadly Bores," which tapes April 26 for NBC-TV's DuPont series; Lauren Bacall and Walter Matthau will front the suspense. . . Bill Bana, who did the Ed Sullivan show on Sunday over CBS-TV, is staying in town to do p.a.s. and press interviews in behalf of his program next season on NBC-TV. . . David Brinkley's "Journal" co-producer Stuart Scheuberg pulled into town a few days ago, in transit from shooting he did on Haiti. . . Chet Huntley given a citation by the National Tuberculosis Assn. for working in the org's behalf. . . Martin E. Stone becomes a veeep at the QXR Network and, as such, will manage all phases of the audio's 43-station network operations. . . Edward Vana, lately an NBC producer-director, will be veeep of Bob Bonshuk's new TV and motion picture production company. . . Joe Julian, now that he's finished narrating several documentaries produced independently by Bob Brew, has been buying himself—first with a stint on "Defenders," then as narrator of a USIA film on Cuba and soon he'll appear in a U.S. Steel-made industrial built around the N. Y. World's Fair. . . Allen Israel named WQXR promotion manager vice E. M. Sanger Jr., who last week became the Times station's first news director. . . Barbara Blumstein, who quit WNBC-TV publicity department last week, was married to banker Marvin Schnert on Friday (3). . . Television model agent Bill Weintraub shifted a few days ago from Sutton agency to Backfield Studios, which specializes in fashion photography. . . Robert Richardson has been named head of creative services for Van Praag Productions.

IN HOLLYWOOD . . .

Stewart Adler's KYLA and Pepal teamed up to give Hollywood (2 Vine) its first animated news strip atop one of the tallest buildings. It cost \$200,000 to build and erect. . . Richard Boone picked his 10 reportery players for the new anthology series on NBC-TV. They are Robert Blake, Lloyd Bachner, Lance Brown, Jane Harding, Bethel Leslie, Barry Morgan, Jeannette Nelson, Fred Ramey, Warren Stevens and Gay Stockwell. . . Frank Warren, who used to head up Novell Broadcasters Assn., named KFAC sales manager. . . Crowell-Collier moved Earl Holliman from Hollywood to Frisco as program director of KFWB. He took with him dookeys Bobby Dale and Ray Shurell. . . Jack Wells, out of Baltimore and Washington, joined KABC's "conversation" staff to host the "Open Line" strip. . . Chick Heston, who has been recording radio shows for 20 years and still at it, has hit on what he calls "the new magic" of radio. By the use of four to six microphones he is able to produce what he calls "dimensional stereophonic drama." . . Jay Rogers, one of the few gals who gets acting jobs in westerns, back on the track after being derailed by a smashup. . . George Burns will do the running comedy narration on Dorothy Frazier's "Mind Over" (Continued on page 46)

Japan Breaking Ground On \$55-Mil. Post Hub

Tokyo, April 9.

Construction is slated to start this month on the new NHK Broadcasting Centre at a cost exceeding \$55,000,000. The hub of the government web will be built at Washington Heights, a U.S. military housing area now being evacuated, and is expected to be in service in time for next year's Olympic Games.

The main building will be 15 stories high, making it the tallest in Japan, which construction has hitherto been limited to 10 floors because of the danger of earthquakes. The building will contain 33 studios, 23 for TV and 10 for radio.

NBC Lets ABC-TV Have 'Amos Burke,' Takes Star Layout

Hollywood, April 9.

NBC has called off its legal eagles and decided to let ABC-TV have "Amos Burke" free and clear of legal entanglements. It was reported by a network spokesman. The star-studded substitute show offered by Four Star was said to have been more appealing to the web than the Gene Barry starrer, which was sold to the rival network.

When Four Star yanked "Burke" from the Dick Powell show schedule after the script had been submitted and approved by NBC, a demand was made on the supplier to honor the commitment. This was refused by Tom McDermott, Four Star proxy, who said he was told by the company's attorney to stand his ground and that NBC "didn't have a leg to stand on" legally.

Understood that when Mort Werner, NBC's program veeep, was here earlier this week en route to Japan he advised against injunctive proceedings and, "anyway, I like the other show better." Other show, "Last of the Private Eyes," which winds up the Powell series April 30, will have the starring roster of Robert Cummings, William Bendix, Victor Buono, MacDonald Carey, Linda Christian, Jeanne Crain, J. C. Flippin, William Lundigan, Janis Paige, Eddie Anderson (Rochester), Arnold Stang and Keenan Wynn.

"Burke" was to have spun off the Powell show as a pilot but ABC's Tom Moore moved in with an order before it could get on the air.

FTC Orders Motorola To Curb Ad Claims

Washington, April 9.

Motorola Inc. was ordered by a Federal Trade Commission hearing examiner to deflate the puffery on its radio and TV sets. Examiner Maurice Bush also told Motorola to "clearly and conspicuously disclose" when its products or parts are foreign made. Examiner's order may be reviewed by the full Commission.

Bush pressed 15 of the 17 charges of false and misleading advertising alleged in the original FTC complaint of March 23, 1962.

Sue Ralph Bellamy For Breach of Contract

Los Angeles, April 9.

Ralph Bellamy is accused of breaching an oral contract to appear in a pilot and later to star in a teleseries, in a Superior Court suit filed by TV producers James A. Book, Alan Woods and John Kneubuhl who are asking for \$202,500 damages.

Plaintiffs claimed they conceived a format for a one-hour TV show and their pact with Bellamy was entered into last Nov. 18. On Dec. 20, however, he charged Bellamy breached contract, which would have allowed them to share in profits with actor on a 50-50 basis.

Providence, R.I. — Lee Richford made general manager of WHIM by coowners Richard D. Buckley and John B. Jaeger, former operators of WNEK Radio in N. Y. For three years Richford was WPRO's regional sales manager.

Agency Researchers Loyally Defend Nielsen Conferees in Hour of Trouble —On Other Madison Ave. Fronts

By BILL GRIELEY

London Agencies

London Press Exchange is running a test campaign to prove which medium has the greater impact—TV or press ads—for the sale of cars. The tryout on behalf of Ford. . . Dorlands Advertising Ltd. is putting itself on the market as a public company. . . Charles F. Higham Ltd. and Mark Fawdry Ltd. are linking up, continuing as separate units but working in complete association. . . Rothmans have appointed two agencies to handle two new cigaret brands—Greenlys Ltd. for the Rothman's King Size Filter and Freeman, Mather & Milne Ltd. for Consulate Menthol. . . David Pollard, an American ad exec and former lecturer in advertising at NY University, has been appointed copy director of Samson Clark Co. Ltd. He will also have special responsibility for an increasing number of American and Common Market accounts. . . Candy manufacturers J. S. Fry and Sons Ltd. appoint additional agency, Kenyon & Eckhardt Ltd. to work on special development projects in the sweets field.

Get-Rich-Quick Yarns The Latest Peg on Which To Hang TV in Wash.

Washington, April 9.

A new connection between television and juvenile delinquency was drawn by the staff director of the Senate Juvenile Delinquency subcommittee.

While touching on the old theme of TV violence, Carl Perian said the medium may be causing juve frustration by offering the illusion of easy wealth and luxury. When the lower class youth can't get "television's middle class life at the flick of a dial," his frustration may lead to violence, Perian continued.

He took the emotional appeal tack to get around the more familiar pitch that violent TV shows cause juvenile delinquency. It was this topic that produced the searing probe by the Juvenile Delinquency subcommittee headed by Sen. Thomas Dodd (D-Conn.).

Perian quoted the argument of his subcommittee's detractors who said normal children can distinguish between factual and fictional TV programs.

If people are influenced by the fiction of TV advertisements, why shouldn't they be affected by fictional shows, Perian asked.

He answered his question saying it was "hard to gauge a direct influence of television violence upon children."

The pressure on juves to reach the middle class projected by TV can induce escape through violence or narcotics, he said.

CBS-TV's NCAA SKED NOW OVER 75% SRO

NCAA's football schedule on CBS-TV now is more than 75% sold out, with five sponsors lined up for the sports events. Sponsor lineup includes Consolidated Cigar, Texaco, Institute of Life Insurance, Nurseries and Firestone.

In the new biz department for next season, R. J. Reynolds has joined Ralston Purina in sponsoring the Glynn Johns starrer "Careful My Love," Wednesday at 8:30 p.m.

'Bell' Sets Directors

Charlie Andrews, Burt Shevelove and Dan Lounsbury will alternate producing next season's "Bell Telephone Hour" on NBC-TV. They'll report to exec producer Barry Wood, who also inked two directors, Sid Smith and Clark Jones.

Only Andrews is new to the Bell series, which will go into an alternate Tuesday-at-10 slot in '68-'69. Wood has also rehired Peter Doherty as scenic designer.

It will be no surprise to observers that a survey of Madison Ave.'s TV execs shows them to have a sort of professional empathy for their partner in the numbers game, A. C. Nielsen Sr., whose firm has taken some bumps in Oren Harris' "Ratings Scandals of '63," just closed on the D. C. circuit.

With the apology, "It's the only store in town," the agency men go on to defend the ratings. There's only pointing up deficiencies our researchers are only too aware of already. . . Nielsen's own execs have bungled in getting across certain points. . . Committee's giving these guys an unfairly hard time—if you're looking for trouble, you can always find it in something that isn't exact etc., etc.

Many of the season's more stunning disclosures involving everything from alleged fraud to such intrigue as stolen naps disclosing "a gold mine" of info on sample locations, were shrugged off as local or radio problems and relatively unimportant.

But despite the "What scandals?" response, the mess has clearly set the execs to thinking. Some suggest that the emphasis on Nielsen as the big patsy will see ANB emerging as a real competitor, with two strong services working to the benefit of all. Others predict the rolling of many heads at the Chi headquarters of Nielsen. Also predicted is Nielsen's approaching the agencies for a large increase, as the service has already announced to stations a 50% increase, or "we quit."

Execs are split on the future of an all-industry, non-profit rating system, supported by all and controlled by none, which has been proposed through the years and is now up for fresh conjecture because of the hearings. One skeptic says such a service will never work, because if it networks do it, the advertisers will squawk and vice-versa, and if all are involved, it'll wind up in a brawl.

Another says let the networks do it and foot the bill, the w.r. mags do for their industry's circulation audit system ABC. His logic is that since the networks, with government sanction, have taken over almost total control of time and programming—and are making a fortune—they should have the responsibility of providing a service—and not a one-for-one but an all-for-one service.

Popsicle Pops Up On ABC-TV's 'Discovery'; Shulton Buys Cochran

Joe Lowe Corp. for its Popsicles, is returning to network television for the first time in six years with a buy into ABC-TV's daytime "Discovery" series starting May 17. Biz was placed through Gardner Advertising.

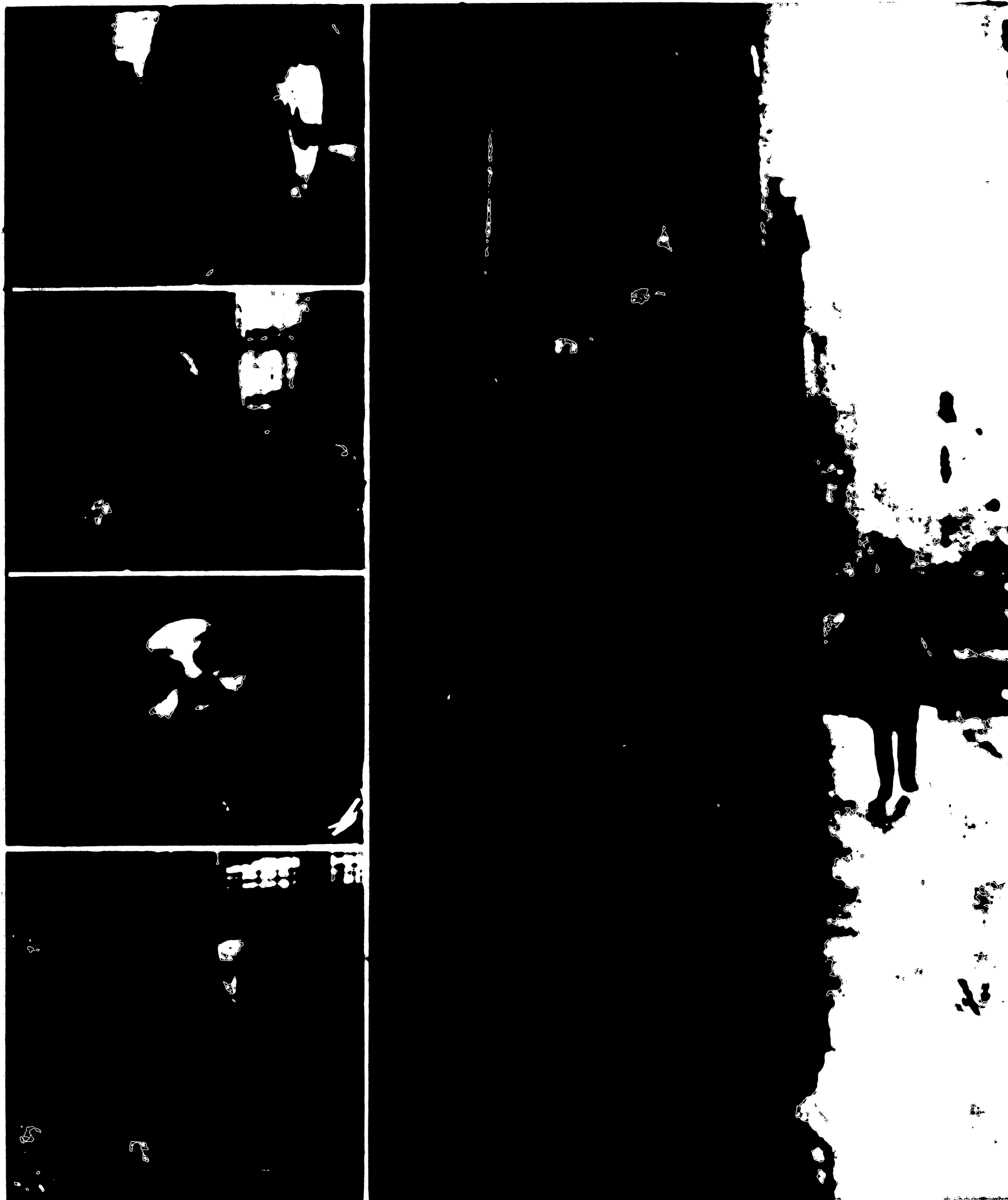
Yale Roe, director of ABC-TV's daytime sales, pointed out that the plugs will not be selling product in the usual manner. Instead the Popsicle commercials will pitch safety habits to the youngsters and invite them to join the Popsicle Safety Club.

In another current ABC-TV buy, Shulton has moved into the "Ron Cochran With The News" show from April 1 through Sept. 1. It's the company's first buy into TV news to plug its deodorant line. Wesley Associates is the agency.

General Mills, meantime, has picked up its option on ABC-TV's Saturday afternoon "My Friend Flicka" series for another 26 weeks through September, through Dancer-Fitzgerald-Sample.

Houston—Don LeBlanc has been named new program director of KODA in a new organizational lineup. Other changes include Tom Overton to post of day news director, Mel Pennington, head of promotion, Bob Maxmuder is local sales manager, and Gene Arnold is coming in from Waco to join the staff of the outlet.





But Who Spies on the Spies?

...the television viewer, of course.

At least, he will be a few months from now, when NBC-TV launches a unique drama series called "Espionage." It's one of the many distinguished offerings on our top-quality fall schedule.

The original, full-hour "Espionage" dramas will

be based on the real-life experiences of undercover specialists from countries all over the world.

But each script will explore the motivations and inner conflicts of these special agents as zealously as it explores their actual adventures.

What makes us so sure of "Espionage's" calibre and appeal is that its executive producer—Herbert Brodtkin—simply wouldn't fool with anything



second-rate. In the course of a proud television career, he's helped guide the destinies of such worthy series as "The Defenders," "Playhouse 90" and "Studio One." Now his "Espionage" shapes up as one of the most absorbing treats the nation's viewers have ever experienced. Which is one of many reasons we consider the approaching schedule the finest in our history.

For it's a diversified roster that boasts not only such established favorites as "Dr. Kildare" and "Hazel" but brand-new attractions like Bob Hope's weekly, full-hour shows and Imogene Coca's eagerly-awaited comedy series, "Grindl." Yes, there's a fresh kind of entertainment magic in store for all NBC-TV viewers this Autumn. Naturally.

Look to NBC for the best combination of news, information and entertainment.

Journalistic Jackets Back to Normal; NBC Picks Up Out-of-Towner Tabs

For the first time in five years NBC Press is tramping out-of-town TV editors into New York for a round of interviews with network performers and executives.

In addition to the money NBC-TV will be spending, what makes this an interesting piece of information is that the last time anything resembling the forthcoming junketing was implemented there was the year before the quiz scandals.

Some 30 columnists, in the country's top 34 markets, were invited by veep Bud Ruess' press boys to hit the big town. The web has no figures but it is estimated that it'll cost easily \$25,000 to take care of them if they all accept.

In the old days, NBC used to import the entire batch of editors at one time. This, however, led to mass interviews, which some reporters and columnists found less than totally satisfying. Now, Ruess' No. 2 man, Mike Munro, has mapped out a four-city junket. Beginning next Sunday (14) night, the first of the four groups will arrive in New York and after checking in at the Hotel Americana will be the guests at the first of four Sabbath evening cocktail parties hosted by "Tonight" emcee Johnny Carson.

The practice of luring columnists to New York or Hollywood, at network expense, fell off because of the quiz scandals, in the wake of which all forms of network "free-loading" became suspect. But by 1963, it has been said, NBC merely got out of the habit—and stayed out—until this spring.

Involved in the complicated logistics will be a series of luncheons hosted by NBC-TV sponsors next season. Furthermore, the first week, Ray Charles, Mink, Hallmark and Bill Telephane will host luncheons for the visiting press. There'll be interviews by small groups of reporters (quab-

ably no more than five or six to a meeting, if that many). The Ruess-Munro plan calls also for importing the frontiers of some of the upcoming Hollywood-made series for '68-'69. First week, Richard Boone and Bill Dugan will be in N.Y. Second week, it'll be Larry Hryden (and the three girls who front with him in the new "Lois Girls") and Dean Jagger, co-star of "Mr. Novak." Third week Gary Lockwood of "The Longest Day" and Jagger and Hryden are on tap, and so on.

Besides the Hollywood-type interviews in N.Y., NBC Press has lined up some 50 producers, directors, TV executives, actors, and even regularly from N.Y. The newspapermen who've accepted so far (in excess of 30, it is said) were asked to take their choice from the long list.

NBC Press is expected to be in for four hectic weeks of courtship, but the hope is that the junkets will lead to several thousand yards of column inches in the next several weeks.

'Gee'

Continued from page 28

pictures made for another interesting bit but somebody pointed in selecting the "Mating on the Beach" footage. An exchange of glances between the "Mating" principals might have been more effective on the little TV screen, rather than the show of a big sailing ship which demands big screen and color. This is only a minor complaint, of course.

Shirner wrote the film with a well-known, perhaps today, crash about leaving picture making to picture makers, and not business and boards of directors. Producer & Gamble and Ellington of Star-Lee commercials were quoted conservatively and not hard to take.

Shirner's New Policy

Hollywood, April 9. Herb Shirner, who parlayed a harmonica and drill bit into a small fortune, has another combination going for him. Off his five one-minute commercials for DuPont he hopes to spin a pilot.

It's called "Home Town Is Yours" and on the pitch he leads into the cell with his heavy observations. He'll put the five segments together and peddle it as a pilot for a comedy series.

Werner on NBC's Fall Lineup: We Dig It the Most

Hollywood, April 9.

"We're facing next season with the strongest lineup of shows in our history and prospects were never brighter now that we've looked in and know where we're going." This was the optimistic view of Mervyn Werner, programming vice president of NBC-TV.

"Our schedule will have something for everybody, an achievement of the ability of programming provided by Frank Robert Elmsner," declared Werner. "Our eye won't be in one basket and we won't rely on any one type of program, such as comedy and games to compete with networks that specialize in such rating-chasers. Never before has NBC diversified its programming to such an extent, with a strong emphasis on news and sports of a topical nature. We were never in better shape for a new season."

Werner flew to Japan for a few weeks of rest and observation. He is accompanied by his wife, the former Martha Williams, sometime top radio writer, said Werner, "we're going to drive through Japan to find out why other tourists don't."

6 Fellows Mix 'Nootonomy'

Continued from page 28

of signatures on a strongly-worded statement indicating our feelings."

He said that telegrams were sent to ABC and other execs asking why Seeger and The Weavers were not appearing in the series. Recipients included Ben Melnick, ABC programming exec; ABC-Put chairman Leonard H. Goldenson, an exec at Ashley-Stainer, the show's producers; and producer Dick Levine. A copy also went to the FCC.

ABC passed the buck to Levine in a wordy reply, stating he is producer would have to be responsible for any statements. FCC answered the committee, stating only that they had been advised of the telegram to ABC officials and the web's reply to the committee.

Levine answered, with a phone call to Fair. But when Fair wired for confirmation of Levine's statements made over the phone, the producer refused to put them in writing, the chairman says. Line of the show's producers has been that Seeger was turned down on his "artistic merit" rather than his (and the Weavers') personal political beliefs. Fair says, "We aren't taking that bait."

Some time, programming execs of all three networks and trade press reps have been invited to a screening of a half hour show Seeger recently did for the Canadian Broadcasting Co. Titled, "Two Links in a Chain," the show on the life of suffering Reddie (Ludlow) Luthmer is narrated by Seeger. Screening is slated for tomorrow (Thurs.) at 3 p.m. in the Preview Studios at 1600 Broadway. Seeger hopes to produce the show to one of the networks.

While in the last year, The Weavers have had appearance troubles with all three networks, the group last week was invited to and played a farewell party for the U.S. Navy. Following an appearance at Fort Hall, the ship-ers performed for the ship's party

of the USS Antietam at the request of ship's officers.

FCC Stance

Agrees the recently renewed discussion of the rejection of certain entertainers by television programs, the American Civil Liberties Union wrote protestingly to the Federal Communications Commission. Reply: (1) the FCC may spell out the laterday position in such cases.

FCC declared, in effect, that neither blacklisting nor the application of a political test as a precondition of employment was involved. Rather "because of the nature of the cold war and the Communist Party" the practice of inquiring into possible CP membership of performers is "not inconsistent with the public interest."

ACLU was particularly concerned as to the Pete Seeger and Weavers being banned from "Nootonomy."

WAIT, Ch, to Answer NLRB 'Unfair' Charge

Chicago, April 9.

Chicago radio station WAIT will stand trial April 10 before the National Labor Relations Board to answer allegations that it violated its contract with National Assn. of Broadcast Employees & Technicians when it was purchased last fall by Maurice Rosenfeld and a syndicate. NLRB issued an unfair labor practice against the station charging the company with laying off employees without regard to seniority, discharging them without severance pay and scheduling a 36-hour work week.

Rosenfeld, who is also proxy of WFMJ on the FM band, has been trying to merge the technical operations of the two stations, but ran into difficulty because WAIT is in NABET's jurisdiction and WFMJ is IBEW's.

Class of Service
This is a 1st class
telegram. It is delivered
within 15 minutes of the
proper time.

WESTERN UNION

TELEGRAM

IN U.S. GOVERNMENT SERVICE

RECEIVED
APR 10 1968
12:45 PM
NEW YORK

NEW YORK NY 1 1240P EST=

TED CORDAY, IRMA PHILLIPS,

AS THE WORLD TURNS=

A DEEP BOW TO THE WRITERS CAST AND PRODUCTION
STAFF OF "AS THE WORLD TURNS" AS IT STARTS ITS
EIGHTH CONSECUTIVE YEAR ON CBS TELEVISION NETWORK.
CONGRATULATIONS ARE ALSO DUE YOUR CONSISTENT
RANKING AS THE NATIONS MOST POPULAR DAYTIME
TELEVISION BROADCAST.

HAPPY BIRTHDAY -

WILLIAM S PALEY=

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'Int'l Showtime' Finds O'seas Talent Over-Savvy to All Payoff Angles

It's NBC-TV's "International Showtime," but to exec producer Gil Cates it sometimes seems more like "International Shilltime."

If Europe has a common market, you wouldn't know it from the misadventures of an American tv producer—"I missed World War II by six years," says Cates, "but when we go into a European town and start setting up, I imagine this must be what the war was like."

Back from an o'neer swing on production (for the '65-'66 season) that covered Paris, Lille, Munich, Antwerp, Budapest and other European centers, Cates says there are a couple of state-of-the-art myths that should be cleared up: (1) that you can do it cheaper in Europe; and (2) that European talent is at all naive about the asking price.

In France especially, he says, "they charge like there's no tomorrow," and "you're a sitting duck" when you send out for the local craftsman who can build you a couple of camera platforms—"the French can do it for \$10,000."

Says the hyperbole, the producer draws this comparison: a camera stand in Lille, France, cost \$400, while a similar platform in Iron Curtain Budapest was built for \$80. But then, "The Ashley-Stelmer of Budapest is the Hungarian government. Think of it, 100% commission." And the circus shooting done in the Hungarian city cost more than three shows shot in Munich would cost, says Cates.

"Showtimes" crew of 10 with two six-and-a-half-ton trucks of video, sound, lighting and camera equipment went into Hungary with armed guards atop the vehicles, which had Cates wondering whether they were guarding the Hungarians against the Americans or vice-versa. No steps were allowed from the border into Budapest. But, then again, for efficiency and pride in their connection with the production, the Hungarians were among the best the show encountered. Then again, the roads were so bad that "Showtime" had to shell out \$4,000 for a repair job on the portable generator for lights—the latter, incidentally, being the biggest problem for a traveling tv production, says Cates.

As for the talent fees, the producer says the circus folk are plenty hip to American standards—if they haven't played the States in these international times, they have an agent who is savvy, and if there's still any doubt, the agent has a phone and connections in New York.

"International Showtime," which is brought in for between \$50,000 and \$100,000 a season, could avoid a lot of the problems and financial woes, says Cates, by shooting a clutch of shows in, say, England, where there are plenty of crews, skaters, vocalists and what have you sets to work from and settled facilities. But, he says, the real flavor of the production comes from its movement, and that's the way he and producers Joe Cates (his brother) and Larry White went it, despite heavy per diem tabs for crew ("we're not Cleopatra") and fierce production pressures.

As a final aside, Cates notes that the old circus folk have a special diligence, experience, and above all, a pride that makes them a joy to work with in comparison to the talents operating under recently established productions.

Armer Exits Debut

Hollywood, April 9. Producer Alan A. Armer has exited Debut Studios after three years with the telefilmery.

His most recent assignment was on the studio's "The Untouchables" series, which has wound production, and is not returning next season.



Tom Moore

Continued from page 37

about the \$25,000,000 in sales made during the past few weeks (see separate story).

Moore's Top Team

Moore's top team comprises Jules Bernathan (administration); Ed Sherick (sales); Danny Melnick (programming). He himself had Sherick's present job as v.p. in charge of sales when he joined the network in October '54. When in March '57 Jim Aubrey quit his programming job at ABC to go to CBS, Moore moved into that post, and with the departure of Treyz in March '62 Moore got the nod as his successor, but retaining his vicepreship.

It became evident some time back that Goldenson was in Moore's corner when the latter's revolutionary program overhaul and checkboarding of holdover entries for next season, with its accompanying \$3,000,000 for pilot development, won top echelon endorsement. It was an expensive gamble, representing some \$70,000,000 in annual outlay for new programming, keyed to Moore's conviction that the ultimate payoff (for his (or any) network lies in the product; that only with a display of courage in achieving

new concepts and not compromising can ABC come off the floor and move into an era of greater expectations.

He's fully convinced—backed by the affiliate responses to the preview of '63-'64—that out of the new season will come a reasonable number of successes, so that, come '64-'65, ABC will have established a bigger base of returning shows that will invite happy Nielsen and happier sponsors.

And with this in mind he's devoting the next several months (along with Melnick) to concentrated activity in getting top quality out of the long list of new shows locked into the new schedule. He's determined that his stars will fully complement his stripes.

BBC-TV'S 3-WAY DRAMA GROUP SPLIT

London, April 9.

BBC television is still to find somebody to take over as head of its plays in the recent reorganization of its tv Drama Group into three—series, serials and plays.

The Corporation has just announced that Elwyn Jones is the new Head of Series, and Donald Wilson the Head of Serials. Three departmental toppers will work directly under Sydney Newman, who at the New Year became head of BBC's tv Drama Group. His deputy over the whole range of the Group's activities will be Norman Rutherford.

Part of the tv script department at the BBC will now be transferred to Drama Group and absorbed in its production units.

Minn. Broadcasters Dig In to Stem State Bill to Curb Cigarette Blurbs

St. Paul, April 9.

The state senate general legislation committee has adopted an enforcement provision for the bill being considered by it to halt in Minnesota use of people's pictures in television, newspaper and billboard advertising of cigarettes. The amendment's purpose is to put teeth into the measure.

At a hearing the committee tacked onto the bill the amendment prohibiting wh'salers from distributing cigarettes of a brand advertised in the objectionable way. This would cut off their sale in Minnesota.

Video and newspaper interests oppose the bill and their representatives appeared at the hearing to speak out against it.

The measure's proponents made known that their particular aim is at the tv commercials and newspaper ads showing prominent athletes indulging in cigarette smoking and lauding certain brands. This allegedly exerts a harmful influence on young people, they charged.

As now amended, the bill would make it a misdemeanor for wholesalers to sell cigarettes after notice has been served on them by county attorneys that complaints have been lodged against the particular brand.

Sherman Headley, Minnesota Broadcasters Assn. president, a hearing witness, told the committee that the proposed law would

create special problems for Minnesota tv stations because it would necessitate cutting out commercials occurring in the middle of network programs. This would be difficult and expensive, he said.

Representatives of the Minneapolis daily Star and Minnesota Newspaper Association called the bill "unfair and unenforceable." They charged it "discriminates against local media by making them revise national advertising."

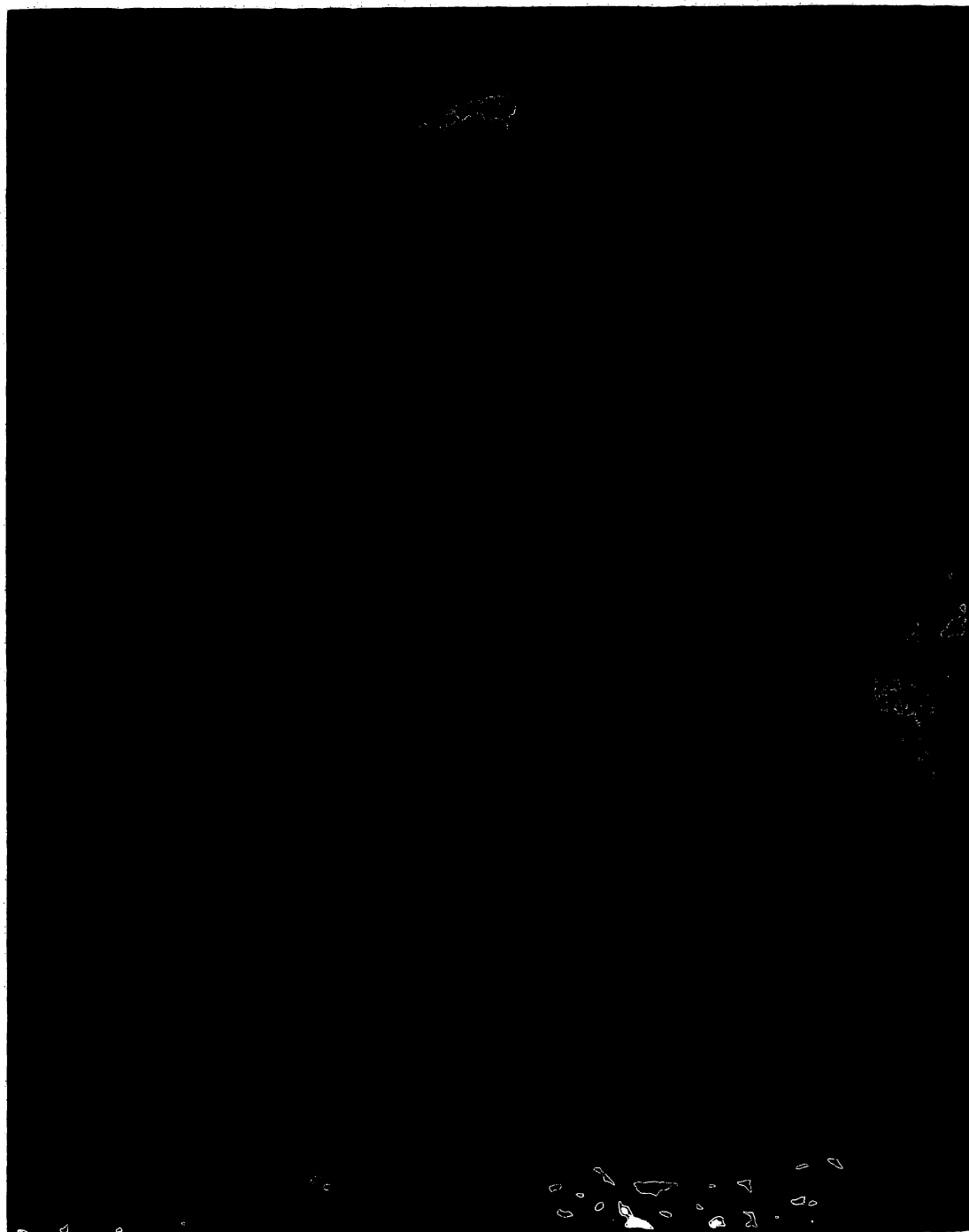
"Our main objective is to eliminate cigarette advertising appeals aimed at encouraging young people to smoke," said Sen. Paul Thuest of St. Paul, a co-author. "Sometime you tv and newspaper people will have to come to grips with this sort of advertising. Responsible people don't want cigarette ads aimed at the teenagers."

Another committee member cited the use of Paul Hornung, Green Bay pro football star, by one cigarette firm.

"If young men interested in athletics see him smoking cigarettes in tv commercials aren't they likely to think it's all right for them to do likewise?" asked Sen. Thuest.

Radio cigarette commercials aren't included in the bill yet, but committee members indicated an amendment will be considered to prohibit personal cigarette testimonials on that advertising medium, too.

For Consideration by Members of the Television Academy . . .



"CALL ME DODIE" GUNSMOKE

September 22, 1962

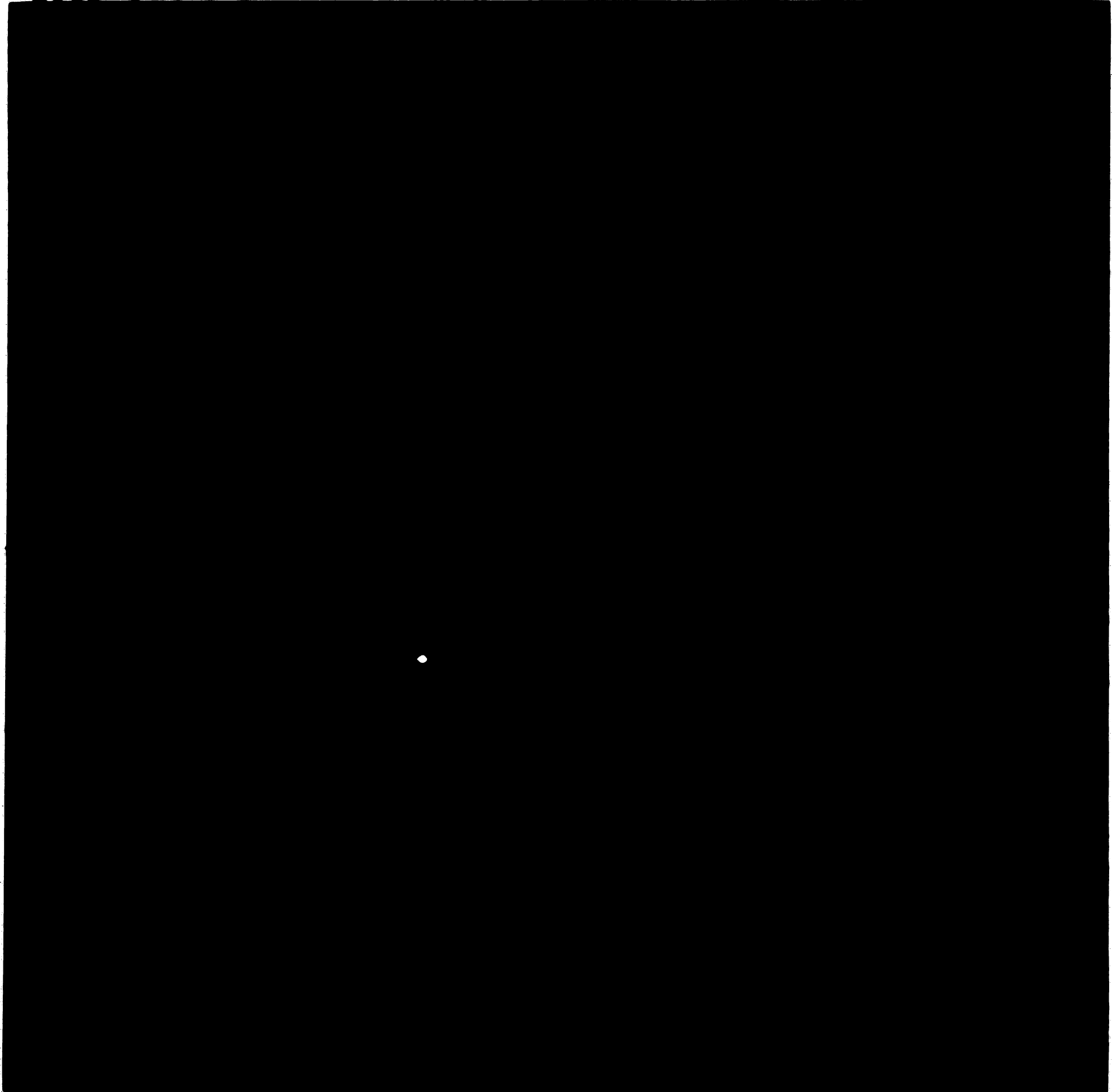
Directed by HARRY HARRIS
Written by KATHLEEN WTE

Category #12

ACTRESS
SINGLE PERFORMANCE
LEAD

KATHY NOLAN

**A FACE ONLY
MILLIONS OF SCIENCE FICTION
FANS COULD LOVE**





He (or it) is the surprise guest in one episode of "The Outer Limits."

This not-so-down-to-earth science fiction series takes viewers into hour long probes of outer space and into new areas of imaginative entertainment.

Each week, another suspenseful drama.

Each week, another big name guest star. Cliff Robertson, who got the J. E. K. role in "PT-109", stars in one episode, (along with the friend in our photo).

"The Outer Limits" was created by Leslie Stevens, and is produced by Joseph Stefano, whose credits include writing "Psycho."

The show premieres this fall on ABC Television—along with no less than 12 other new shows.

Innovations, new faces and formats, new ideas—all with one thing in common. Entertainment.

Fresh programming that attracts the younger, larger families we, and you, both want to reach.

**"THE OUTER LIMITS" ONE OF THE BIG
NEW SHOWS ON ABC THIS FALL** 

THE ASSOCIATED-REDIFFUSION COMPANY

ASSOCIATED-REDIFFUSION



'Americanization' of German Television Stirring Wrath of Reich Nationalists

Frankfurt, April 9.

Latest problem to beset the West German television is a demand from the country's third largest political party, the Free Democratic Party (Free Democrats) that the television stations "stop the Americanization of the television shows."

The Free Democrats, who evidently can't think of anything else to attack, are protesting against recent German television programs that have an "American theme" and against all the American films playing on the little sets.

Recent internal production made in West Germany starred Van Johnson and Rita Moreno in an international show. In fact, it was designed and produced for initial programming in Germany and then further sales in other lands. Most of the critics were charmed to see Van Johnson handling and speaking, and to see Rita Moreno going along with the critics. But not the Free Democrats.

"This was done mainly with American text," went a harsh note of official protest to the local television outlet.

Even Germany's largest mass-circulation newspaper, "Bild," joined in the clamor, claiming that this excellent show "was done mainly for the foreign viewers employed in Germany."

Current jobs going the rounds refer to the German television as "foreign office for helping the foreigners" (because of the many American, French and Italian programs they offer); it's commented that "the reporters are no longer going to refer to German television" and someone asked if the monthly fee for television set ownership in Germany "is going to have to be paid in dollars instead of German marks."

They are demanding more German shows, German music, German entertainment.

Monarchs Antenna Falls

Monrovia, April 9. KLEH's 300-foot antenna tower collapsed into a vacant area alongside the transmitter building, knocking the suburban station off the air for about 15 hours.

Collapse was blamed on wind-induced failure of a temporary cable that had been rigged up pending repairs to an insulator that had been broken in an earlier windstorm.

The Real McCoy?

Denver, April 9.

Television's impact on society was underscored in a recent real-life drama in a Denver District Courtroom.

William A. Robertson, deputy district attorney, was starting to qualify the 12 jurors in a lacy case. Addressing the panel, he said: "You know this is not 'Perry Mason' or 'The Defenders' or even 'Mr. District Attorney'."

Then, without so much as a glimpse of what he really meant, Robertson announced: "This is the Real McCoy."

The judge, a TV-watcher from way back, relied on a brow, but not so much as a double escaped from the judge or jurors.

Radio Review

LET IT BE SAID

With Prof. Walter J. Miller, Producer-Director; Gary Streeding, Writer; Miller, 10:00 p.m., 10:00 p.m., WNBC, N.Y.

Try to imagine a college professor, specializing in the English language, going on the radio and saying, "providing" for period and "showing" for story, "using" for using and "using" for using. Last Monday (25) it happened. In did other interesting things on WNBC Radio, where the professor introduced a new local series called "Let It Be Said."

Since he was hired to teach there, W. J. U. obviously considers Prof. Walter J. Miller an expert on his language. But perhaps his specialty is the written word. His spoken word redounded of regionalisms and impediments and his delivery was artificial and dramatic, as if he were hawking to first graders. These audible distractions made it hard for a listener to consider the content, which vaguely seemed intelligent and liberal.

WNBC Radio, which after all these years should know something about the spoken word, lapsed out here.

Art.

ABC's 'Close-Up' on Vatican Debates Series in Color, Heavy Religious Advance

ABC-TV's special projects division, the documentary arm of the web, has been getting a strong religious ride out of its Easter Sunday (14) "Bell & Howell Close-Up" series devoted to the Vatican. Hour-long show, which is the first "Close-Up" in color, is a traveling through Vatican City which will show the artistic and operational aspects of the historic Catholic center. ABC cameras were permitted into places never before filmed.

As part of the advance promotion, ABC-TV has been screening it before the highest dignitaries of the Catholic Church in America in all the key cities. It reportedly has no theological message but Pope John XXIII will deliver a brief closing message to U.S. Catholics. ABC now chief Jim Hingerty arranged for screenings of the show at the Vatican several weeks ago.

As a result of the strong push given the show, the Easter "Close-Up" will have the biggest lineup of stations for this series with 120 clearing. John E. Seccombe is one producer and writer of the show; Helen Jean Rogers produced and Mark Webster directed.

Half-Hr. Dramas In Fast Fadeout From Web Scene

Hollywood, April 9.

Half-hour dramatic shows, once a tower of strength in tv, virtually disappeared next season, a victim of the overwhelming trend to 60-minute series. Of the 26 half-hour series for next season, 25 are comedies; two are dramatic.

"Twilight Zone," returning to its original half-hour form, and "Lone Star" are the sole survivors of a trend which once dominated tv, with such earlier-day hits as "Dragnet" and "Four Star Playhouse."

Although out of half-hour series are, obviously, much higher network executives and production company tappers are convinced the 60-min. show is the best for a dramatic series. Reasons of series such as "Perry Mason," "The Defenders," "Ben Casey," "Mr. Ed," and "Bonanza" substantiate this belief.

Trend away from the half-hour dramatic has been on for some time, but was never more strikingly illustrated than in the buying for next season plus during this season. Two half-hour dramatic series, "GE True" and "The Lloyd Bridges Show," were shelved. Also departing are "The Ballroom" and "Have Gun—Will Travel."

TV ones are so concerned with the 60-min. length that they have even expanded some of the half-hour vehicles to the hour, and successfully, as in the instance of "Gunsmoke" and "The Alfred Hitchcock Show." It's even been done in the case of a live comedy show, "The Red Skelton Show," which has held up very well when stretched to the hour form.

New "Wagon Train" is being expanded from 60 to 90 minutes, but cases don't see any particular trend in this direction as yet. There will be two other 60-min. series next season, "The Virginian" and "Arrest and Trial."

TV Followups

Continued from page 11

of the title, which is okay as a concept, but it takes more talent to make it theatre.

More.

Festival of the Performing Arts

The one-hour cutting by Zero Mostel on the "Festival of the Performing Arts" (WNEW-TV, N.Y., 9 p.m. Tuesday) provided an opportunity to see the actor-comedian as a complete performer. Mostel used to be a staple in the New York clubs where his many and often humorous, together with a companion for little people, made him an unusual entertainer. These attributes have not left him, despite the fact that it's been years since he set foot on a club floor.

Mostel is a deflator of pompousness, and not one to adhere to customs and traditions. It's this may quality that made him one of the more liberal depictions of the current scene.

Mostel's routine had an informal air. Together with his pianist, Samuel Mostelovsky, he held the stage with comradely, comedy, and serious expression. He fitted between light and heavy bits with deftness and he passed himself admirably to show many facets of his thought art. It's this quest of completeness that sometimes gives him a diffuse character. There were some bits of his magnanimous "From the Cradle to the Grave" that lost the audience, but inasmuch as there is such strength in his performance he had the means of holding onto his hold-on. This huge, shaggy, impenetrable looking man is indeed an artist with strength and delivery. Perhaps this wasn't one of his best thought-out routines, but he did indicate some of his excellent grasp of concepts and the economy of his range.

Joe.

The Eleventh Hour

Excellent acting by all the principals marked a generally depressing "Eleventh Hour" episode about a family as average as J. Paul Getty, Angela Lansbury, Martin Balsam, Tuesday Weld, Ray Thomsen and Don Grady contributed masterful performances as members of the family clan. Thomsen, in his first important role, was a stand-in as one potent sequence in which he

revealed an inner struggle as he broke a way from his dominating mother.

Grady as the youngest of the clan played the role of a weirdo and he was sent to a psychiatrist for help. The psychiatrist rightly figured there's more to it than meets the eye, and he applied family therapy on the group. During these sessions the outwardly happy family began to crumble all, and as it turned out the young kid who integrated it all was about the sanest one of the clan. Ruth was suffering from some kind of complex, and all dominated by mama. Jerry De Ruvo's script was a searing, emotional wallop as it stripped the inner feelings from each of the family. It added up to powerful, if morbid drama.

Direction by Robert Gist was excellent.

Dale.

The Jack Benton Show

Approaching the year-and-a-half mark, their 30-minute even-the-beard early morning (9 a.m.-10:30 a.m.) entry on WLW-C, Columbus, Ohio, entry has outlasted itself with control Ohio viewers and has added new talent, gimmicks, contests and stunts to keep things varied and lively.

Benton began the show Oct. 28, 1961. His gift, easy-to-take personality got the show off to a quick start and he is the part that wears well and is suitably geared to his audience. In the year-plus run he has acquired his own "Mrs. Miller" in the person of Rose Smith, who is a regular in the studio audience.

Recently, Benton has been dropping up interviews with names, including actor Ed Begley and the current Miss America, Jacqueline Hager of Sandusky, Ohio. The Grandmother's Bell Team of Columbus, captained by Mrs. Gertrude Hartman, staged a happy drill on a recent show.

Benton's band leader, Al Washburn, a song writer off camera, collaborated with Ben Finkel, theatre editor of the Columbus Citizen-Journal, in a new tune, "While Stephanie Sleeps" sung on the show by the regular show vocalist, Joanne Cummins. Stan Robinson is Benton's importable Hugh Downs.

Page.

Squawks At License Fees

Continued from page 17

hardship involved. Broadcasting should want to hear its fair share of it.

Bartley Opposes Fee

Commissioner Robert Bartley, who went on record as opposing the fee on the grounds that the broadcaster "pays" for his license in serving the public interest, felt the delegates ought to know that the FCC wouldn't be getting the money but that it would go into the general treasury. Commissioner Hays submitted that the fee first proposed were scaled down considerably, and he wanted broadcasters to understand that the charge had the character of a "lifting fee" rather than of an assessment.

Hays also answered the question as to whether stations should pay a fee to operate in the public interest, in this manner: "Stations operate in the private interest, as private enterprises, in a manner that would serve the public interest. I get no conflict or inconsistency there. It is to be a reasonable lifting fee to help you get your license more quickly."

He pointed out that there would be some exceptions for the off-air band but noted that for all others, even educational tv, the license was a personal privilege. In answer to the charge of taxation without representation, Commissioner Frederick Ford answered that it was Congress that determined that there should be license fees, not the FCC. He said that Congress would just as soon the Commission charge enough to repay all costs but that the FCC decided to recover only a portion of its deficit. Ford said, to assure broadcasters that the fee scale would be fixed at a nominal level, "I'm going to propose that we take the fee to Congress and have them put it into law."

Called to elaborate on the statement in his annual NAB address that he would have a law requir-

ing all broadcasters to subscribe to the Industry Code, Hays said that the "bad apple" in broadcasting must either be required to join NAB and follow the Code or bring down upon the whole industry direct legislation. "Lawyers have a Bar Assn.," he said, to illustrate a precedent.

On the FCC proposal to limit commercial time, one broadcaster asked about political messages. Commissioner E. William Henry said, "We should give suggestions such as this. There will have to be exceptions spelled out in our proposal before it becomes law."

To the question "Is there such a thing as a bad commercial?" Commissioner Robert E. Lee cracked: "If I'm asking during the program and the commercial makes me up, this deserves investigation."

Rating Scandals

Continued from page 18

money, in his opinion, but of poor taste.

The CBS-TV exec acknowledged that talent might be caught in this rating situation, where the acknowledged margin of error might spell the death of a show. He forecast the networks using other than Nielsen rating services to augment their rating data, as an interim arrangement. He also forecast that the American Research Foundation, an organization devoted to research, might be called in to look at the situation and make recommendations. Finally, he saw the possibility of an all-industry rating service. Of course, when the heat's off, even quarters sensitive to public relations at CBS-TV might alter their opinion.

It's interesting to note at this point that the trade ads of the three networks don't mention rat-

**IF YOU MAKE IT FOR A DIME . . .
SELL IT FOR A DOLLAR
AND IT'S HABIT FORMING**

. . . then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's first TV station, KSTP-TV serves and sells a market which includes \$10,000 TV homes and over \$5 Billion in spendable income.

KSTP
television **5**

100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

TOP-RATED SYNDICATED SHOW IN THE MEMPHIS MARKET!

"JUNGLE JIM"

Starring
JOHNNY WEINMULLER

30 ARE RATING*

WISC-TV, SATURDAY, 12:30 - 1:00 P.M.

Marketed Exclusively by

SCREEN GEMS, INC.

* JAN. 4-9, 1968

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LANDMARK STUDIOS at 8622 West Washington Boulevard, Culver City, is one-quarter mile from new Santa Monica Freeway



From The Production Centre

Continued from page 39

Marriage" if Jack Webb turns the camera on him. . . . Perry LaBarre, who will produce the Benny Kane hours, is seeking up everything the comic ever did on film, tape or in the concert halls. "Only then will we know which direction the show will take." But, of one thing he is certain. It won't have a set format. . . . Bob Koenig, formerly in Warner Bros. tv story department, has been signed by Classic Films as story editor of its "The Richard Boone Show," to be telecast on NBC-TV next season. Bob Koenig is producer of the anthology series which runs May 15 at Metro. . . . Art Wallace as head writer of Platoon Productions' "The Nurses," and shied to N. Y. over the weekend to assume his chores. . . . William Fung signed as producer of MGM-TV's "Mr. Novak" series. . . . Stanley Mann was signed by Revue studios as producer of several segments of "Arrest and Trial," its 90-min series airing on ABC-TV next season. . . . Producer Andre Baham has ended CBS-TV following termination of his contract.

IN CHICAGO . . .

Adman Bob Perry authored the original teleplay, "Great Rock of Ages Loan Co.," which will be WBBM-TV's "Reporters Workshop" entry this Saturday (13) with Sidney Brooks, Mark Gaudin and Ann Gaudin featured. . . . Bud and Jim Stewart of WBBM's "More's Geraldine" recording an EP of numbers they do on the show for commercial sale. . . . Bob Feltner, ex-American Medical Assn. tv-radio office, doing broadcast publicity for the International Trade Fair. . . . Buick Dealers Assn. has purchased one-third of WGN Radio's Cuba broadcasts. . . . Edmund C. Bunker, proxy of Radio Advertising Bureau, addressed the CHI Broadcast Advertising Club luncheon yesterday (Tues.). . . . WBBM station manager Bob Leman received an award from the Chicago Committee on Alcoholism for a major contribution to developing greater understanding of the problem. . . . News Broadcast is underwriting 26 weeks of sports broadcasts on WYMT, and Tribune Federal Savings, a sponsor on the station since 1957, has renewed for another three years. . . . Lee Phillips' "Friendship Show" on WBBM-TV has been tapped for the CBS-owned stations' public affairs program exchange this spring. . . . Bob Lowenthal is the "Continental" voice on the new Budweiser blurt, an outcome of the station's sponsorship of his documentary on Warsaw, "A Walk Through the Curtain." . . . WBBM launching an hour-long special on "Children's Television Around the World" this Saturday for the national Academy of TV Arts & Sciences.

IN LONDON . . .

Granada has introduced a new chain of hour-long Hitchcock thrillers late Thursday nights. . . . Gunter Rothman appointed program controller of Telefe Buenos Aires, succeeding Michael Barry. . . . Ray Castle has a Palladium road show on ATV April 21 and due Marcombe & Wino start a new 13 segment comedy show same station June 15. . . . Sir Michael Redgrave does his second play this year for ATV on May 2 when he stars in "Return to the Regiment" by Arden White. . . . Today (April 9) on the same station Anna Mann stars with Richard Keaney and Michael Gwynn in "The Sandcastle" from an Iris Murdoch novel. . . . On Friday (13) BBC-TV airs a 100 minute version by Ronald Miller of C.P. Snow's "The Affair" starring John Clements in the same part he played in the West End for a year. . . . The new adventure show "Sentimental Agent," starring Carole Thompson goes into production on April 21, produced by Harry Fine with Leslie Harris exec producer. The series in the first 13 seg show are under supervision of Ian Stuart Black.

IN WASHINGTON . . .

Paul Henschel takes charge of newly expanded Information Dept. at WTOP radio which will handle advertising and merchandising as well as publicity. . . . Roger Budd slated as anchorman for CBS-TV's "Washington Report," succeeding David Robinson. . . . Washington Daily News humor columnist Dan McLean will have weekend "Lighter Side of the News" on WWDC-AM-FM. . . . CBS and NBC joined up for filming the Tuesday (9) signing of the Winston Churchill honorary U. S. citizenship proclamation by President Kennedy. Delay satellite carried it to England. . . . According to WBC-TV, its cameraman Larry Anderson made first color tv news film of cherry blossoms. . . . WTOP-TV will carry 15 minute pre-game preview before each of its 23 telecasts of Washington Senators daytime baseball games. Dan Donohue and Bill McCann will handle play by play and pre game shows. WTOP also telecast Monday (8) opening day game, a local ceremony of sorts. . . . WWDC will broadcast "waiting times" at local public golf courses. . . . WBC-TV presented Library of Congress video tape of National Symphony Orchestra's United Nations Human Rights Day Concert. . . . WTOP-TV taking a special look at local crime problem on its "Metropolitan News."

IN SAN FRANCISCO . . .

KABL radio and the Prince Symphony Foundation are thinking big: To plug the Foundation's annual Black and White Symphony Ball, KABL's running a "Why I Want to Become a Member of the Jet Set" contest. Winners will be jetted out the morning of April 10, wine and dine at the Four Seasons hotel's theme this year is four seasons, jet back that evening in time for the ball. Party takes place at city's four major hotels, and guests shuttle between on special buses. . . . Dave Palmer, radio-TV creative director of Guild, Benson & Bonfigli, a new rep of the agency, he started in the Bay Area with Broadway theater group, headed Galt's record office from 1955-59. . . . KGOB (Channel 9), which devoted a January weekend to a symposium on women, did an all-day telecast March 20 on "The Physician's Responsibility to the Community," exploring Blue Cross, Government medical programs, etc. . . . Timing was perfect: Two days later came KRON (Channel 4) with the NBC special on British medical medicine. . . . Vanessa Brule Ford's cast of players cut a cake when the show's first anniversary from Prince's KGO-TV rolled around April 1. . . . Bud Chaffin of KTVU (Channel 9) had a busy weekend in

mid-March: From his "People" show on Channel 2 he was seen in a KRON-TV 6 o'clock movie, then as a cop on a KPIX rerun of "San Francisco Beat," then appeared live on KTVU again as staff announcer for a basketball telecast. . . . KGOB and radio KPFA pulled off a sort of simulcast April 1: Channel 9 showed a French film, "Froust Tel Quo Je L'ai Connu," while KPFA broadcast a simultaneous English translation, "Froust As I Know Him." Show was taped by French TV net. . . . KNBR (NBC radio) gets together with the California Highway Patrol and Creditors' Angle National Bank (sponsor) for telecasts of traffic conditions during commute hours. . . . Pan Pacific TV Festival, sponsored by the S. F. Chapter of the Academy of Television Arts and Sciences, opens April 15—first such event held in U. S. Seventeen Pacific Basin nations will be represented in non-competitive showings of typical programming fare.

IN DETROIT . . .

To accommodate expanding operations, CKLW-TV and AM will move its Detroit office from the 23d and 31st floors of the Guardian Building to the 14th floor. . . . Edythe Fern Mahren, WXYZ-TV's "Lady of Charm" whose Saturday morning show: "House of Fashion" is a station feature, was voted one of the Ten Top Women in Detroit. . . . WXYZ is offering a \$1,200 mink stole to the secretary whose boss writes the most original letter telling how different and helpful she is. Contest is in connection with the city's annual "Salute to Women Who Work Work." . . . WJR, the Goodwill Station in Detroit, was presented a 1963 School Bell Award by the Michigan Education Association for excellence in the coverage of education, James H. Quella, vicepres and general manager of the station, accepted in behalf of WJR. . . . WWJ's music director and world-famous pianist, Martha Kottler, will appear in four major concerts next month.

IN PITTSBURGH . . .

Charles Bogle, KDKA TV news cameraman, named winner of the 20th National Picture-of-the-Year Spot News contest sponsored by the National Press Photographers Association for the film he took of a man jumping to his death from top of a bridge last November. . . . Charley King stepped to the job of continuity editor, his place as producer of "Program PM" has been taken by James Shaper. . . . Bob King is now the record librarian on the station, succeeding Bob Whelan who moves over the secretary job with program manager, Jack WBBM. . . . Jane Warner has moved to the job of secretary for the new J.M. Ford Walker. . . . "Divine Mysteries," an examination of the beliefs and ceremonies of the Eastern Orthodox church, will be presented on WIBC on Easter Sunday (14). The special hour-long program, nearly 15 months in preparation, was filmed by Ray Stewart, the station's director of public affairs. Stewart spent a lot of time in Jerusalem to do parts of the film. . . . Stan Scott, d.j. with WETV, Staufferville, was honored at a special dinner by the Junior Chamber of Commerce in that city.

IN MINNEAPOLIS . . .

With Twin Cities interest in pro basketball Los Angeles Lakers, a former Minneapolis club, still high, Lakers proxy Bob Short arranged to have Time-Life's WTCH-TV, only local indie, carry playoff games last week between Lakers and St. Louis. Short was also angling to get the championship series on Twin Cities' video in the event that Lakers won the regional playoff. . . . Indicating hefty pull of all-night radio, CBS affiliate WCCO drew 12,449 responses to a time study promo blitzed on its nightly doozy show, "Hobbes House," hosted by Franklin D. Roosevelt. Replies came from 26 states, District of Columbia, four Canadian provinces and one Mexican area more than 1,800 miles away from the 10,000 watt station. . . . WCCO-TV's "World of Aviation," hosted by former WCCO staffer Sherm Rosen, observed its 10th anniversary (7). Believed to be the only tv show in the nation devoted exclusively to promotion of flying, program has had the same sponsors, North Central Airlines and Gopher Aviation, for last seven years. . . . KSTP sales rep Mary Benson in Florida on vacation. . . . Robert Wallander, on WCCO's engineering staff for 20 years, named chief engineer succeeding late Kenneth L. Seabow.

IN PHILADELPHIA . . .

Gilbert Seltzer, dean of the University of Pennsylvania's Annenberg School of Communications, elected to membership in the National Institute of Arts and Letters. He was named to the institute's department of letters. . . . WCAU news selected as one of three stations in the country to receive the AP Radio Television plaque for outstanding cooperation in the exchange of news in 1962. . . . William F. Sherry, formerly an account exec with KYW and WBCV, appointed local sales manager at WBBM. . . . Bob Bachman, former national sales manager at WCAU, has moved to CBS spot sales in Chicago. . . . Ned Portman, formerly with WLSW-TV, Miami, joins WIP filling spot vacated by doozy Marty O'Brien, now with WHEW, N.Y. . . . WCAU-TV received over 1,000 calls from viewers requesting income tax info during its Sunday "Is It Deductible?" session. . . . Ellen Miller's daughter, Andrea, making her musical debut in a little theatre revue, "Ken Gaudin's Gaudin of 1963," at the Uptown East, for a run of five weekends. . . . Ivan Stankovitch and Paul Altman, WFL-TV newsmen, moving to join ABC-TV news staff. . . . Sunny Roberts, who has been commuting between college and pro basketball telecasts in the north and Saturday telecasts from Galtman Park, Pa., winds up winter season April 20. Roberts then takes on weekly telecast of races at Jersey's Garden State and Monmouth tracks over 20 stations, along with six station daily radio broadcast of movie.

IN PORTLAND, MAINE . . .

Art Curry, WGAN radio personality, anchors station for WTTT, Amherst, Mass., where he'll be program director. . . . Johnny Baker named PD for WLOS, replacing Jim Black. . . . Now that the FCC has approved Channel 7 for commercial use in Bangor, two groups are vying for the license. One group, Downeast Broadcasting is headed by Louis Gorman Jr., while the second group Cape Broadcasting is headed by Ed Stone. Both have extensive radio holdings in the state. . . . Roger Wood moves from WFOB to WLOS. . . . Mike Norton, WGAN-AM-TV sports director, also calling radio time. . . . Gene Wilkins, WGAN-AM-TV general manager, back from a Bermuda vacation.

REAL ESTATE

80 CPW

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only slightly
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to the
theatre!

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Penthouses and Terrace Suites available • Garage in building • Carpeted public halls • Oak floors in all rooms and closets • Kitchen floors of stain resistant Vinyl Adhesive • Dishwasher for each apartment • Closets before, most apartments have a large walk-in closet.

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Cash financing from \$500
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Available: Four office units or two office units with. 200 West 57th Street (opposite Carnegie Hall).
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FURNISHED APARTMENT
FOR RENT
45 St., bet. Park & Madison, New York
Cheapest 7 am. 3 bath apt. Super 2
kitchen, room, day, 2 bedrooms
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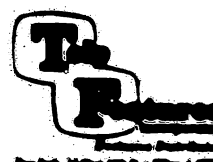


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CARTOONS

"Just Great"

WITI-TV
MILWAUKEE, WISC.



Produced in Hollywood, U.S.A.

KDKA-TV's Live Legit

Pittsburgh, April 9.
"Angel Street" will be presented live by KDKA-TV April 26, under full sponsorship of the Stoney Brewing Co. This will be the first live telecast of a complete legit show to be produced by a local station.

1650 BROADWAY
The Best Known
Address in the
Entertainment World
Cor. 51st Street, N. Y.
Plaza 7-4400

Britain's New Tune-Smith Generation Ending Yanks' Domination of Charts

London, April 9.

A new generation of young tune-smiths who are supplying youthful disk buyers with their most appealing numbers has given Britain's music and disk business its biggest sales in 15 years. For the first time since the war Yank tunes and stars are not automatically dominating either the charts or local air time.

Even Elvis Presley himself is finding it more and more difficult to get the kind of impact on British hits that he makes on those in the U. S. or the rest of the world. For four weeks now his "One Broken Heart For Sale" has been fighting to get into the top half of the charts. Three weeks ago it swept up one place to No. 12.

AM through the same period Britain's Top 20 has looked like a benefit bill for local talent. And the odd thing is that, for the first time in almost a generation, not only are the performers home-grown but so are their musical vehicles. More and more of them are writing and performing only that kind of material which is suitable to their particular style.

So today Cliff Richard, The Shadows, Billy Fury, The Beatles, Frank Field, Joe Brown, et al, make hay in the lush pastures of the Top 10, while established names like Connie Francis, Presley, Nat King Cole and Brenda Lee have to struggle.

The answer is much more simple than at first it appears. For in two decades of studying American styles, talent selection and grooming routines, coupled with trial and error absorption of American orchestration techniques, Britain is now able to produce its own singers who can make the same sort of sounds as the Bobby Vees, Duane Eddy and the Crickets. And every time, when the talent is equal, everybody prefers the home boy.

In the field today there are young writers like Tony Hatch who is quite likely to be Britain's pop king within the next 18 months. He's just finished a couple of numbers for Petula Clark and, under contract to Wallick Music, is churning tunes for various Pye recording artists.

There are also Jimmy Jacques and Pat Ryan, responsible for giving Adam Faith the distinctive snap which makes him a Top 10 candidate almost every time he cuts a disk.

Another is Mike Hawley who authored the tunes that took Helen Shapiro into her top status of today. There's a promising future awaiting Linda Martin's Gordon Mills, who at the drop of a chief retitled out four ditty for staging actor Joe Conrad in variable in the hour-long segment of the new ABC-TV drama show "The Human Jungle" in which he was featured on Saturday (8).

PP&M to Kick Off First Annual Monterey Folk Feet; Weavers Also Set

San Francisco, April 9.

First annual Monterey Folk Festival, being put together by Jimmy Lyons, who is general manager of Jam Fests there, has set most of the stars for the May 17-19 event.

Peter, Paul & Mary are leadoff Friday night attraction, with the Weavers on the Saturday night show. Whether there will be a Sunday mixer has not been revealed; the Limestones turned it down because of a conflict, and no other name has been booked for it yet.

A Saturday afternoon "house-party" will be directed by folk and bluesinger Barbara Dane, and sometime Sunday a gospel session will include Besse Griffin and the Gospel Pearls, the Andrews Sisters of Berkeley (who sang at a Jam Fest two or three seasons ago), the Rev. Overstreet and his Boys, and others.

Folk stars booked for various spots on the program include Bob Dylan (making his Coast debut), the Greenbriar Boys, the New Lost City Ramblers, Mance Lipscomb, Besse Jones and the Sea Island Dancers, with others yet to be named.

UA's MERRY PRICE TO HIGH AS SALES CHIEF

Arnold Merin, president of MGM Records, has once again tapped the roster of United Artists Records to fill a key slot in his diskery setup. A few years ago he brought over Andy Miele from UA to helm his sales division and last week he tapped UA's Merry Price to replace Miele in the berth of director of sales, marketing and merchandising.

Price, who moved over to MGM Monday (8), will report directly to Merin on the sales, marketing and merchandising activities of the eight labels handled by the diskery: MGM, Verve, Cub, Ava, Verve, Ramrod, Parlo and Charter. He'll supervise the sales activities of Sol Greenberg, Vic Chirumshole and Leonie Schorr.

For the past two years, Price had been national sales manager at UA. Before that, he was v.p. in charge of sales at Mercury Records for 14 years.

Art Talmadge, president of UA, has not yet decided who'll fill the Price vacancy.

L.A. Court Tosses Out Sinatra Disk Complaint vs. EMI

Los Angeles, April 9.

Frank Sinatra's Supreme Records received another setback last week in its antitrust suit against Capitol Records Inc., Capitol Records Distributing Corp. and Electric & Musical Industries (EMI).

The latest reversal in the \$1,000,000 action came when Federal Judge E. Avery Crary dismissed the suit against EMI, Cap's parent company, on grounds of improper venue and lack of jurisdiction. Judge Crary upheld EMI's contention that it did not do business in California. The court further ruled that the English firm was not lawfully served.

In another ruling last fall, the court upheld the motion of CRI and CEDC that they were not subject to suit by Supreme under Section 3 of the Robinson-Patman Act based upon alleged sales at unreasonably low prices. That allegation was one of four counts which originally constituted Supreme's complaint.

The suit filed by Sinatra's attorneys last July, charged that the defendants were attempting to create a monopoly in violation of Federal antitrust statutes.

After the suit was filed, Glenn E. Wallick, then Cap's president and now chairman of the board, categorically denied all charges. He added that "our attorneys have carefully examined every allegation and it is their belief that not one is legally sound."

Sinatra's complaint was filed 10 days after Cap's distributing arm launched a special sales campaign on the Capitol catalog of 21 albums. The program, in effect during July, offered one free Sinatra album for each one purchased.

BRITISH DISK SALES DIPPED 7% IN JAN.

London, April 9.

Disk sales both in Britain and abroad took a dive in the immediate post-Christmas period this year, according to figures just released by the Board of Trade here. In January makers sold records valued at \$4,646,000 which was 7% less than the same month in the previous year.

Exports plunged by more than 25% and sales at home dipped 4%. Surprisingly, while the number of disks pressed was slightly less this January than the previous year, the drop was confined to 45 rpm EPs (which fell by 3%). Obsolete 78's increased in production as did LPs which rose 7% in output compared to the same month in 1947.

British Disk Best Sellers

London, April 9.

Foot Tapper ... Shadows (Columbia)
Summer Holiday ... Richard (Columbia)
Like Never Been Gone ... Fury (Decca)
From a Jack to a King ... Miller (London)
Charmaine ... Bechet (Decca)
How Do You Do It ... Gerry & (Columbia) Pacemakers
What Love Will Do ... Brown (Parlophone)
Please Please Me ... Beatles (Parlophone)
Rhythm of the Rails ... Casados (Warner)
Island of Dreams Springfield (Philips)

Muzak Merges Into Wrather Corp.

Muzak Corp., a wholly owned subsidiary of the Wrather Corp. since June, 1931, has been merged into the parent company and will hereafter be known as Muzak—a division of the Wrather Corp.

Muzak, which supplies programmed background music to commercial and industrial establishments in the U. S. and abroad, was acquired by Jack Wrather and a group of associates in December, 1937. In '31, the Wrather Corp. went public, and all of the stock of Muzak was transferred to the Wrather Corp. in exchange for Wrather Corp. stock.

Wrather said that no changes in Muzak's operations are contemplated at this time and all of Muzak's officers and personnel will continue in their present capacity. The merger was made, he said, for the purpose of enabling the Wrather Corp. to undertake long-range planning for further improvement of Muzak's operations.

Muzak, which has over 200 franchise distributors throughout the U.S. and several foreign countries, began operations 27 years ago. It operates generally through independent franchise holders. Wrather Corp. also owns Disneyland Hotel, tv and motion picture properties, Steppen Marine, Inc., custom yacht builders, and approximately 50% of the A. C. Gilbert Co., toy manufacturers.

Los Sims Drops Wall St., Back to Tin Pan Alley

Lester Sims is returning to the music biz after spending the past year as a stock broker. With no specific deals yet set, he resigned his Wall St. berth recently to take another crack at Tin Pan Alley.

Before moving into the brokerage biz, Sims had been general professional manager at Bourne for five years, and for 15 years preceding that had been with the Big 3.

Kapp Ups March

Nathaniel March has been upped at Kapp Records to the post of treasurer. For the past three-and-a-half years he had been diskery's controller.

Before joining Kapp, March had been controller of The Brass Rail organization.

NARAS Coast Forum Hits Discounting, Overproduction as Key Industry Ills

Hollywood, April 9.

ATCO NABS EUROVISION SONG CONTEST WINNER

The winning song in the Eurovision Song Contest Grand Prix of 1963 will be released on the Atco label in the English version cut by the husband and wife team, Grethe & Jorgen Ingmann. The Danish title is "Dancevise" and the English version is "I Loved You."

Ingmann is also artist & repertoire head of the Metronome label in Denmark. He scored in the U.S. last year with his dishing of "Apache," Electric & Musical Industries (EMI) has already released Ingmann's current prize-winning disk in England. The flip side is "My Little Boy." Atco will use the same coupling for the U.S. release which was set through Claes Dahlgren of Metronome's New York office.

TVers, ASCAP in New Legal Round Over Tune Rates

Another round in the battle for a revised music licensing rate initiated by the All-Industry TV Music License Committee vs. the American Society of Composers, Authors & Publishers will take place today (Wed.) when the broadcast industry brings an appeal on their suit to the U. S. Second Circuit Court of Appeals in N. Y.

In a ruling handed down by Judge Sylvester J. Ryan in N. Y. Federal Court several months ago, it was stated that ASCAP could not be compelled to grant a new license under which fees for use of the Society's music played in future syndicated programs and feature films would be paid not directly by the broadcasters but by the producers of the programs which has been termed "at the source."

The broadcasting committee had appealed Judge Ryan's decision directly to the Supreme Court, which rejected it on jurisdictional grounds but without further explanation.

ASCAP has now moved for dismissal of the broadcasters' appeal on the ground that the committee has no legal right to appeal. The Society contends that since the consent decree governing ASCAP operations is involved, an appeal may be taken only by a party to that decree, which is either the Society or the U.S. Government. The Dept. of Justice also filed against the appeal.

If ASCAP's motion to dismiss is granted, the broadcasters then have several avenues of procedure to follow. These may include a resumption of talks with the Society, a resumption of litigation before Judge Ryan to seek some sort of license not involving "at the source" clearance, a search for some other form of litigation involving source clearance, or a new appeal to the Supreme Court.

Inside Staff—Music

Bandleader Joe Loss has been given a gold disk for a record he made 24 years ago, "Begin the Beguine," with vocal by the late Chick Henderson. The award, made in London, was for selling 100,000 copies of it in Australia, where this figure is counted as equivalent to 200,000 in the U.K.

Sir Joseph Lockwood, EMI chairman, in making the presentation, told Loss that no doubt teenagers who were today swinging to the new sounds he was making with his current band, would be surprised to learn that he had been in the top rank before they were born. "Begin the Beguine," on the old Regal-Zonophone label, was first released in Australia in November, 1923.

The first annual Jean Geiringer Memorial Lecture on international copyright law will be delivered by Guy Aldous, Q.C., authority on British copyright law and litigation, at New York U's School of Law next Friday (10). The lecture, which is free to the public, is sponsored by the School of Law and the Copyright Society of the U.S. Funds for the series were raised by friends of the late Jean Geiringer, author, composer and a veepee of Broadcast Music Inc. at his death last year.

A special dishing of the new version of "Hail To The Chief," cut by Lester Lanin and the Merrill Station Singers, is being picked up by radio stations around the country as a sign-on and or sign-off theme. The tune, which has been used as the President's anthem for about 150 years, was recently given a lyric treatment by Bob Saffer and George Myxels. It's published by Ross Jungnickel.

Overproduction and discount deals were under fire at a forum sponsored by the L. A. chapter of the National Academy of Records Arts & Sciences (NARAS) here last week. The record industry's motto should be "quality up, quantity down" and manufacturers should stop their massive discount programs, 90-day credit extensions, etc. were mentioned as possible solutions to the disk biz's most pressing problems.

In illustrating the immensity of the overproduction problem, Clyde Wallick, head of L. A.'s Music City stores, said his buyer has between 700 and 800 new LPs offered to him each month. Dick Jockey Ira Cook of KMPC said that the disk total in only three months since the first of the year is now 874 singles and 312 albums.

L. A. distributor Al Sherman called for elimination of the deals and special sales programs launched by manufacturers for certain artists and catalogs. Sherman urged "more realistic sales policies on a straight three-day (payment) basis."

Wallick sided with Sherman, saying that manufacturers should take the money they spend in discounts and special deals and put it into a hard-hitting program of consumer advertising and promotion. "Sell phonograph records to the public instead of selling dollars to dealers," Wallick added.

Representing the artists, Stan Kenton said, "The talk of overproduction is ridiculous. It's simply a case of making something that will have enough appeal to people as many of them will buy it. It's not a case of cutting down on releases. It's how to make the records better."

Columbia Records veepee on the Coast Irving Townsend admitted the overproduction problem. "We all make too many records," he said, "but you can't just stop and cut your releases in half." Townsend pointed out that record company sales departments are charged with the responsibility of moving as many units of merchandise in order to meet their sales forecast. "We like to sell 2,000,000 records with two artists, but if we have to have 40 artists to sell 2,000,000, then 40 artists it will be."

Dave Pell, an indie producer, blamed most of the overproduction on the majors. He cited the "personal touch" the small label can provide. "We gamble more than the majors," Pell said, "and we approach a record differently. We don't have the power and the distribution of the majors... all we have is the personal approach."

From the floor, music publisher Sidney Goldstein suggested attacking overproduction by enforcement of that part of the Copyright Act which calls for record manufacturers to pay mechanical royalties on each record pressed rather than each record sold.

Carl Davis Takes Over As Mgr. of Okeh Label's A&R; Expansion Mapped

Carl Davis has taken over as manager of the Okeh label's artists & repertoire. Okeh is part of the Columbia Records' subid combine with the Epic label.

In addition to his current responsibility for producing records for Columbia in Chicago, Davis will now report to Robert Morgan, exec producer, for the producing and supervision of all recordings on the Okeh label. He'll also coordinate promotional activities for Okeh with Sol Rabinowitz, Epic's national promotion manager.

Among Okeh artists whose recordings Davis will supervise are Ted Taylor, Major Lance, The Starlets and The Sheppards. He'll continue to supervise recordings of The Duitones and Walter Jackson, who record for Columbia.

According to Dave Kapralik, director of A&R for Columbia, Epic and Okeh, Davis' appointment was sparked by the need to treat Okeh's producing activities as a separate function because of the planned increases in both the artist roster and the number of releases to be scheduled.

Birdie Track, Gateway Trio's Mad, Presley's World's Fair Top LPs

"BYE BYE BIRDIE" (RCA Victor). The soundtrack of the Columbia Pictures release of the Charles Strouse-Les Adams tuner is a happy affair. It fairly bounces across the grooves with a buoyant beat that's helped immensely by Ann-Margret who has the bulk of the vocal assignments. But also quite effective are Jesse Pearson, Bobby Hyndell, Dick Van Dyke and Paul Lynde. Latter two are from the original Broadway cast package issued by Columbia and have retained their needed vocal verve. Several tunes from the legit version have been omitted in the soundtrack but the important ones like "Put On A Happy Face," "One Day," "Kids" and "A Lot Of Livin' To Do" keep the score in proper balance. In fact, since the legit version's opening in 1959, "A Lot Of Livin' To Do" has developed into such a solid performance item that the track gives it a close to six-minute run with Ann-Margret, Pearson and Hyndell getting their kicks in. It's worth all the time allotted Johnny Green has done a bangup job in the arranging-conducting department which helps make the "Birdie" package a natural nest-egg for all concerned.

THE GATEWAY TRIO: "IN PERSON—THE MAD MAD MAD GATEWAY TRIO" (Capitol). The newly-formed Gateway Trio makes an auspicious bow in this package. They are far from being devout folkies in that they treat most of their material with an irreverence that could disturb the purists. It has strong commercial appeal, though, and that's what counts in the final sales tally. The trio consists of Jerry Walter, banjo; Betty Mann, guitar, and Bill Chapman, bass fiddle. They all sing and clown and act in a generally frivolous manner which helps make the package a happy spinning affair.

ELVIS PRESLEY: "IT HAPPENED AT THE WORLD'S FAIR" (RCA Victor). Chalk this one up as a can't-miss click by a surefire performer. In this sound-track set from the MGM film, Presley rides with a back of such numbers tailored for the contemporary market. It's a neatly varied score, ranging from the hard-rocking numbers to the smooth ballads and bluesy numbers, all handled with solid impact. Standouts are such tunes as "Beyond The Beach," "They Remind Me Too Much Of You," "One Broken Heart For Sale," "Cotton Candy Land," and "How Would You Like To Be."

STEVE ALLEN: "GRAVY WALTZ" (Dot). Among his collective talents, Steve Allen is a skillful keyboardist and he gives a pleasant-sounding show of strength with this session. Mixing some big jazz bits with items from the rock songbook, Allen gets off solid versions of "Gravy Waltz," "Love For Sale," "Theme From Lawrence of Arabia," "Boss Guitar," "Whistle Bait" and others. When the rock tempo is called for, he puts a solid punch into it and the ballads on the set are equally well-handled. A right musical package, the LP is good for listening or listening and could catch programmers' ears.

LENA HORNE: "LENA SINGS YOUR REQUESTS" (Columbia). In her voice and backed by the swinging Marty Paich orchestra, Lena Horne gives a lesson in hip pop singing with this outing. A skillful performer, able to inject lots of feeling into her ballads and a swinging abandon into her uptempo material, she mixes her tempo here for solid effect in a set of all-time love tunes. Paich and Bob Florence have ably arranged the songs while Horne gives 'em a fine reading. Included are "Love," "Why Was I Born?" "Stormy Weather," "Lady Is a Tramp," "Love Me or Leave Me" and more. It's a crisp program-mable outing too.

ORCHESTRA U.S.A. (Capitol). Mining a big orchestral feel with intimate jazz solos, this disk is the debut on wax for John Lewis' Orchestra U.S.A., which made its in-person debut at Philharmonic Hall several months ago. Some of the pieces have a strange, haunting style and feeling and others register in a more familiar hipster groove. What, this is an interesting jazz set which all serious jazz

musicians will want because it's a first and it contains an interesting concept not often presented due to the economics of the modern jazz. Solo work by some top hipsters is fine while the orchestral blending, under Lewis' musical direction, is both sharp and often effective.

DUKE ELLINGTON: "AFRO-BOSSA" (Mercury). Venerable Duke Ellington, who has been pouring out his jazz feelings for years, takes a new step here in musical development. Working from a basically African rhythm reference, Ellington has created a set of interesting and sometimes complex compositions (they're really not tunes) which give his boys plenty to work with. The result is not the usual in Ellington style, but it is certainly a top addition to any Ellington collection. His work plays with vigor, and the pieces come across with originality and feeling.

"THE INCOME TAX MAN" (Mercury). With tax time here again and comedy disks still fresh in the industry's mind, it was bound to happen. A comedy plotter has been tapped to April 15 at all. Larry Gure, N.Y. producer, has written and created this latest which was produced by Michael Todd Jr. Gure and Lenny P. Galsen. Many show biz folks are lampooned and some of the material is funny, much of it designed in short takes which score occasionally. But, overall, it doesn't register a consistent impact. Although it's humorous in spots, its net result is only mild.

BOBBY GREGG & HIS FRIENDS: "LET'S STOMP AND WILD WEEKEND" (Epic). This is a swinging set for the fast-talking, swinging teen crowd. Drummer-baby Bobby Gregg leads a high-flying combo through a sack of tunes fit for stomping. Some of the items, like "Baby Workout," "Do The Bird," "Yah-yah-yah" and "Mr. Bass Man," in addition to the two tunes in the album title, have already made the grade in the singles market via other dinkies but Gregg's drums and the lively combo support give them a new ring that the energetic youngsters will enjoy.

BOB HOUGH: "NEW BOUNDS IN FOLK MUSIC" (Mercury). Moving made something of a name for himself in juke circles with last year's "Oliver Twist" single, Bob McKuen returns to the folk field in this set. He's more at home in

LAWRENCE WELK

In His Newest Dot Album
Includes "1953'S EARLY HITS"

the folk groove and sides included here show it, too. Even with the surfeit of folk and folk-styled dinkies now available, McKuen manages to come through with a distinction all his own. His "new folk music sound" are based on country & western rhythms as well as the rushing beat and the traditional folk beat. They all blend well and McKuen's thoughtful approach to the varied moods gives it a substance that so many other country lack. The backing by The Keynotes helps bring about the satisfactory results.

CHICO HAMILTON QUINTET: "A DIFFERENT JOURNEY" (Mercury). Chico Hamilton long has been involved with introverted jazz, keeping his tight-knit combos playing with an intensity that almost seemed too personal to reach the average listener. Recently, however, he kicked this groove and established a quietist that said more to more people with a free-swinging drive that readily comes across with this session. Hamilton's drumming has a spirit and focus that is different from that of any other stick man today and it registers nicely here. Charles Lloyd drives and swings on tenor and flute, George Bohannon does slick work with the trombone while Gabor Szabo swings on guitar as does Albert Einstein on bass.

ARTHUR FUELLER-BOSTON POPPS: "JALOUSIE" (RCA Victor). Even though Arthur Fiedler and his Boston Pops crew are Victor Red Seal artists, the designation does not prevent them from scoring in strictly pop areas. The repertoire, in fact, can be put into a "pop-classical" category because it

(Continued on page 51)

Longplay Shorts

Folk singer Bob Dylan's one-man concert at New York's Town Hall this Friday (12) will be put into the groove by Columbia Records... RCA Camden has four pop albums and three new four-track reel tapes on its April release schedule. Artie Shaw, Chet Atkins, Les Adams and The Living Strings are spotlighted in the LPs... Peter Dinklage's third record album for Decca, "Peter Dinklage at the St. Regis," will be released this week... Cal Tjader, Verve vibist, is doing an album of original tunes dedicated to Jungle Gardenia perfume. The fragrance, made by Taveche, will be impregnated in the album cover set a press release.

Irving Fields will do a "Concert for Children" at New York's Carnegie Hall some time in June and Decca will do an on-the-spot recording of it... Robert Stack completed a new LP overseas entitled "From Johann Strauss to Robert Stack." The album, in which Stack conducts the Vienna Symphony, is scheduled for immediate release on the Aradee label... Motop soprano Barbara Potts will make her debut in Vienna on May 20 in "Bisette" and on June 2 she'll do Queen of Night in "Magic Flute"... From Athens will conduct a concert of "The American Musical Theatre" with singers Lela Hunt and Earl Wighams at New York Carnegie Hall on April 19... Joan Baus will start her spring tour with a concert at New York's Lincoln Center on April 19.

John Coltrane's Atlantic album "My Favorite Things" has been voted the winner of Le Grand Prix 1962 by the readers of the French publication, *Jazz Magazine*... The YMAA's Kaufman Hall in New York has Sam White scheduled for Saturday (13) and Martha Robinson for April 20... Sam Lammond will discuss his latest Command Records LP, "Off Beat Percussion Starring Sam Lammond & His Orchestra," with Art Ford on N.Y.'s WINS tomorrow (Thurs.).

Mike Vondra, Capitol Records producer, has scheduled album sessions this month on the Coast for Bobby Darin, The Lettermen and The Beach Boys... Columbia will release 13 four-track stereo tapes this month, including six Masterworks (featuring "Sound of Music"), five pop, the musical recreation of "Annie Get Your Gun" and "The Sound of Music"... Philips Records' Paul & Paula are currently in England on a three-week concert tour following up British acceptance of "Mey Paula" and an advance promotion for "Young Lovers," single due soon overseas.

A new recording of Mozart's "Così fan Tutti," starring Elisabeth Schwarzkopf, a posthumous release of one of composer pianist Franz Posner's last recordings, and an on-the-spot recording from pianist Stanislaw Blahuta's Italian concerts are the major selections in Angel's April release of six albums... Paul and Paula interrupted a concert tour in stop at the CN H.Q. of Philips Records to pick up a gold edition of "Mey Paula."

Top Singles Of The Week

(The 'Best Date' of This Week's 100-Plus Releases)

THE 4 SEASONS SOON

(You Joy) Ain't That A Shame
The 4 Seasons' "Soon (I'll Be Home Again)" (Decca) has the effective harmony touches that have made the group so successful and this ballad is worth their efforts. "Ain't That A Shame" (Tralet) pulls out all rocking blues stops to give it a high potential on all spinning levels.

BRENDA LEE LOSING YOU

(Decca) Mr. So Heavenly
Brenda Lee's "Losing You" (B.N.P.) is fashioned along "lost love" lines that carry a lot of spinning impact through its effective vocal handling. "Mr. So Heavenly" (Metric) gives Miss Lee an opportunity for some jump-phrasing and she makes the most of it.

SAM COOKE ANOTHER SATURDAY NIGHT

(RCA Victor) Love Will Find A Way
Sam Cooke's "Another Saturday Night" (Kapt) has a swinging roll and an insinuating vocal that are destined for payoff play in all juke and juke areas. "Love Will Find A Way" (Kapt) is fashioned along a blues-balled groove that emerges as an aching spinning item.

GERRI HALL I CRIED A TEAR

(Aldo) Mr. Blues
Gerri Hall's "I Cried A Tear" (Progressive) has already broken out in the New Orleans area and it should do extremely well in the national market because of the forceful vocal dramatics on a ballad weeper. "Mr. Blues" (Saturday-Bit-O. Henry) pounds out a rhythmic blues beat that could pick up spins along the way.

CAROLE KING WE GREW UP TOGETHER

(Dimension) Mr. A Bad Boy
Carole King's "We Grew Up Together" (Aldo) has the "growing up in love" angle which is a teen natural as is the country ballad beat in which it's set. "He's A Bad Boy" (Aldo) plays up some of a teenage boy's problems like cutting hair or cutting school with a light rhythmic vein that helps put it over.

FRANKIE LAINE DON'T MAKE MY BABY BLUE

(Columbia) The Moment Of Truth
Frankie Laine's "Don't Make My Baby Blue" (Aldo) pulls the veteran singer back in the running for teen appreciation with a ballad and vocal approach that's right up their alley. "The Moment Of Truth" (Melo-Art) is a narrative ballad about a bullfighter's plight but it has limited pop spinning appeal.

PATSY CLINE SWEET DREAMS

(Decca) Back In Baby's Arms
Patsy Cline's "Sweet Dreams" (Acuf-React) is a posthumous release but its strong ballad qualities will keep the singer very much alive on the turntables. "Back In Baby's Arms" (Talmont) cuddles up to a bright rhythm line giving it moderate turntable play.

RICK NELSON OLD ENOUGH TO LOVE

(Imperial) If You Can't Rock Me
Rick Nelson's "Old Enough To Love" (Eric) gives the Imperial label, which the singer left recently to join Decca, a shot at the payoff brackets with a simple ballad entry that's built for maximum juke impact. "If You Can't Rock Me" (Tralet) sets a high-flying rhythmic pace that can keep the kids happening around the juke.

THE BONEYS SHOOT THE CURL

(Capitol) Surfin' Down The Swanee River
The Boneys' "Shoot The Curl" (Annabelle) introduces a female trio out of the Coast's surf school with a catchy tune that could catch on all over. "Surfin' Down The Swanee River" (Sea Of Tunes) puts a surf beat into a traditional tune for only moderate spinning results.

FLOYD CRAMER THE YOUNG YEARS

(RCA Victor) Knappeadrenal
Floyd Cramer's "(These Are) The Young Years" (BM-Capitol) is a soft and sentimental instrumental offering spotlighting a keyboard technique that marks the slice with payoff possibilities. "Knappeadrenal" (Cromart) brings a South African cape reel to the U.S. market for happy spinning results.

THE MATYS BROS. I WANT TO SEE THE SUNSHINE IN YOUR SMILE

(Select) Hu La La Polka
The Matys Bros.' "I Want To See The Sunshine In Your Smile" (Joy) has a buoyant martial air that could stir up lots of spins and serves as a good follow-up to their "Who Stole The Kreschka" click. "Hu La La Polka" (Drury Lanet) presents a lively polka beat to the juke crowd for frisky stepping purposes.

LORRY PETERS SO FAR SO GOOD

(Mercury) Gonna Find Me A Bluebird
Lorry Peters' "So Far So Good" (Fred Roach) gives the singer her first big crack at the payoff brackets with a neat ballad entry supported by a spin-winning "Nashville sound." "Gonna Find Me A Bluebird" (Acuf-React) punches across an optimistic note with typical alfalfa hope.

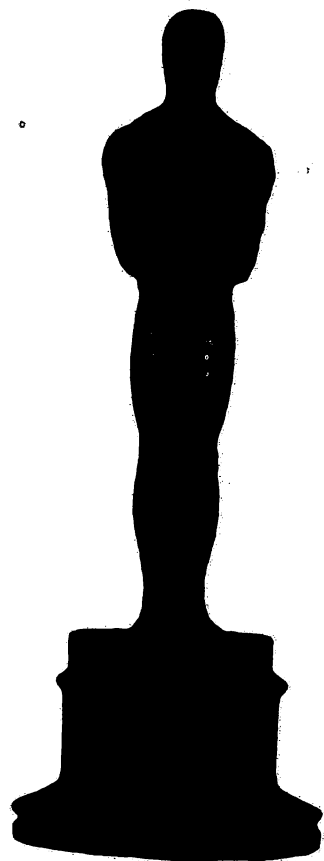
THE MARCELS I WANNA BE THE LEADER

(Capitol) Give Me Back Your Love
The Marceis' "I Wanna Be The Leader" (Gowert) answers the click "Mr. Bass Man" with a group harmony styling and a novelty line that the teens can take to in a big way. "Give Me Back Your Love" (Tralet) has a rocking ballad punch to win over juke attention, too.

SANDY & THE CUPIDS REBEL

(Charter) I Don't Know Him
Sandy & The Cupids' "Rebel" (Falsstaff) sticks to the familiar teen-balled groove with a simple lyric line and a recitation insert that always seems to win over the young disk set. "I Don't Know Him" (DeVoson-Sherman) is a slow and moody ballad with limited takeoff chances.

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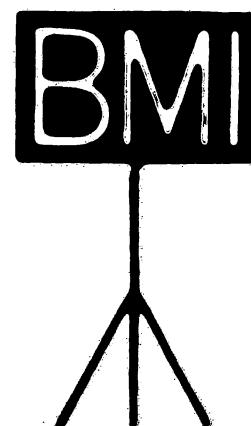
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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This List No. Wks. On Chart

1	1	10	FRANK FORTANE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 648)
2	2	13	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3	75	WHY HIDE YOUR EYES (Columbia) Soundtrack (CL 1070)
4	4	50	ANDY WILLIAMS (Columbia) Room Room (CL 1080)
5	4	20	TONY MARTINI (Columbia) I Let My Heart Go in San Francisco (CL 1080)
6	11	20	STAN GETZ—CHARLES BYRD (Verve) Jam Session (V 6028)
7	10	9	JOE BARNELL (Kapp) Fly Me to the Moon (KL 1310)
8	3	13	ALLAN HESSEMAN (Warner Bros.) My Son, the Celebrity (W 1457)
9	8	13	BOBBY GOLLEY (Columbia) Shoreline (CL 1081)
10	10	11	SONNY MARSH (Victor) Our Man in Hollywood (LPM 2004)
11	14	40	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
12	9	11	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (K 6028)
13	44	2	KINGSTON TRO (Capitol) Kingston TRO No. 16 (T 1071)
14	19	6	LAWRENCE OF ARABIA (Capitol) Soundtrack (CP 314)
15	12	24	ALLAN HESSEMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
16	21	5	BILLY VAUGHN (Dot) 1967's Greatest Hits (DLP 3497)
17	—	1	ANDY WILLIAMS (Columbia) Days of Wine & Dances (CL 2013)
18	15	14	KINGSTON TRO (Capitol) New Frontier (T 1080)
19	16	9	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1000)
20	21	5	JOAN BAEZ (Vanguard) Bare in Concert (VMS 9112)
21	18	8	STEVE LAWRENCE (Columbia) Steve Lawrence Sings (CL 1080)
22	25	2	TONY MARTINI (Columbia) I Wanna Be Around (CL 2000)
23	17	30	OLIVER (Victor) Original Cast (LOCD 2004)
24	26	7	BRENDA LEE (Decca) All About Me (DL 4370)
25	—	1	PAUL & PAULA (Philips) Songs for Young Lovers (PHM 20070)
26	43	43	KINGSTON TRO (Capitol) Best of Kingston TRO (T 1706)
27	13	25	BURT FARRIS (A&M) Ally Cat (BS-140)
28	44	24	ANDY WILLIAMS (Columbia) Warm and Welcoming (CL 1070)
29	41	21	NEW CHERRY BLOSSOMS (Columbia) New Cherry Blossoms (CL 1072)
30	24	127	ROCK OF MUSIC (Columbia) Original Cast (KOL 3400)
31	20	5	FOUR SEASONS (Vee-Jay) Big Girls Don't Cry (LP 1000)
32	—	1	PETER DINK (Victor) Ball the Conquering Hero (LPM 2000)
33	22	12	GYPSY (Warner Bros.) Soundtrack (B 1400)
34	47	4	BOY GARDEN (Monument) Greatest Hits (M 6000)
35	23	19	VAUGHN MEADE (Cadence) First Family (CLP 2000)
36	45	2	PEVE FONTAINE (Coral) Plenty of Love (CRL 37404)
37	35	8	BOOSTOP SINGERS (Vanguard) Walk Right In (VRS 9123)
38	20	19	ELVIS PRESLEY (Victor) Gilt, Gilt, Gilt (LPM 2021)
39	33	6	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (3037)
40	37	12	VENTURES (Dot) Tender and Others (DLP 2019)
41	27	10	LINEUPERS (Vireo) Our Man in San Francisco (LPM 2000)
42	—	1	JERRY MCGUIRE (Rue) I've Got a Woman (LP 1012)
43	—	1	EDDY LEE (Capitol) I'm a Woman (T 1057)
44	31	4	DAVE BRUBACK QUARTET (Columbia) Bossa Nova USA (CL 1080)
45	20	2	LAWRENCE WELK (Dot) Early 1968 Hits (DLP 2510)
46	20	8	RYAN GETZ Big Band Bossa Nova (V 60404)
47	—	1	HOW THE WEST WAS WON (MGM) Soundtrack (1R3)
48	26	32	MUSIC MAN (Warner Bros.) Soundtrack (W 1400)
49	34	32	BOBBY GOLLEY (Columbia) The Two of Us (CL 1080)
50	42	7	MAY KING COLE (Capitol) Dear Lonely Hearts (T 1030)

ABC-Par Gets Domino, C-P Sparks Jazz With Ferguson, Other Deals

ABC-Parliament has landed on to one of the disk biz's top gold record winners with the signing of Pete Domino. In a 10-year run of the Imperial label, Domino rushed up 10 1,000,000-selling singles. Among them are such classics as "Blackberry Blossom," "When My Dreamboat Comes Home" and "Walkin' To New Orleans."

Ran Clark, ABC-Par's president, met with Domino in Nashville last week to map out recording schedule. The singer will soon be seen in the 20th Century-Fox film, "De-De-Ni."

Cameo-Parway Maynard Ferguson

The Cameo-Parway disk combine has gotten its jazz division under way with the signing of Maynard Ferguson. The arch leader, who formerly recorded for the Riverside label, will have his first C-P release ready some time this month.

MGM: Kenny Young, Minute Man
Added to the MGM roster last week were Kenny Young and The Minute Man. Young will debut with "Thumblin'" and "Don't Waste Your Arrows." Debut disk by The Minute Man will couple "Over The Top" with "Chile Nights."

Cub: Al Apollo, Corvella

The Cub label, an MGM subsidiary, bolstered its stable last week with the signing of Al Apollo and The Corvella. The diskery will introduce Apollo with "I'm Walkin'" and "I Laughed." The push also for The Corvella will be "The Joker On Me."

Charley: Ultra Notes

The newly-formed Charley label has tapped The Ultra Notes. The initial drive will be in the singles field on the coupling of "The Back-Back" with "Pitter Patter."

Brenda Lee Plans Six Dates After Can't Tour

Nashville, April 9.
Brenda Lee returned this week from a tour of Europe—during which she played before an estimated 300,000 persons at 20 appearances in theatres, clubs and military bases in Germany, France, and England. She's now redefining a spring and summer schedule, which includes starting in summer stock.

The 17-year-old Decca recording artist currently is rehearsing a new act under direction of choreographer Dick Barlow, in which she is joined by the Canals (6), a local combo.

Upcoming dates for Miss Lee are the Deauville, Miami (April 12-13), the Cape in New York (May 2-13), a policeman's benefit in Philadelphia (May 10), Minutemen's in Boston (May 20-21) and a week on the Coast, beginning Memorial Day. While in California, she will receive her high school diploma from Hollywood Professional School June 8.

Miss Lee resumes her schedule June 14, going into Three Rivers Inn, Syracuse, for 10 days. She's booked for Atlantic City's Steel Pier for five days, beginning June 20. The summer stock bookings—one weekers—are at Charlotte, N. C. (July 10), Springfield (Aug. 27) and Columbus, O. (Sept. 30).

While in Germany she cut some records in German under the supervision of composer-conductor Bert Kremer. Miss Lee is expected to return to Europe in the fall to do a pair of video specials. One for RSC, directed by Phil'n Jones, and another for Berlin Film TV, produced by Dieter Fineman.

Hanna-Barbera Forms Astral Music, ASCAP Affiliates

Hollywood, April 9.
Hanna-Barbera Productions, which is producing "Yogi Bess" as its first feature-length film, has formed Astral Music Co., under the ASCAP banner, to publish songs which Ray Gilbert is writing for the film. Gilbert is penning six tunes, plus theme and orchestration music for album to be released with feature.

H-B formerly was exclusively associated with BMI in music publishing biz.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This List No. Wks. On Chart

1	1	7	IT'S SO FINE The Chiffons Laurie
2	2	8	GUN DAY WILL COME Baby & the Bonanzas Kapp
3	3	6	CAN'T GET USED TO LOSING YOU Andy Williams Columbia
4	3	9	END OF THE WORLD Beverly Sills Victor
5	5	6	SOUTH STREET Orion Cameo
6	11	4	FOXY Peter, Paul & Mary Warner Bros.
7	15	2	YOUNG LOVERS Paul & Paula Philips
8	22	3	I WILL FOLLOW HIM Little Peggy March Victor
9	12	4	BABY WALKOUT Julie Wilson Brunswick
10	9	6	IN DREAMS Ray Charles Monument
11	24	4	DON'T SAY NOTHING BAD Cubans Dimension
12	14	9	OUR WINTER LOVE Bibi Stenlund Columbia
13	6	12	BETWEEN OF THE RAIN Cassidy Valiant
14	8	12	YOU'RE THE REASON I'M LIVING Bobby Darin Capitol
15	7	10	BLAME IT ON THE BOSSA NOVA Ruth Gorn Columbia
16	26	2	SUBTLE U.S.A. Beverly Sills Capitol
17	13	8	ALL I HAVE TO DO IS DREAM Patti LaBelle MGM
18	—	1	WATERMELON MAN Mango Santamaria Belle
19	17	5	OUT OF MY MIND Johnny Williams Cadence
20	23	4	POPEYE Chantooze Dot
21	34	2	OVER THE MOUNTAIN Bobby Vinton Epic
22	24	4	YOUNG AND IN LOVE Dinah and Dee Dee Warner Bros.
23	10	13	WILD WILKINS Robbie Epic
24	20	5	DO THE BIRD Dee Dee Sharp Cameo
25	20	4	MR. BASS MAN Johnny Cash Kapp
26	45	2	LITTLE BAND OF GOLD James Gilchrist Joy
27	37	2	MECCA Gene Pitney Mercury
28	32	6	TWENTY MOLES Chubby Checker Parkway
29	21	5	FOLLOW THE BOYS Combs French MGM
30	—	1	ON BROADWAY Bettie Atlantic
31	20	3	SANDY Bibi Laurie
32	10	11	WALK LIKE A MAN Pete Tenen Vee-Jay
33	10	12	BUTY BABY Bibi Columbia
34	41	11	GYPSY CHED Les Chiffons Roulette
35	25	7	CHUBBY CHUCKER Chubby Checker Parkway
36	40	2	I GOT WHAT I WANTED Beverly Sills Mercury
37	43	6	CAT YOUR FATE TO THE WINDS Vince Guaraldi Fantasy
38	20	3	DON'T BE AFRAID LITTLE DARLIN' Steve Lawrence Columbia
39	10	8	ONE BROKEN HEART FOR SALE Bibi Foster Victor
40	—	1	IF YOU WANNA BE HAPPY Jimmy Soul S.P.Q.R.
41	—	1	HEART Wayne Newton Capitol
42	—	1	LINDA Jan & Dean Liberty
43	—	1	I GOT A WOMAN Rick Nelson Decca
44	45	7	JOEY GUYAR Beverly Sills Victor
45	33	5	LAUGHING BOY Beverly Sills Mercury
46	30	10	I WANNA BE AROUND Tina Turner Columbia
47	—	1	BOY PASTRAMI Barbara Arlen
48	—	1	TWO FACES HAVE I Les Chiffons Roulette
49	—	1	KILLER JOE Barbara Fellers Scepter
50	—	1	NO BIG THING Roulette Chancellor

Vet Percenter Harry Foster Puts Changing Agent Scene in 1 Word: TV

London, April 9. Agents can't be satisfied by merely sitting in their offices hoping work will come to them for their clients. The days when all an agent had to do was find the work are gone for good, says vet percenter Harry Foster. Agents today have to make the work to keep themselves and their clients in business.

Today (Tues) the office Harry Foster runs as successor to his late father George Foster, who founded it in 1928, is being honored by Variety Club at a special 75th annual lunch at the Savoy. Among the guests will be some of the current talent and business associates of this worldwide organization.

Variety Club admits using the agent as an excuse to make a gesture of gratitude to the business in general for the support it gives the Club's work.

But it is also an excuse to get brightly Harry Foster making mental notes on the glory days after the first world war... the changing scene today and the future. And having thought, he pronounces all in one word: television.

TV the Culture

"It was television that killed the live theatre as a mass entertainment not the so-called high brow demanded by star performers," he says adamantly. "And to stay in business today you've got to shape your business to fit in with television. To try to ignore it or fight against it is stupidity."

"Forty years ago I realized that with a shrinking world, to stay on top agencies needed to have clients with reps in other countries. I arranged a deal with the William Morris agency when it was nothing like the organization we know today."

"Today in addition to our American connections we have top associates in almost every continental and Scandinavian country, the Far East and Australia. We bring foreign talent here as well as send our own performers in almost every corner of the world."

Package Shows

"Ten years ago I realized that it was to take the place of accepted outlets for talent and so I set up companies to produce TV material. Today the answer is the package show for most outlets, shows conceived, written, produced, designed and performed by talent contracted to us."

"If we had not embarked on this new angle to our business we would not have been in business today. There would have been nothing to honor."

Harry Foster's partner, Myman Zabl, is now being up the loose ends for a world tour he is making, starting in a month, with a 20-piece all Star show headed by young song and comedy artist Andy Stewart. Vera Lynn did something similar recently. Others are in the planning stage.

"This is the only way you will get top performers to leave the big city centres like the West End of London," says Foster. "More theatres will close in the U. K. All that will remain, perhaps, will be one theatre in each of the big cities like Liverpool and Manchester."

"Considering the conditions under which stars have been asked to make provincial tours in the past, who can blame them preferring to switch from West End play to film, or TV or foreign trip? And it is only the top class talent that will ever again lure the public away from the comfort of its own fireside free entertainment."

"I believe the best answer to this problem is the old saying about the Mountain and Mohamed. If they won't come to the talent you must take it to them. Back to every time it is the entertainment medium of the future."

Laotage! Plus Over

Foster's Agency, the oldest talent agency in the world, is observing its 75th Anniversary having been founded in 1893 by George Foster. It has been associated with the William Morris Agency since 1907. Abe Laotage, president of the William Morris Agency, flew to England over the weekend to participate in the tribute.

Not With Four Fords

New York.

Editor, VARIETY:

Referring to recent edit on John Ford. He was never one of the Four Fords of oldtime vaudeville. They comprised Max, Edwin, Dora and Mabel, this writer. John, another brother, always worked alone. Mabel Ford Curtis

ITA's Expansion: Pix & TV Depts.

As part of an overall expansion program International Talent Associates has added film and TV departments on both coasts, according to ITA founders Larry Bennett and Bert Black. Heading the new wing in New York are veteran Harry Bell and Dick Birkmayer. A key post will continue to be held by Sheldon Brodsky, a TV agent with ITA for the last two years.

Ben Shapiro, newly-appointed v.p. in charge of the Beverly Hills office, will set up the film-TV division in that area. Bob Willing, who recently joined ITA, will now head its Coast concert department, assisted by Mike Davenport.

In another move, Frank Modica Jr. has been named v.p. in charge of the concert department in New York. He'll coordinate all personal appearances, with Irvin Arthur remaining as club department topser. Alan Lawler continuing with the concert wing.

Bell and Birkmayer, former execs in the TV department of MCA Artists Ltd., have been associates in B/M Management Co. since July, 1962. Prior to that, Bell was personal manager for Shelley Bernstein, among other artists.

Strike Overtones Linger At Gay Lombardo's Fla. Port-O-Call Resort Cafe

St. Petersburg, April 9.

An uncertain settlement has been made of a recent wildcat strike by waiters and kitchen help at Gay Lombardo's nearby \$4,500,000 Port-O-Call resort complex. Agreement between management and Local 894 Hotel, Restaurant & Bartenders International Union, calls for the dispute to be adjusted through the National Labor Relations Board.

Some 70 waiters and bartenders walked out March 28 as Florida Gov. Farris Bryant and VPs of the area entered the plush niery for the annual Governor's Ball, top fete of St. Petersburg's Festival of States. Personnel, however, from nearby cafes quickly replaced 80% of the strikers.

The strike was triggered by the alleged firing of a cook. A handbill distributed by the union claimed he was dismissed because he was a member of the union. The three-day walkout, which primarily was a bid for union recognition, still has ominous overtones despite the settlement.

ACTS' GLOBAL DATES VIA TV 'HAWAIIAN EYE'

Entertainers at the Hilton Hawaiian Village, Honolulu, are starting to get worldwide booking dates as a result of the exposure acts in that inn get on the "Hawaiian Eye" teleshow on ABC-TV.

Bene Paula Quartet, featured in the hotel's Shell Bar, is booked for a tour of the outer islands, following which a mainland trek is being set up. Also, the Tapa Room entertainers move to the Royal York Hotel, Toronto, for three weeks starting May 6. They return to Honolulu afterward, thence to Tokyo and Hong Kong for a series of dates. The Berner Mel-Mann Trio, longtermers in the hotel, have bookings in Rome and other stops in Europe for six weeks prior to returning to Hawaii.



GALE SHERWOOD

Now starting her eleventh year as Nelson Kaddy's singing partner and gaining more and more approbation here and abroad for her comedic ability. Bill Fowler, Columbus Dispatch, said: "She not only sings beautifully, but is also a gorgeous woman... Marvellous. In a word describes the Nelson Kaddy-Gale Sherwood act."

A. P. A., Inc. handles

Moscow Circus To Preen U.S. Tour in Philly

The route for the Moscow State Circus tour of the U.S. this late summer and fall has been virtually completed by Morris Challen, who is importing the show and sending an American outfit to the USSR in exchange.

The show will open at the Philadelphia Arena Sept. 12 and follow with Madison Square Garden, N.Y., Sept. 25, where it will remain until Oct. 8. This will mark the first time in years that a circus other than the current occupant, the Ringling Bros. and Barnum & Bailey Circus, has gone into that building.

Following MSG, the Moscow Circus goes to the Boston Garden Oct. 10 for 10 days, with Pittsburgh tentatively slated to follow Oct. 22. Indications are that the date may be played there at that time, despite Ringling protests that it could interfere with its stand which was to have had playing time around that time. There has been no firm Ringling deal made in Pittsburgh as yet, so far as is known.

The Russians then go to Chicago for a Nov. 1 preem at the Amphitheatre for 10 days, and play Minneapolis Oct. 16-17. Later is Challen's base of operations and all his shows, including "Holiday on Ice," set prime time in that city. Challen, who has only one more stand to go, and hasn't yet determined what city will get the Soviet circus for its finale.

American Cancer Society Eyes Annual Music Fest In Wake of Carnegie Gig

The American Cancer Society hopes to start an annual Festival of Music of Broadway in New York, just as the United Jewish Appeal has the annual Night of Stars at Madison Square Garden. Its first try at Carnegie Mall Sunday (21) was singularly successful, both artistically and financially. The event drew a virtually full house at a \$10 top, with many of the top names around New York participating.

Of course, such a festival seems to restrict itself to singers, or perhaps a comedian or two, and that can be too confining at times. More comedy might have been utilized in Sunday's shindig. Orson Bean tried some of same, but he didn't let the audience in on his best material. Rudy Vallee's stories were of ancient vintage.

The tunes heard were some of the tops in stage literature. The music was on an exceedingly high plane and sooner or later the singers had to rise above the up-to-date material. There were a few instances when that happened. Ethel Merman, for example, tied the show into a knot with her vigorous (Continued on page 54)

Negroes May Clotter Bond Issue

Atlanta Wants Funds for Civic Improvement But Evades Desegregation Pledges

Virus Hits Liberace At Tropicana, San Juan

San Juan, April 9. Pianist Liberace was forced to cancel his show at Club Tropicana last Tuesday (2) because of a "serious virus infection which resulted in a severe throat condition," El San Juan Hotel officials said. Liberace did not appear on stage until Saturday (6). The club's show continued with songstress Jan McArt, co-featured with Liberace, plus Cuban singer Johnny Rojas, the club's emcee. Chilean songstress Monna Bell begins a two-week engagement at Club Tropicana April 13.

Illustrators' Lively Layout

The Society of Illustrators now has a monopoly on what used to be an annual spring madness in New York. Their show is virtually the only one left in New York where an adult male can gaze on the female form under legitimate circumstances. In former spring-times, the Beaux Arts Ball and the Artists Equity Ball used to provide the leering grounds.

The Society of Illustrators' annual show for benefit of its scholarship and welfare fund is one of the more elite efforts in New York. Some of the top illustrators in the magazine and cartoon field participate either on-stage or off in the creation of three evenings of fun, with models and a few professional performers as the only outsiders. The evening is indeed a decorous one with black tie as the prevailing mode of dress in this all-male audience as a possible antidote to the ribaldries onstage.

This year's display, which ended its three-night run on Thursday (28), was themed around "art through the ages," and took in a wide field from cave-man to contemporary. It ribbed Dutch masters (not the rigors) and it spoofed everybody from the stone age to Da Vinci. The recent visit of the Mona Lisa to the U.S. gave some of the proceedings a topical air.

Some of the items didn't relate entirely to art. For example, one of the funniest items in the season was the Rubie Goldberg creation of a machine which infallibly tested whether a girl's equipment comprised brasies or falsies. An American flag waved on high if the female carried the genuine articles.

Russell Patterson, reached the apex of his dramatic career in depicting Whittier's mother while posing for the artist. Mother suggests a little burnt umbra be used, and Whittier (Leonard Starr) roared, "Please, Mother, I'd rather do it myself." Patterson's wife, Ruth Cleary Patterson, incidentally, wrote and arranged the music for this layout, and was one of the two piano accompanists for this show, doing excellently in each department. One of the song-titles contributed by Mrs. Patterson included an educational item labeled "It's Nicks to Nicks," well delivered by Myra de Groot, who was once a regular at the Upstairs at the Downstairs, N.Y. Another highlight was the annual magic turn by Abrie Lamarque who delivers his necromancy with a cold, detached air.

Not all the sketches were tops. There were some dull spots, but generally the artists did well for themselves and for those who paid the \$30 top admission. These painter fellas called in a few outsiders to help them with the chores, including Mrs. Patterson for the music, Jonathan Lucas to direct the show, Red Warren at the second piano, and Ralph Roberts at the drum. A wide section of the \$1 membership participated in a variety of chores, and all contributed to an evening of some rowdy fun. Joac.

Atlanta, April 9. A group of college students, led by representatives of the Committee on Appeal for Human Rights and the Student Nonviolent Coordinating Committee, told Mayor Ivan Allen Jr. that they cannot support the forthcoming \$34,000,000 Atlanta-Fulton County bond issue unless desegregation steps are taken in several fields. Mayor Allen told the group of 15 (13 Negroes and two whites) that the bond funds would be spent for the benefit of all citizens and urged that segregation issues not be tied into it.

Ralph Moore, acting as spokesman asked Allen for action toward integration of hotels, removal of all "white" and "colored" signs at police stations and assurances that Atlanta Municipal Auditorium will not be rented for segregated events.

Mayor said he had ordered removal of all such signs in all city buildings shortly after he took office Jan. 1. He assured that any that might still be up will be taken down.

Earlier Negro leaders told Mayor Allen and some downtown hotel managers that Negro community support of the bond issue may hinge on whether hotels are desegregated before the bond vote.

Five reps of Negro community met with managers of three midtown hotels and officials of Atlanta Convention Bureau, Chamber of Commerce, and Atlanta Hotel and Restaurant Assn.

Only public statement about meeting came from the mayor, who told newsmen that "some progress" was made.

Hotelmen present were Joe Crocy of the Dinkler-Plant, D. O. Bussey of the Atlanta Midtown and William Pfeiffer of the Piedmont. A fourth manager, John Asterita of the Americana Motor Hotel, was out of the city and a fifth hotel, the Henry Grady, is known to have withdrawn from the negotiations about possible desegregation. (Henry Grady is built upon land owned by State of Georgia, which should shed light on their stand.)

At least two Atlanta hotels, Franchise Manor and the H-Ham Inn (latter situated near Atlanta airport) already have dropped color bars. The nearby Air Host Inn, continues segregated. Other major hotels have on occasion accepted distinguished Negroes as guests, but have not agreed to accept Negroes on a first come, first served basis.

It is understood that a major consideration in current discussions is whether the hotels, which handle most of the city's convention trade, will act to accommodate Negro delegates to these affairs.

Of the city's \$30,000,000 share of bond issue, \$5,000,000 is earmarked for an auditorium project.

It has been stressed that these funds are for an ode — not a coliseum (sports arena) and not a combination ode-coliseum. It will be designed to seat a maximum of 5,000 and incorporate a minimum of 100,000 square feet of exhibition space. City proposes to pay \$1,500,000 for a site, \$5,000,000 to put up building back and \$1,500,000 for construction of exhibition space. Atlanta's present 5,500-seat ode is more than 60 years old.

Mayor Allen and other politicians as well as civic groups are plumping for the joint bond issue and stressing that it can be obtained without an increase in taxes.

A similar bond issue was cluttered earlier this year.

Benny Ends Ziegfeld, N.Y. Stand With Light \$22,017

Jack Benny wound up his six-week at the Ziegfeld, N.Y., Saturday (6) with a low \$22,017. Grosses started diving last week with \$28,025, but held up fairly well previously with tallies of \$34,533, \$30,141, \$37,746 and \$34,639. Total during the run was \$194,132, considered fairly profitable.

Danny Kaye succeeds Benny at the Ziegfeld, opening tonight (Wed). Kaye's show will include Senor Wences, Marquis Family, The Dumbbells and the Johnny Mann Singers. Engagement runs to May 11.

VAUDE BY ANY OTHER NAME

N.Y. Playboy Club's \$75,000 Weekly Drains Biz from Nearby Cafes, Hotels

New York's nitery and restaurant business, on the ropes since the pre-Christmas season, has been having a hard time hitting a stride considered normal. Many businesspeople suspect that a considerable amount of trade, approximately \$75,000 worth a week, has been drained off by the new Playboy Club.

But even without the Playboy, the London season, income tax time and the effects of the newspaper strike, which will not wear off or a few weeks yet, are also considered major culprits.

The Playboy, still sans cabaret license and admitting all comers because of its inability to get a liquor license which would bar non-members, is probably the largest nitery grower in town. It's also one of the largest money-makers since it is mainly in the liquor business.

A cabaret license would permit it to go somewhat more since it's customary to clamp on a cover charge in the major entertainment room. By serving all comers, irrespective of whether they have membership keys, the Playboy has proven a disaster to many of the cafes in town.

The Playboy is in direct competition with spots in the immediate neighborhood such as the Copacabana, or the Matchless Million, Sherry-Netherland, Plaza, Flamingo and others. In fact, it was reported that initially, a combination of some of the hotels forecast this and attempted to persuade the State Liquor Authority that another gag shop in this neighborhood wasn't needed.

However, the competition is taking some comfort in the legal difficulties being encountered by the Playboy. Revelations include its retention of Judson Morris, former N. Y. State Republican chairman, as its counsel and public relations officer with an \$18,000 retainer. Its method in getting a zoning variance from the city has also been questioned.

'Improvisational' Cabaret Backed by Psychiatrists, Set for Frisco Premiere

San Francisco, April 9.

An "improvisational" cabaret, based on the styles of the Compass Players, the Second City and the Premiere, opens here tomorrow (Wed.) under the name of The Committee.

With one exception, the producer-director and all performers of The Committee are graduates of one of the three topical cabaret teams mentioned above. The exception is Scott Beach, co-host of KCBS radio's "Spectrum 74" daytime program (which he will continue).

Beach, at 32, is also the oldest member of the company. Joseph Myerson is 26, and his other colleagues are in their 20s. His wife, Irene Rindgen (who won't perform until their baby arrives), acted off Broadway and was with Second City in Chicago; Bobby Camo, folk singer, also appeared with Second City in Chicago.

Garry Goodrow, off-Broadway and film actor, was with the Premiere, as was Kathryn Joh; Larry Hankin, a standup comic from New York clubs, was with Second City and the Compass Players, while Myerson directed Second City shows in both New York and Chicago.

Angeling the venture, which is located in the site of the former Bocey Hall, a topical cabaret that moved up Broadway, is a group of localities including Robert Lurie, son of tycoon Louis Lurie; U. of California professors Mark Schorer and Eugene Burdick; and several psychiatrists.

Julius Monk's, New Chi Nitery, to Bow May 9

Chicago, April 9.

Julius Monk's, the new Chi cabaret theatre named after the tab revue impresario, opens May 9 with "Struts and Frets" as its first show. There will be two shows a night, at 8:30 and 11, except for Sundays, when the club will be dark. Spot is charging no cover, but there is a weeknight minimum of \$5, and \$6 on Fridays and Saturdays.

Members of the cast are June Eriksen, Delphi Harrington, Ship Monson, Charles Kibrough, Mary Jane Kimbrough, Nagle Jackson, Jamie Ross and Sandy Suter.

Balto Civic Center A \$15,000,000 Check

Baltimore, April 9.

Lawrence Welk's one-night stand (March 31) at the Civic Center here was sweet music all the way around.

Welk and his group set three records with the performance which was part of dedication week for the Center. He drew a sellout crowd of 13,225 persons, grossed more than \$20,000 and played to the largest house he has ever seen since he started doing one-nighters.

The Welk Show was the highlight of the week but there were other bright spots. Dedication week began March 20 with the Clippers-Bears hockey game that pulled a record 11,200. Saturday, March 23, the Baltimore Symphony presented a "Pops Concert" to a crowd of 6,500, largest audience they have played to at one session.

Welk's show was the next night and boxing followed Monday with Isaac Legert and Dick Turner drawing 3,000. Ethel Merman drew 2,000 Tuesday (2) and Thursday (4) the SBO went up when 11,400 paid to see the playoff hockey game between Clippers and Bears.

Friday night take was down again with only 3,000 attending the Marilyn Green production of "The Mikado."

Total effect is a happy one for the Center management and for those who hoped and predicted it would revitalize downtown Baltimore, which is why it was constructed—a part of a revitalization project.

Picture has been a rosy one since the \$15,000,000 Center opened last October. Benjamin Moore, executive director of the Center, predicts that the Center will be the "busiest building in the United States" beginning Sept. 1.

He said Center already has 226 attractions booked for the 1963-64 season, there is a good chance it may be the scene of the 1964 Democratic national convention and it is possible the New York Philharmonic will play there soon.

Summer too, looks good. Super Shows will present bills Thursdays, Fridays and Saturdays for three months at the Center, according to Moore who says same shows that play Carter Barron Amphitheater in Washington will appear here.

Li's 3-Yr. Vegas Pact

Las Vegas, April 9.

Lili St. Cyr has signed a three-year pact with Silver Slipper producer Eddie Fox. She will appear 24 weeks a year in the Hank Henry shows here. Deal was set by Hershey Martin of the William Morris office.

The exotic terper also plans to open a lingerie shop near the Vine St. Brown Derby in Hollywood.

OTHERWISE IT'S A DIRTY WORD

Showmen in the live talent field have learned at least one thing—just don't call it vaudeville, or else there isn't a chance of selling it. The comparatively high grossing shows at the N. Y. Ziegfeld theatre, the last now being racked up in the one-night concert field as well as the shows touring colleges, the rock 'n' rollers, and the festivals of various kinds, mainly folk, are, according to showmen, angled vaudeville—but don't let the public know that.

Entrepreneurs are quite willing to go for live talent displays, but the latest agencies no longer mention the word vaudeville to theatre operators. They have learned that this term actually scares off possible buyers. They feel it's a throwback to ancient days depicting a mode of entertainment that has long passed out of public favor.

Virtually every act doing a vaudeville sequence shows the vaudevillian as an entertainer in straw hat and striped blazer, who ultimately goes into deliberately dated chatter. This image of the old vaudeville practitioner, today is more widespread than ever, according to the agencyites. It's impossible to sell to youngsters, who have been brought up on the stronger beat of the disk singer and rock 'n' roll, and it's unlikely to appeal to the post-teen who have become accustomed to more modern entertainment.

Loyal Reader Citizens

It's also pointed out by the offices that the only loyal devotees of vaude are the social security act. It's recalled that when the Palace, N. Y., ran vaudeville shows the oldsters were the first in line virtually every opening day. Moreover, very few younger people showed up during the run. The Palace ultimately had to admit that it couldn't rely on this audience for consistent profits.

However, the agencies advise operators to sell it by other names. Vaudeville, for example, is rarely mentioned in connection with either the Radio City Music Hall or the Apollo Theatre, both N. Y. They have stage shows.

It's pointed out that Jack Benny headed what amounted to a vaudeville show at the Ziegfeld. He had an assortment of acts which included Jane Morgan, Clara Ward Singers, the Waukegan Symphony, Toni Marcus and even a fast juggling act, the Half Bros, in open.

It was sold, of course, on the strength of Benny's headline values. The average weekly gross was more than \$20,000 (which, incidentally, used to be an excellent figure for Loew's State when it was in business at four-a-day). The wisdom of the Ziegfeld's selling angle is seen with (Continued on page 54)

NEW CPW RULES SET ARBITRATION PROVISIO

Hollywood, April 9.

Means of arbitration and rules for expulsion are incorporated in new bylaws set up by Conference of Personal Managers West, to buttress the Code of Ethics adopted shortly after organization was formed six years ago. Org now has total of 30 members.

Bylaws, written by Sherman Bach, Arnie Mills and CPW attorney Howard Thaler, set up an arbitration committee of five members to settle beefs intra-org; and also stipulate a member may be expelled "for conduct detrimental to organization."

Prexy Seymour Heller reports that no lawyer nor his managers handling talent will be admitted to the group unless talent-managing is their primary occupation.

Jack Benny parted for the Fiesta Room of San Juan's Condado Beach Hotel April 17-22, following current week at Aruba's Casino Hotel, Dutch West Indies. He'll appear with the Magic Violins of Mexico.

Agencies Lose \$180,000 in Bookings With Receivership of Sahara Inn, Chi

Chicago, April 9.

Ray Charles Wows \$50,876 In 3 Chi, Cleve. 1-Niters

Ray Charles, touring in a series of promotions under Hal Ziegler auspices, scored an excellent \$50,876 for two nights at Chicago's McCormick Place. Dates were played Friday (5) and Sunday (7). On the intervening Saturday, Ziegler took Charles to Cleveland, where they played two shows at the Music Hall for a tall \$23,200 take. Weekend total for the three days was \$98,876.

Ziegler has contracted to play Charles for 30 dates, first of which took place March 27. He'll wind up the joint May 5.

Toko Units' 15-Wk. Down Under Tour

Tokyo, April 9.

Some 45 performers and a staff of 10 from Toko's Nichigeki Theatre will head Down Under late this month for a 15-week tour of New Zealand and Australia under promotion of Harry Wren's Celebrity Theatre Circuit.

Wren, who was here with his general manager, Don Williams, packaged the show in conjunction with Toko's producers after auditioning the talent on the Nichigeki roster. The wardrobe, scenery, music and even wireless microphones are being shipped newly-made from Japan. "All we do is sell the show," Wren said.

Singers Kenji Amal, Diana Nakamura and Misao Kamiji will headline the unit, which opens May 4 in Wellington billed as "Cherry Blossom Show, 1963." The outing will mark the fifth overseas tour for a Nichigeki group. Two smaller-scale shows from Toko's huge downtown theatre played southeast Asia and large productions have trekked to Europe and Australia.

Wren, the Celebrity Circuit's managing director, presented a Nichigeki show for 12 weeks in Australia about five years ago. Its reception was mixed. He offered assurance that the upcoming production will have benefitted from mistakes of the earlier show.

Wren claimed that despite the divided reaction, the first edition of "The Cherry Blossom Show" was a commercial success. "The proof is that we would not be doing another one with the same company," he said, "unless the first show had been profitable and had created good relations between Australia and Japan for overall trade."

On the first tour, the press generally praised the Japanese numbers, but panned the Western segments. Before coming to Tokyo to conclude the deal for the upcoming production, Wren studied his old pressbooks and consulted critics.

"The last time we sold a Japanese show, but it had a Western content designed for Tokyo tourists," he acknowledged. "Now we are bringing a show with a full Japanese content. There will be no Western numbers." The first show lacked comedy and variety. He therefore chose eight specialty acts for the new edition.

After its Wellington opening, the "Cherry Blossom Show, 1963" will play the New Zealand cities of Palmerston North, Napier, Christchurch, Dunedin, Invercargill and Auckland before moving to Australia for dates in Sydney, Adelaide, Melbourne and Brisbane.

David Gordon Joins Chertoff
David Gordon has joined the Robert Chertoff personal management office as an associate. Gordon formerly operated Phase Two, a Greenwich Village coffee house which was one of the carier spots of this type to utilize talent.

Two court-appointed receivers last week began combing through the financial ruins of the Sahara Inn. Built at an announced cost of \$10,000,000, the swank suburban motel opened last June proclaiming that it would "bring Las Vegas style entertainment to Chicago."

The receivers were not available for comment, but a source close to the bank that foreclosed the mortgage on the hotel said that it was doubtful whether the motel's Club Gigi nitery would return to a name entertainer policy and may possibly drop shows entirely.

In terms of dollar purchases, the Sahara Inn was the second largest nitery talent buyer in Chi, spending less than the posh Empire Room in the Palmer House and probably slightly more than the multiplexed Chi Playboy Club.

As a result, the major talent agencies are out approximately \$120,000 in pencilled bookings, and the smaller agencies and independents will have to scratch about another \$20,000. Buddy Hackett, who was to have opened tonight (Wed.), was the only act within the usual 30-day cancellation period, and General Artists Corp. and the American Guild of Variety Artists will probably not press for payment unless the inn goes back to shows.

Biggest loser in tentative bookings is William Morris, which had shedded Joe E. Lewis, Robert Sherwood, Vic Damone and Jack E. Leonard GAC but out only on Hackett and a date for Tony Martin, and was also lucky in having the bulk of the acts for the Club Gigi in the three months prior to the folds, including Tony Bennett, Frankie Avalon, Danna Jo Don Nickles, who got caught in the collapse, but was covered by a bond. Other advance bookings slated by the motel included Al Hirt (Associated Booking Corp.), Louis Prima, Sheeky Greene and Buddy Greco.

The two receivers appointed by the Circuit Court are J. Edgar Moss, retired Pick Hotels official, and prominent realtor Frank Whitten, who has handled many federal receiverships. They are working at getting the motel part of the operation going and obtaining guests for the 300 rooms.

Manny Skar, owner of the Sahara Inn until the receivers took over, fought the receivership through the courts, then tried to get himself appointed as one of the receivers, and was also denied that by the court. His name still tops the huge neon sign in front of the motel.

Externally, there are no signs of the tumult that accompanied the changeover. However, when callers used to phone 678-5100, a voice answered brightly "Manny Skar's Sahara Inn." Dialing the same number now produces "This is a recorded message. The number you dialed is out of order."

L'Elephant Blanc Belies Tag as Shattered Paris Cafe-Terper Reopens

Paris April 9.

The swank nightclub terper L'Elephant Blanc, which had been shuttered most of the winter reopened last week with two dance bands and a bid for its former chic clientele. Route reportedly had been closed for good.

Spot still has dim lighting, plush interior and tripping to bands of Pedro L. Riza and Big Joe. With former Latino Beat and latter for Twist, etc. It remains to be seen whether it will catch up or the disheveled cafe will give it hard times.

Fred's Le Carrouel, which converted to record spinning, will try one live band night every Friday. A new Hispano caterer, Cordoba, has a cave dancery to disks, while several restaurants have announced meals served till 1 a.m. plus some music or acts to get in on the eat and treat moves of Paris nitery goers.

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DARRYL HICKMAN

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"Darryl Hickman is fracturing the Hollywood crowd with his 'hidden' stage talents, sparkling personality and surprising voice."

— *Army Archerd, Daily Variety*

"Darryl Hickman wowed the crowd with a tremendous voice, knowledgeable stage-presence and warm personality."

— *Mike Connolly, Hollywood Reporter*

"Shifting gears in mid-career is no easy task. Established actor Darryl Hickman, a histrionic pro since moppehood at Metro, is currently attempting the feat by making the transition to vocalist, with Marshall Edson's cory Bev-Hills spe serving as the launching pad... a swift climb up the nitery ladder... Lyric drama comes easily to the converted thespian. And his warm, vivacious stage personality is a big plus. Equipped with a baritone voice that is rich... High point of his act is a special material ditty ("Let There Be Liz") which is a song spoof of his days as a member of Metro's moppet corps... Hickman begs off after 35 minutes, with the audience clamoring for more."

— *Tube, VARIETY*

"Darryl Hickman moved into Ye Little Club on Tuesday breaking in a nitery turn after spanning over two decades as a child-adult film thesp. Hickman, now 31, has a lot going for him—a basically commercial and exploitable voice to begin with, and certainly more than enough showbiz training and background to easily carry him through mikeside performance with pointers to spare for the rank-and-file nitery beginner... Hickman's only reference to his days as a child substar comes via a "Let There Be Love" parody which works in Judy & Mick, Butch (Jenkins), Shirley Temple and Jane Withers, even Natalie Wood. The Lyrics are Hickman's own."

— *Noel Graham, Hollywood Reporter*

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Capehanna, N.Y.

Jimmy Durante with Eddie Jackson, Sonny King, Jack Roth; Helen Traubel with Richmond Gale; Magid Triplets, Cape Girls (8); Joseph Mele and Frank Marti orchestra; Paul Anka; orchestration, Mele; costumes, Sol Anthony (Mrs. Barthe); \$5-57 minimum.

Schnee should lead the Easter Parade saloon trade into the Cape in fine style. Jimmy Durante has a fine show, deftly blending his Eddie Jackson—Sonny King heretofore, not counting the mayhem assist of drummerman Jack Roth, with the high diva virtuosity of Helen Traubel. The Wagnerian soprano lamenter from the Met now struts a cakewalk, cuts a "Bill Bailey" and indigests a "St. Louis Blues" in rambunctious manner capably fueled by the Great Profile and his confederates.

In fine low key style they accelerate their non-ruse into a running crescendo of unadulterated laughter. Durante comes on at a surprisingly "early" timing of 8:37 but takes command for the next hour and a half with his fractured diction and ad frescos frenetics that leave the audience limp.

The six beauts work in and out of their routine as occasion warrants, capped by a lehemath "Baby Jane" in a Twist finale which nonetheless does not exclude Durante's standard "Good Night", now a sentimental classic of a sort, in the same idiom as "Inka Dinka", both of which would satisfy many an ABCAfer with these residual "standards".

Jackson is ever the reliable stridaway stalwart but Schnee has brought Sonny King along like a racehorse peaking in the sweepstakes King has an undeniable style of his own. He's a personable and authoritative juve who "romances" the mike in a style that's indigenous to their overall repertoire. His falsetto and prescience aides inspire Schnee to pseudo-sonnetic, understatement. It's in the same groove as when he dons a macabrous full-blown Westmore to host the operatics for the prepossessing Helen Traubel.

Whether it's the diva's excursions into her classic pol-purri, later adulterated by burlesque, or "long note" King's "I Love You, I Do", the canny kingpin of comedy, yelped Jones, James Algonus Durante, knows how to give them their rein, how to breathe, how to eke out extra salves for his charges, and above all how to maintain indignation with his clientele which enters—and exits—laughing.

The savvy chemistry of sopitopedal comedies against the towering figure of this Brimhillde of the blues (from St. Louis) attests to a professionalism that comes only with seasoning. Thus, the throwaway bits ("I'm turning in my hair") and numbers "Opposites Attract", good double songs with Miss Traubel, surprise the stuff of which show biz legends are made. Schnee likes Dick Tracy, Count Basie, etc. and the diva tells him her long hair musical preferences, but eventually segues in "Robert E. Lee", "Bailey" and the W. C. Handy in this classic.

Show remains the basic Douglas Couly production with some good Paul Anka original tunes. From the lezard "Love Makes the World Go Round", with the peppery Magid Triplets (three Robert Mele lookalikes who dance up a storm in the entrées) to the Durante main attraction, bonafide Jules Padell has a winning show this semester. Now if only the Internal Revenue Service would ease these "spending blues" everything would be rosy, not only for the Cape but all the saloons.

Joseph Mele helms the main Cape band and backdrops an excellent show, spotted by Frank Marti's Latin rhythmicists. Richmond Gale is a distinguished piano accompanist for Miss Traubel, an attractive good as Liberman albeit not as artistically flashy, wearing his proper white-tie-and-tails with aplomb. Abel.

Edgewater Beach, Cld

Chicago, April 2.

Kirby Stone Four, Edgewater Beach Ork (5); 4 Dells (5), Don Davis Ork; \$2.50 cover.

Edgewater Beach g.m. Gene Barrett has shown been backing in sight in choosing the Kirby Stone Four to replace the show in the cavernous Polynesian Village. Perhaps he was tipped off by the success of the Vagabonds a few months earlier. But at any rate the Stone quartet deserves kudos for

creating electricity in a room that in size and layout can easily dampen the efforts of an act, no matter how good it might be.

The resident Edgewater Beach Ork & Dells have, until now, helped to pre-warm the room for the headliner. However, the Robert Simpson-produced tab showtime-and-keep roves is developing a third look, and despite the last efforts of Henri Noel, Eileen Barish and several other members of the cast, is not serving the role set out for it.

The fault appears not to be so much with the efforts of the singer-dancers, but with an apparent lack of a strong directional hand on the performances and a sharp diminishment of production values, both of which Simpson has shown plenty of in previous outings.

It is to the Stone foursome's credit that they do their own crowd warmup, and they do it fast and furiously, yet with the kind of timing that bespeaks care and preparation. Always astute musically, the group has injected a lot more free-swinging humor into their act since last seen, and their slight gags, impressions and inter-glowing paid off in solid ring-side returns. They also give a needed sense of intimacy to this large room.

Don Davis does a handy job of backing the revue and gives out with an easy terp beat between shows. Mor.

Shamrock, Boston

Houston, April 6.

Roberta Sherwood, Paul Neighbors Ork (11); no cover or minimum.

Roberta Sherwood opens to one of the best houses here in weeks, and at the end of her 60 minutes receives a standing ovation, rare for first nights at the Shamrock Hilton's International Club.

Matronly thrush has her usual backers, Ernest de Lorenza, directing and at 65; Red Newmark at electric guitar, and this time her son, Robert Lanning, at skins. He will turn 15 during this engagement.

There isn't much to say about Miss Sherwood that hasn't been said many times before. She's a better, and perhaps best at these showbiz tunes with a beat, yet there's not a sound from auditors when pipes drop to husky soft range.

At close of one tune Miss Sherwood's voice breaks—but it breaks on key—as she does ending again. She is never better than with old faves that patrons have come to expect from her "Love Is A Many Splendored Thing," "Lazy River," "Your Cheatin' Heart," "Ace In The Hole," "Try Me A River" and the like.

This time around she's changed backing somewhat, with several numbers having more of jazz beat. This plays well except for couple of times when she is overwhelmed, mainly because the slicks of her talented drummer son should have been muted somewhat.

Paul Neighbors' Ork has light backing job, with Miss Sherwood's own group carrying brunt of chores, but job done is still excellent.

Miss Sherwood will be in for two weeks, with Hildegard opening April 29. Ship.

Carnival, Phoenix

Phoenix, April 2.

The Cables (4), Sandy Loren, Mimi Mele, Hal Sunday Ork (4); \$1 admission.

The Cables could easily be dismissed as candidates for the plusher merry circuit—if these four Priests experts were not so singularly and abundantly talented.

Tenor, anchorman Don McCarthy, is a pleasant foil for the combs' hijinks; Jim Britt is a fine, light baritone, Larry Delgin has a uniquely hip sense of comic timing while Chris Camdell's full bass pipes are a plus. Why these gifted guys have added themselves with no-so material is hard to understand.

This is essentially the same silt the Cables have enjoyed here in their previous gigs over the past three months but it lacks the identifying blockbuster tag necessary for a budding act to catch on. Group has an exciting, inventive vocal blend but the dated rock routines have gotta go before they are ready for the major bookings.

Stripper Sandy Loren's turn consists of unimaginative, dreary bumps and grinds. Singer and house lounge Mele and Hal Sunday's crew are okay rounding out this two-week bill. O'Neil.

Sahara, Las Vegas

Las Vegas, April 2.

Vaughn Meader, Barrie Chase, Dale Harris, More-Landis Danvers (16), Louis Basil Ork (14); produced by Stan Irwin; previewed by Milton Frel; \$4 minimum.

Two new marquee names preened on the Strip when Vaughn Meader and Barrie Chase breezed into the Congo Room. Both are pleasant surprises, a combination of good intelligent comedy and good intelligent dancing. The friendly attire of Meader overshadows the fluffy footwork offered by Miss Chase (New Acts) but the combination balances into an entertaining double feature.

Meader starts his turn with a straight standup comedy routine which has enough fresh material to pull him several notches above the ordinary. When he goes into the JFK impersonation, he borrows only one skit from the bestselling "First Family" album, with the rest being taken from the upcoming second edition.

The President Kennedy bidding and amusing punchlines come at a fast pace ("Go to the polls and vote for the Kennedy of your choice—but VOTE") with strong assistance coming from Naomi Brunart as Mrs. Kennedy. None but reactionary Democrats will be upset with the goings-on which are all in fun, but of course the Republicans will be ecstatic.

Highlight of the turn is the concluding Presidential Press Conference (which Meader claims uses no skills) and the questions from the audience, which should make each show different. Act was written by Bob Becker, Earle Doud, and George Foster; cast includes Stanley Myron Handelman and Dick O'Neil.

New More-Landis production number features the fine voice of handsome Dale Harris, the 16 "Most American Girl in the World," and a stirring "JFK March" written by Eugene Jelensnik.

This bill, produced by Stan Irwin, is in until April 30 when Teresa Brewer opens. Duke.

Ritz Carlton, Montreal

Montreal, April 3.

Zabette Wilde, Paul Nator Trio and Johnny Gallant. \$1.50 cover Mon Fri; \$2 Saturday. No Sunday show.

Hard to judge which number Zabette Wilde does best. She's a singer loaded with energy which, though occasionally effective in selling a number, mostly results in creating certain tensions with the patrons with the result that returns were limited on opening night Wednesday (3).

Miss Wilde has played this spot before, and she belongs if for no other reason is that her's is something of unique turn in terms of a brazen, offbeat performer who shows confidence in her material.

However, what the act needs is a little lightness of approach, which Miss Wilde seems to bypass at this time in favor of a limited rapport with the ringiders.

She kicks off with "Running Wild," a piece of special material to promote her "Wilde" name, then follows "Summer Sunday," which she plugs as her Capitol Records disk. There's also a Belafonte hit, and a "Trotline in London," with humor that's rather forced.

What Miss Wilde needs is a little lightness in the act, plus some informal talk that would make for all round smoother projection.

The Paul Nator Trio and Johnny Gallant at the Ivories are okay for the show and transportation. Next: Jill Allen. Lazz.

Village Vanguard, N.Y.

Jackie Cam & Roy Kral, More Allison Trio, Bala Sete; \$2 cover per show.

A blindfolded customer would get his money's worth this season at the Village Vanguard with the emphasis on music, music, music—nothing but varied.

Said customer, however, should pay the bill for a peek of superb blond Jackie Cam, a singworthy night with troupe in a straight-to-the-shoulders outfit as is Charles Adams, but not so spunky. She teams with husband Roy Kral on a most sophisticated and unusual book particularly suited to the couple's jam gigs.

Kral leads and jam takes on piano through a range of hip ballads, with emphasis on brand new songs, and also "vocal-instrumental" duets, dishing out jam vocals in imitation of instruments in solo. They say they enjoy doing the

new tunes the most, and it could be dito on the receiving end. Numbers are obviously selected with great care to fit into the generally intriguing catalog. At show caught, there was a first public hearing for a new Alex Wilder love ballad (from a feature film forthcoming), a special for the couple from Andre Previn and wife, and a maybe not so new but very seldom heard upbeat swinger, "Come Away With Me," brilliantly soloed by Miss Cam. Since they obviously enjoy their material so much, no tune escapes without a credit to the composer.

Midway entertainment is from jazz-pianist and soloist More Allison and rhythm duo, Allison holds a very classy turn with modern instrumentals to open and offbeat blues vocals to wind. In fact, his big score among the instrumentals is a driving blues number in progressive frame.

His blues vocals, in a high, sotto voice and corapone accent which contrasts effectively with the urgency of the lyrics, include "I Don't Worry About a Thing Because Nothing's Going to Be All Right," and "Your Mind Is On Vacation and Your Mouth Is Working Overtime" and other fine city stylings from the genre.

Bala Sete (New Acts), South American guitarist with a classical to jam to Boss Nova repertoire, is a lethal opener in this spread of glittering sounds. Roll.

Ash Grove, L. A.

Los Angeles, April 3.

New Lost City Ramblers, Johnny Cash; \$2 admission.

New Lost City Ramblers, back at Ed Pearl's folketry for first time in more than a year, return with generally the same authentic bluegrass and country mountain music, but, in show caught, didn't seem to have the same punch as before.

True merely "rambled" through such preciously bright and delightful entries as "Molly Hare" and "Down South Blues." They also lacked the spontaneity and hot they earlier showed for the specialty music they deliver.

Boys, Tracy Schwartz, Bill Monroe and leader Mike Seeger, are excellent instrumentalists and hit greatest response with rousing western rhythm swingers. Group of Carter Family songs, including "Worried Man Blues," is pleasant, with Seeger's banjoing a particular standout. Trio also features guitar, mandolin and autoharp.

Johnny Cash temporarily filled in for Mother Maybelle Carter for first few days of run. Mrs. Carter was delayed due to an eastern tv stint. Cash pleases most with medley of his Columbia record hits like "Leave Your Gun at Home," "Sit Here Till I Die" and "Jimmy Brown" during far too long full hour act.

Singer has good voice but works, as do most of the country and folk artists, in an extremely casual style. It seems to draw fine response from these similarly casual folketry audiences but would never go on a more commercial merry floor.

Joe Maphis & The Country Boys follow April 23. Dale.

Tidelands, Houston

Houston, April 1.

Margaret Whiting, Don Goldie Ork. (4); \$1.50 entertainment charge.

Miss Whiting is on stage exactly on hour, generally considered too long for a thrush, but in this case it seems just right. Fennec has casual approach, good pipes, excellent styling and phrasing and mike technique that can only come from years of experience.

She does a little of everything—show tunes, pop, standards, and even some country music—with equal ease. At times she cruises the ringide, establishing rapport with patrons she really doesn't need, for she had 'em shortly after she came on. Miss Whiting even coaxes a few dance steps, and candidly admits that her terping is not too good.

High point of act is medley of songs written by singer's father, Richard Whiting. These odds include "Till We Meet Again," "Japanese Sandman," "I'm In Love With You, Honey," "He's Funny That Way," and "Ain't We Got Fun."

Don Goldie's rhythm section cuts fine show, especially considering this is a hip jam group and Miss Whiting is heavy on ballads. Her musical conductor, Jeff Charleston, takes over 60s and does good job directing band and backing thrush. Show plays two frames. Ship.

Basin St. East, N. Y.

Via Damone, Don Richies; \$2.50 music charge.

With the Cops and the Waldorf-Astoria's Empire Room already under his belt, Via Damone returned to New York last week to tackle one of the town's busiest rooms, Basin Street East. The reception given his opening performance indicated that he can now join the ranks of such Basin Street East perennials as Peggy Lee. He should have a home here anytime he wants.

For those who've watched his progress through the years on dials (he's now etching for Capitol) and in clubs, the current Basin Street East session is a rewarding experience because his development as a performer is evidenced in the utmost.

He now has a savvy song-selling style and an awareness of what he wants to do and how to do it. He paces his way through a songbag of 15 numbers in a manner that's quite compelling. The accent is on the romantic ballad but there's enough variety even in that groove to sustain interest.

The big-voiced "What Kind Of Fool Am I," the lyrical "Maria" and the lighthearted bossa nova away of "Adios" show that Damone can approach practically any style for topflight results. The listening of Joe Farnelle makes every sound fall into its proper place.

The comedies by Don Richies also falls into the Basin Street East groove. The place gets a hip crowd that catches his machine-gun paced quipping appreciatively. He appears to have leaned down his "in-sult work" a bit, but the flavor is still there and the and finds it palatable. Some of his stuff may embarrass the gentler souls in the audience, but, after all, Basin Street East isn't Schraff's Gro.

Cafe Society, N. Y.

"New York Coloring Book," produced by Jan Wallman; with Gloria Biezarde, Ronnie Hall, Barbara Gilbert, Ronny Whyte, Natalie Charlson Director, Bill Penn; Choreography, Bill Miller; Lyrics, Michael McWhinney; Music, Jerry Powell; \$3.50 minimum.

The intimate cafe revue seems to be one of the latest growing forms of merry show biz extant. The number of spots converting to this type of show is becoming larger as time goes on. The latest to fall in line is Cafe Society, no relation to the Barney Josephson spots which in their day were one of the more important showcases of new talent in New York.

The present incarnation of this name is operated by Bernie Bruck on the site of the old Johnny Johnston's Entertainer. It's a small theatre-like room, with bar adjoining, in which four performers plus pianists work from a stage with a proscenium.

The Cafe Society occupant is "New York Coloring Book" with Gloria Biezarde, Ronnie Hall, Barbara Gilbert and Ronny Whyte. Natalie Charlson is at the piano. The material in this show has sufficient good moments to indicate that the revue vein hasn't yet run out and with clever writers around can continue for a while.

"Coloring Book" has a note of freshness, both performance and materialwise. There is as much movement as possible on this tiny stage and the customers seem to be interested most of the time, although there are a number of items that fail to measure up.

One of the major moments comes in "Spacete" in which film festivals are ribbed. Miss Biezarde's take-off on Playboy Club bunnies, Miss Gilbert's charming description of life in New York "On My Own" and the spoof of British performers by the entire group are among the highlights. Miss Biezarde is a petite and charming item, while Miss Gilbert, who was a single when playing the Blue Angel several times, is a performer that seems to be able to deliver more than she has been assigned.

The lads do exceptionally well. Whyte and Hall have their solo moments, but some of the material in which they essay isn't too heavyweight.

Lyricist Michael McWhinney and composer Jerry Powell have extended themselves fairly this around town. They seem to have their wits in virtually every spot on a revue policy. However, they hit a good average in this show. Jan Wallman has produced with an overall consideration for eye and ear values and the production comes off well. Direction by Bill Penn and choreography by Bill Miller are pleasant in this outing. Joe.

Deseret Inn, Las Vegas

Las Vegas, April 2.
The Phil Morris Show, with Lohola Dancers & Nelida, Jubilee Four, Mary Miller, Kurt Anden & Friends, Valerie Hamamoto, Buddy Cole, Carlton Hayes Orch. (17), Down Arden Dancers (12); produced & directed by Phil Morris and Down Arden presented by Wilbur Clark, \$4 minimum.

There's never a dull moment in the Phil Morris show—by far the best of many he's presented here. Morris easily blends his amiable group of acts into a highly entertaining variety show, with his own distinctive personality pivoting the fun.

Much credit should go to Down Arden, who acts as Morris' co-producer and co-director. Backing the back are the exciting Lohola Dancers (17) with the incredibly well-proportioned Nelida—a group from Argentina which has often appeared here, but never with the verve and showmanship that Arden has taught them.

Morris has brought back the Jubilee Four, an outstanding collection of male Negro spiritual singers who fit ideally into the festivities, with the star himself joining them at one point for added punch.

Mary Miller, a 16-year-old Texas beauty, is a better of the old school singing such tunes as "Rockabye" and "Penny from Heaven." Discovered by Morris, he's given her a perfect spot to launch a successful career, and she has the talent to back up his confidence in her.

Valerie Hamamoto, an oriental youngster who does a unique, interesting bit of whacking at three exotic drums, and Kurt Anden & Friends, a dog (poodle) act which dares to be different in its balancing (on ladders) party. All out the bill, superbly backed by Buddy Cole at the piano and organ, fronting the Carlton Hayes orch. (17). A special bow goes to dancer Jose Antonio, who demonstrates in this show he's one of the world's top acrobatic dancers.

Harris & Co. are skedded for six weeks. Duke.

Cave, Vancouver

Vancouver, B.C., April 4.
Milton Berle, Leonard Sues, La Scala Quartet, Amos Bros. (2), George Tapp & Dancers (3), Chris Cape Orch. (13); \$3.10 Mon-Fri, \$4.25 Fri-Sat.

Milton Berle is scoring to the hilt in his Vancouver misery now. By his own admission, however, his opening night at the Cave has to be chalked up as one of the bigger and more boisterous mutual benefits the vet comic has ever played.

While Berle is the dominating heart of the entire production, he has assembled a company of talented entertainers who shine brightly under his deft manipulation. George Tapp and his four young dancers—two females and two guys—are recent additions and set the tempo with their super-sensory romp opener to the tune of "Santo's Go Marching In," followed by Tapp's "Malador Rehearsal," a Raahy virtuoso solo with swirling cape.

Berle gets into the act to howl off lepers and wows auditors with a barrage of standup one-liners. He then brings on the acrobatic Amos Bros. who stagger the audience with a stand-out risley routine that winds with a hair-raising climax as Berle is again involved, this time as a reluctant participant in a high foot to foot stand. Not only does this bring gasps but it is a remarkable demonstration of the 54-year-old Berle's amazing physical coordination.

Leonard Sues joins Berle from the conducting podium and their slick dialogue precedes Sues' brilliant trumpet stint as he offers impressions of solo familiarized by Henry Busse, Clyde McCoy and Louis Armstrong. Sues, gets generous sitting and encores with a vocal "Birth of the Blues" while Berle registers solidly with his background terping via a comely female ringdier.

Nearest yucks of the show come with onset of Berle's instant opera company, the La Scala Quartet, two females and two males, replete with authentic operatic voices. Highest point of the night's hilarity is reached when Berle dons baggy clothes and clown getup to join them in a raucous burlesque that covers all corners of low comedy.

Berle wraps it all up in his closing stint, a nostalgic bit of yucks and show biz reminiscing as he takes his makeup off in on-stage intimacy with his audience. It could be maudlin in less skilled

hands but Berle strikes a false note as he goes back through the years, looking his memories and leaves a warm glow with his sincere tribute to his late Mom, Sandra.

Chris Cape orch, under Sues' baton and with Berle's men Long at drums and Gene Harringer on trumpet sitting in, cuts the show expertly and purveys top intermission desecration. Shaw.

Blue Angel, N. Y.

(FOLLOWUP)
Felicia Sanders is one of the more ubiquitous singers around New York. Recently at the Persian Room of the Plaza, she is keeping in vocal trim with a term at this Max Gordon hospice. She's the sole new item on this card which continues with the holdovers of Jackie Vernon and the Don Francis 3.

Miss Sanders has emerged into one of the best in her class. She is a singer of consummate skill, showing a perception of lyrics in addition to her well developed vocal attributes. She seems to impress more deeply with each foray into a local misery and has been ready for the wider horizons for a long time.

Many of her tunes are repeats of her recital at the Persian Room. There is the highly dramatic "Surabaya Johnny" by Kurt Weill which engrosses the audience deeply. She similarly enchants with "Fly Me to the Moon" and makes a strong indent with "If" and a batch of other tunes that have been familiar with her for some time.

Miss Sanders is given further authority through the backing of Irving Joseph who utilizes members of the Bobby Short Trio in this stint.

In the foyer, Short continues to entertain between acts and is still sufficiently potent to have customers stop and listen despite the presence of another minimum in that part of the house. Jose.

Troubadour, L.A.

Los Angeles, April 3.
Oscar Brown Jr., Floyd Morris Trio, Ondine; \$2 admission weekdays, \$2.50 Saturdays.

One of the freshest song stylists on the current scene, Oscar Brown Jr. would have made it merely as an interpreter of other composers' songs. Added to his buoyant expressiveness, however, is an equal gift for proper melody and facile phrases that enables him to convey a gamut of emotions that can range, sometimes up, sometimes down, from a little boy's love of hilarity to a tragedian's gloom. The combination leaves the fascinated listener wondering what the man will come up with next.

At 36, Brown is one of the hottest names among Negro entertainers. His lyric contributions, already taken into the repertoire of many first-rank vocalists, will undoubtedly leave a more lasting tribute to his abilities than even his own vocalistics.

As a singer, Brown has a voice that is all expression, still unadorned and in need of discipline. His diction is something deplorable but the mood he creates is exciting.

At his opening performance at Doug Weston's Troubadour, even with two shows to follow, he was all freshness and gaiety—with nothing held in reserve and quickly responsive to the hep audience that knew his numbers note for note. A medley from his short lived legit venture, "Kicks & Co." shows his versatility as a lyricist-composer and his skill as a performer—sashaying from the anatomical adoration of "Hazel's Hips" to the haunting, defeatist "World Full of Gray."

Even a weak singer would sound good given the musical support supplied Brown by the talented Floyd Morris Trio. Morris, who resembles a dignified bank president, leads Jim Herndon's drums and Victor Sprees' bass through some droll chases that weave a pattern as intricately rhythmic as it is basically simple.

Also on the bill, and making her local debut, is a young lady, yelped Ondine, who describes herself as a disease (but not a contagious one). Tall, with an Audrey Hepburn build, gamine-coiffed, with big, dark eyes, she's impressive but difficult to classify.

Despite a most unbecoming sacque-down, her semi-sung concoction of semi-songs are, for the listening moment, rather appealing. Only later does the listener realize that, actually, she can't sing worth a darn. Some may feel gyped by this delayed reaction, others will be intrigued. Robe.

Sounds, Las Vegas

Las Vegas, April 2.
Nat King Cole, Forbes & Villa, Harry Nefel, Marlene Miller, Copa Girls (12), Antonio Morelli Orch. (24); produced & staged by Jack Entratter; stage direction, Harold Dobrow; \$4 minimum.

Nat King Cole, who is one of Jack Entratter's guaranteed money-in-the-casino attractions, is back for the 17th time. The act hasn't changed much since the last outing, but there will be few complaints.

With special orchestration by Al Bendrey, the Antonio Morelli orch. (24) guided by Cole's own stick man, Joe Zito, backs the star's pleasant stylized delivery of such numbers as "Aren't You Glad You're You?" "Dance, Ballerina, Dance," "Unforgettable," "Miss Otis Regrets" (with some added schmalzy histrionics), "Paper Moon," "Why Can't a Woman Be Like a Man?" "Down in the Depths On the 9th Floor" (his best torcher), and "Mona Lisa."

He offers "Laura" as an ivory instrumental, and his trumpeter, Renaldo Jones, socks a solid solo. Leon Petties backbones as drummer. Cole wisely avoids the far-out stuff, embraces the nostalgic, and remains an all-time fave here.

Making their Vegas debut on the bill are Don Forbes & Joey Villa, and the plunge is auspicious. The refreshing comedy team brings in some excellent impressions—Forbes does Sinatra as if he were mouthing a recording, and Villa does a near-perfect carbon of Jack E. Leonard. The turn's pace is fast, the hip dialog is keyed for maximum laughs with success. There's little doubt about Entratter living the boys up as regular members of his stable.

Singing pilot Harry Nefel and stewardess Marlene Miller are featured in an airline salute to Las Vegas, which is the new Monne Stuart production number, prettily populated by the dozen Copa Girls.

This bill in until April 24 when Peter Lind Hayes & Mary Healy and Chubby Checker return. Duke.

Gallopam, Ottawa

Ottawa, April 5.
LaVern Baker, Russ Thomas Orch. (15); Cal Boettie in lounge; \$2 admission.

LaVern Baker shows solid showmanship savvy throughout her 41-minute act which stays in the Gallopam Club until April 17. Backed by the 15ing of Lee Anderson, her accompanist, and the Russ Thomas house band, she has the house in her hands throughout.

Stanza touches lightly on her former r & r chirping, moves fast into Latin, a gentle beat "Bill Bailey" and a clicks arrangement of "I Left My Heart in San Francisco" that opens soft and builds furiously.

Miss Baker moves into the jazz category with "After You've Gone" and whams a gospel tune to big impact. Throughout the session is spiced plenty comedy that sneaks in subtly and wins guffaws from tablisters.

Show opens with a saxophone solo by Russ Thomas with the combo backing him on "Kbb Tide." Group also plays for dancing. Cal Boettie handles \$4 and chant chores in the Blue Lounge. Gorm.

Chi Chi, Palm Springs

Palm Springs, Cal., April 6.
McGuire Sisters, Jay Nemith, Bill Alexander Orch., \$2.50 cover.

Flowers so crowded the Chi Chi stage after the debut of the McGuire Sisters that Phyllis remarked, "I don't know whether we are opening tonight, or dying."

The obit may come later but they opened to a smash success, a full house, and with 50,000 visitors expected between now and Easter, biz should build to a nice profit all around during their 10-day romp.

The McGuire sisters didn't come empty-handed. Though Bill Alexander's band was stepped up to 10, the blonde beauts who harmonize as if they invented it brought six violinists as well as Murray Kane who handles their orchestrations and special material.

Including encores, they give out with more than 20 numbers. Some of course are only hits, some as part of an autobiog medley of their careers since they tried to break into show biz in Ohio with "Hold That Tiger." Their biggest hand comes after "Play Gypsy Flap," which brought their six violinists out of the orchestra and into the act.

Phyllis as a single, with a string

New Acts**BARRY CHASE**

With Bert May, Buddy Bryon, Ronnie Riordan
Sahara, Las Vegas
30 Mins.

The originality of choreographer Hermes Pan saturates the new act of Barrie Chase. The shapely star flows gracefully through the simplest and most difficult dance patterns, falling only in the vocal department.

Like most other femme nifty headliners, she backs herself with dancing boys (3), these being different only in that they wear chin whiskers.

Cleverest bit as Mona Lisa, she gets out of the frame and dances with two of her guards. With only a few sagging moments, Pan keeps the romp refreshing. Miss Barrie's teammates are Bert May, Buddy Bryon, and Ronnie Riordan, her musical director is Fred Karger, and Steve Dweck is on drums in the Louis Basil orch. (14) Duke.

PAT SCOTT

Songs
15 Mins.
Cafe Society, N. Y.

Pat Scott is an expressive performer who seems as much at home as an actress as a singer. It's the thespic attributes of her tunes that give her a high degree of distinction that makes her eligible for the various functions where the more literate congregate.

Miss Scott seems to deliberately take away from her physical attributes in choosing garb that seems to have come off the rack. This mode of operation is okay for the present environment and with the avant garde set, but will hamper her in quest for more lucrative situations.

Her highlight is a highly dramatic rendition of "Mildred" en francais and anglaise, but prior to this highspot registers with ballads, Gershwin tunes, an impression of Lotte Lenya doing a Mary Martin type song. Generally she shows a versatility that indicates promise. Jose.

CLARA RAY

Songs
20 Mins.
Bendroevous Room, L.A.

With a retousse nose that keeps her just short of true beauty and a voice that will never put Joan Sutherland out of business, Clara Ray is still the sexiest dish to hit the nifty business since Marguerite Piazza squered into those black lace trousers.

Opening for a week's engagement in the Bevilhilton's "showcase of new talent" she brought to the spot a freshness and joie de vivre that had the boys applauding a mile too loud. In a billowing black velvet Don Loper gown that disappeared in the right places, she channeled up a storm, from her opening "Told You Late That I Love You" to her best bit, a throaty "I'll Be Around."

Her one bad number, and she'd be smart to drop it, is an over-arranged "Summertime." Act was introduced by Richard Chamberlain who has won some local fame as Miss Ray's "boy friend" or so her publicity would have you believe. Regardless, she's okay for sight and sound. Robe.

BOBBY VINTON

Songs & Instrumentals
20 Mins.
Palumbo's, Philly

Bobby Vinton is the latest of the teenage favorites to develop a floor show act and his rauting strays far and wide from his basic rock. A former baloneer for the

of parodies that includes Judy Garland in her "Rainbow" number, Eartha Kitt and Louis Armstrong, stands out as the all around performer of the trio of songbirds.

As a finale for a second encore they closed with "May You Always Walk in Sunshine." Then came the flood of flowers.

Bill opens with Jay Nemith—a ventro-dog act, his dummy being a cute pup.

Show stays through April 13, when the McGuire Sisters go to the Cave in Vancouver and "Holiday in Greece" comes to Palm Springs. Scul.

road tour bands that accompanied such contemporary songsters as Frankie Avalon, Fabian and Brenda Lee. Vinton has an assured floor presence for one who has just embarked on the nifty circuits. Personable and youthful in appearance he sells his product well and wisely aims for other segments of the audience besides the kids. He displays his musicianship with a flurry of instrumental solos— "Cherokee" on the clarinet, "Sugar Blues" in traditional Clyde McCoy trumpet style, and an alto-as rendition of "Night Train." On almost an hour he doesn't let down nor does he lose them.

Vinton conservatively opens with an upbeat version of the oldie "Near You" and follows this with the bossa nova anthem, "Fly Me to the Moon." A Broadway ballad is topped with his strongest offering, "I'm Just a Country Boy" a country and western hit that seems to be his milieu. He smashed through on records last summer with a 2,000,000-seller in that genre "Roses Are Red." It's the cornerstone item of his program and the most enthusiastically received. Vinton's sound is heard to effect also with his current disclick "Over the Mountain."

The act shows sound preparation. In deference to Columbia's, he does a special material ethnic bit set to the music of "Funiculi, Funicula," "Volare" etc. He does a Jolson medley, and a medley of his own platter hits as well as such standards as "St. Louis Blues" and "Good Man is Hard to Find." He even works in a Twist routine, calling up a girl from audience. There is a comedy sequence with the girl, which seems risky and depends too much on the female's response. He won a gigger at show caught. Getoff is ingenious, a parody on the Ted Lewis Fallmark paraphrased into "Me and My Records." Vinton carries his own guitarist Al Masciola to pace the Carmen Dee house orch. (8). (Gagh).

BOLA SETE

Guitar
25 Mins.
Village Vanguard, N.Y.

If the bossa nova craze had been left to such competent hands as statesiders Charlie Byrd and Stan Getz who launched it here and S. A.'s Bola Sete instead of dance hacks and the Brill Bldg's opportunists, it might still be around in force. Small matter, anyhow. In Bola Sete, a guitarist who can swing the melodic RY with great warmth and skill, but who has an equally strong classical and jazz repertoire.

Currently the opener on a Village Vanguard bill that puts all emphasis on hip but most listenable music. Sete should soon move to the top of the bill in the New York jazz and or folk haunts and out across the country to any spot where the audience digs instrumental gifts.

The range of styles gives the tall, broad septa musician a turn of remarkable pace and tastefulness. He can swing from a driving bossa ditty into rich and articulate renderings of Spanish and French guitar classics, and from there to a delicate touch of Bach which also somehow gets a thawing out via the Sete strings. In case this gives the notion that there is anything airy about Sete's style it should be noted that his jazz and bossa numbers can have great drive and excitement.

The musician, currently on the Fantasy label, has been in and out of the States over the last couple of years. In this Vanguard stand his second, he is supported by drums and bass, and brings off some brilliant duet passages with the latter. He could undoubtedly feature impressively in a larger grouping. Bill.

Herb Tannen Exits WM

Chicago, April 8

Herb Tannen has resigned from the Chi office of the William Morris Agency and is taking a three-week vacation trek to Los Angeles to take up residence there.

He had been with Morris for seven years in New York and Chi handling acts for clubs, concerts and one-nighters, and is moving to the Coast on spec to move into talent representation and management for tv and pictures.

Foreign Imports (Shows & Talent) Dominate Tony Award Nominations

The list of 1968 Tony Award nominees for "Distinguished Achievement in Theatre" on Broadway from April 1, 1967, to last March 31, resembles an international who's who of legit. It reflects the move-in on Broadway of foreign product and talent, mostly British with a sprinkling of German, French and Italian.

The situation is particularly pointed in the area of acting, where the British are prominently represented by three of the four actresses in the musical star category, two of the four actors in the same classification and two of the four actresses in the dramatic star division. The nominees for featured or supporting portrayals also include several English performers.

Two of the four plays and two of the four musicals in the competition are imports. Three of the directors, three of the writers and two of the designers are British. Also among the designers are one Italian and one Frenchman. The latter is Marcel Escoffier and the former Franco Zeffirelli. The British designers are Sean Kenny and Anthony Powell and their countrymen in the writing area are Lionel Bart and the team of Leslie Bricusse and Anthony Newley.

Lineup of British

John Gielgud, Peter Glenville and Peter Cee are the British staggers and the performers are Hermione Baddeley, Margaret Leighton, Anthony Newley, Clive Revill, Georgia Brown, Sally Ann Howes, Vivien Leigh, Paul Rogers, David Jones and Anna Quayle. The import shows are "Mother Courage and Her Children," an adaptation of the German play by Bertolt Brecht; "Tchin-Tchin," first done in Paris and then London, and two British originals, the musicals "Oliver" and "Stop the World—I Want to Get Off."

The nominees were selected by a committee comprised of N. Y. daily newspaper critics John Chapman (News), Norman Nadel (World-Telegram) and Richard Watts Jr. (Post), as well as Jean Dautry, director of the N. Y. City Center Light Opera Co., and playwright-producer-director Sidney Kingsley. Revivals were not eligible for consideration in the play and musical classifications, but talent involved in such offerings were in the running.

Among those selected for their work in revivals were Miss Howes for her costarring performance in the City Center Light Opera Co. presentation of "Brigadoon" and John Fearnley for his direction of that musical, which was originally staged for his Main Stem debut in 1947 by Robert Lewis. In connection with Miss Dautry's presence on the nominating committee for the first time, it has been noted that this is the first instance of talent being

(Continued on page 62)

Lou Robin Drops Plans For Legit Musicals In Santa Monica Auditorium

Hollywood, April 9. Preoccupation of Lou Robin with his one-nighter bookings along Coast has eased him to drop plans to stage legit musicals in Santa Monica Civic Auditorium, Robin reported he hasn't had time to "fully prepare" Santa Monica projects, so he's optioned hall for summer of 1969.

Robin had firmed rental July 8-Sept. 13 of SM Aud, so unless other rentals take up the gap he could be stuck. His deal with city of Santa Monica was \$1,400 weekly guarantee (four weeks) against one-half percent of gross, selling 775 weekly. One way out is via G.Y. Robin now is lining up to play spot during summer.

On his one-nighter front, Robin's Ray Conniff promotion March 29 at L.A.'s Shrine Aud was SRO, so he booked Conniff into SM Aud May 3. Shrine SRO gross is \$22,000, with Conniff deal \$5,000 guarantee against 50% of gross. Robin also has Theodore Bikel at SM April 29-31 at \$2,500 vs 50% each night. Same terms cover Bud & Travis at Pasadena April 20.

Dublin's Concert Sproe

Dublin, April 9. Conductor-composer Igor Stravinsky visits Ireland for the first time in June to conduct a concert of his works with the Radio Eireann Symphony Orchestra and Choral Society. Concert, set for June 9, is part of a Festival of Music organized by Radio Eireann and will include visits by Nathan Milstein (violinist), the American pianist Van Cliburn, and the current Brunshilde at the Bayreuth Festival, Astrid Varnay. Latter takes part in an all-Wagner concert which will commemorate the 150th anniversary of that composer's birth.

Festival is also being linked with Dublin Grand Opera season which is to include another 150th anniversary celebration, that of Verdi's birth with performance of "Aida."

Fest has been spearheaded by Radio Eireann's Hungarian-born Director of Music, Tibor Paul, who will conduct some of the opera and concert including that in which the American fest participant Van Cliburn performs.

Little Me' Needs 153G to Recoup

"Little Me," now in its 23rd week at the Lunt-Fontanne Theatre, N. Y., is figured to have recovered a little more than \$300,000 thus far of its \$333,612 production cost. That's based on a March 2 audit, plus estimated subsequent income.

As of March 2, the Cy Feuer, Ernest M. Martin presentation had unrecovered costs of \$100,000. Operating profit since then is believed to have reduced that to under \$150,000. The weekly operating profit for the four frames ending March 2 ranged from \$4,000 on a \$37,000 take to \$12,233 on a near-capacity gross of \$74,282. Feuer & Martin also own the Lunt-Fontanne, which nets as rental a cut of the musical's gross equal to 30% of the first \$20,000 and 25% of the balance.

Sid Caesar stars in the adaptation of the Patrick Dennis novel, for which Neil Simon wrote the book, Carolyn Leigh the lyrics and Cy Coleman the music.

4 EXES RESIGN ELT; ASK NEW APPLICANTS

The Equity Library Theatre has been hit with a rash of resignations on the administration level. Lyle Dye Jr., already on a leave of absence as managing director, is resigning, as are acting managing director Patrick B. McGinnis and his wife, Joy McGinnis, the outfit's administrator David Harper is also withdrawing as general manager.

According to McGinnis, the situation does not reflect a dispute or differences within the ELT setup, but rather a desire on the part of those withdrawing to move on to other activities. Dye, for instance, is the recipient of a Ford Foundation grant under which he's been working with the theatre group of the Univ. of California at Los Angeles. The ELT board of directors is seeking applicants for the post of managing director for the 1963-64 season.

Conrad Smith New Exec For Guild Subscription

Conrad Smith has succeeded Hugo Southern as administrative manager of the Theatre Guild-American Theatre Society subscription organization. Smith, a writer for television and documentary films, is a former member of the new Dramatists Committee.

Southern withdrew from the TG-ATS not a few months ago to take on the position of manager of the audio-visual department of the Lincoln Center (N. Y.) Repertory Theatre. During the last few weeks he's been on leave from his new job training Smith at the TG-ATS office in Manhattan.

Yugo's Cultural Fest

Zagreb, April 9. Yugoslavia gets into the "international" festival picture this year with a nine-day series of performances, mostly music. Starts May 8 and runs through May 16. Program consists of showings by the Zagreb Opera, the Belgrade Opera and the Hamburg Opera, each on a two-day show. One-time concert by the Zagreb Philharmonia, the Zagreb Symphony and the Zagreb Chamber Orchestra will be interlarded with individual concerts by the Moscow Symphony, the Krakow (Poland) Chamber Orchestra, the Wind Quartet from Paris, the Dancer's Workshop from San Francisco and the Studio di Fonologia from Milan.

The Frisco dance troupe is the only U.S. entry. Claimed here that they are being sent in by the State Department, although the Cultural Attache at the Embassy says they're on their own.

Rival Widows In Fight for Estate Of John Shubert

Will the real Mrs. John Shubert stand up and be declared heirless to the late legit producer's \$200,000 estate? That's what Surrogate S. Samuel DiFalco will adjudicate in June, following hearings on the claim by Nancy Mae Eyerman Shubert, of Clearwater, Fla., that she is Mrs. Shubert No. 2; that the actor of the Shuberts' theatrical dynasty is the father of her two children; and that Mrs. Helena Kerita Eklund ("Ecky") Shubert, the first wife, had been divorced by him in Mexico, following which they were married on the scene in Juarez, Mexico.

Whether or not a Mexican divorce is recognized; whether there is a second will, etc. will be ruled upon by Judge DiFalco.

John Shubert is the son of Jacob J. Shubert. He died Nov. 14 on a train en route allegedly to meet Nancy Mae Eyerman in Florida.

Catherine M. Shubert (Mrs. J. J.), mother of the late John, is supporting wife No. 2.

MET'S ATLANTA SKED, BUT SANS TEBALDI

Atlanta, April 9. Metropolitan Opera's schedule for Atlanta this year has "La Traviata" as first performance of week, April 20-May 3, at Wilby-Kinney's 4,400-seat Fox Theatre. Starring will be Gabriella Tucci, Richard Tucker and Robert Merrill, with Kurt Adler conducting. Renata Tebaldi was to have sung "Otello," the second night under Fausto Cleva but his cancelled to return to Italy.

Met's new tenor, Sando Konya, will be heard in "Die Meistersinger," with Joseph Resenstock conducting. Latter will conduct "Moris Godunov" with Giorgio Tosi in the title role.

"Fledermaus," with Dorothy Kirsten, will follow with Silvio Varviso conducting.

Saturday matinee will be opera's classic twin bill, "Cavalleria Rusticana," with Eileen Farrell, and "I Pagliacci," with newcomer Teresa Stratas and Cleva again conducting.

Met production of "Adriana Lecouvreur" is scheduled for the first time in the closing spot with Varviso conducting but Tebaldi scratched.

Met's season is sponsored by Atlanta Music Festival Assn. with the Junior League of Atlanta in charge of ticket of sales and publicity.

Slate 10-Week Season For Ontario Strawhat

A 10-week summer season of musicals and straight plays is planned by Wayne E. Martens and Jonathan A. Knopf for the Cleary Theatre, on the Detroit River at Windsor, Ont. A resident Equity company is to be employed for the Canadian spot, billed as the Cleary International Theatre Festival.

The season at the Cleary, a modern 1,200-seater, is scheduled for June 29-Sept. 7, with Martens directing some of the offerings.

Legislature Kills Channanau Bill To End Ticket Broker Fee Limit; Dispute Cause of B.O. Corruption

By JAMES L. CONNERS

Actress' Son Held

Boston, April 9. An eight year old boy, son of a femme cast member of the road company of "Sound of Music," now in its third week at the Colonial, is being held in connection with the March 29 Sherry-Biltmore hotel fire in which four were killed and 27 injured. Because of his age, his name is being withheld by police.

The boy was committed Friday (5) to Metropolitan State hospital for 36 days, after appearing before Judge John J. Connelly in Boston Juvenile Court. The judge approved a Boston police complaint of juvenile delinquency on a charge of arson.

Police say the child admitted playing with matches in the sixth floor room where the blaze was discovered several hours later. There have been fires in hotels where the "Sound of Music" company was quartered in Baltimore, Columbus and Minneapolis.

More Road Dates For Woolf 2d Co.

The matinee company of "Who's Afraid of Virginia Woolf?" which has already given three evening performances at the McCarter Theatre, Princeton, is scheduled to return for a fourth appearance May 10. That'll be preceded by a special engagement April 30 in Ann Arbor, Mich., under the sponsorship of the Univ. of Michigan's Professional Theatre Program.

Kate Reid, who's withdrawing as Shepherd Strudwick's costar in the daytime edition of the Broadway production after the afternoon performance of April 20, will rejoin the troupe for the Ann Arbor booking. Her replacement in the matinee company, which performs Wednesday and Saturday afternoons, will be Elaine Stritch. The regular company, headed by Uta Hagen, Arthur Hill and Ben Piazza, performs Monday-Saturday evenings.

The Edward Albee play at the Billy Rose Theatre, N. Y., had a cost change recently when Nathalie Oliver took over as secondary femme lead in both the matinee and evening companies. The part, which was previously played in the afternoon, by Ayra Petrides and at night by Melinda Dillon, will be played at the matinees starting today (Wed.) by Eileen Fulton.

Miss Reid will return this summer for her fourth consecutive season with the Stratford (Ont.) Shakespearean Festival. She will appear in "Comedy of Errors" and "Troilus and Cressida," besides taking two roles in "Cyrano de Bergerac." The festival opens June 17 with Michael Langham's production of "Troilus," to be followed on succeeding nights by "Cyrano," which Langham is also staging, and "Comedy," to be directed by Jean Gascon.

ATLANTA GOES FOR MET, FAST COBBLE OF DUCATS

Atlanta, April 9. Atlanta Junior Leaguers make it look mighty easy when it comes to selling tickets to the performances of Metropolitan Opera one-week stand in Atlanta. They disposed of nearly 31,000 ducats at \$10 top in less than 10 days.

Tickets went on sale March 18 and Thursday (28) officials said that all tickets for the April 29-May 4 season had been sold. Met shows in elegant surroundings of 4,400-seat Fox Theatre, Wilby-Kinney circuit's flagship.

"After season orders for tickets were filled, there were not enough single performance seats available to fill the orders received," a spokesman for the box office committee of the Junior League said. Junior League will open a box office at the Fox for those wishing to dispose of tickets for resale.

Albany, April 9. The Channanau ticket bill, which would have amended the state General Business Law to suspend the required printing of maximum premium (\$1.50) on entry price charged on theatre tickets and making resale unlawful at "a price above the maximum," was overwhelmingly defeated in the Assembly last week.

Actors' Equity, Local 802 of the American Federation of Musicians, and the State AFL-CIO sent telegrams or memoranda condemning the proposal. Equity's protest was sent to Daniel M. Kelly, Manhattan Democrat member, who has one of the most independent voting records in the Legislature.

Kelly, who also read verbal blasts against the measure by the N. Y. Post and the World Telegram, asserted "The arguments advanced for the bill were fallacious, specious and unsound. This plan for 'correcting' abuses was completely in error; you do not improve the situation by establishing in effect, 'legalized' larceny." Why wouldn't the leading ticket agencies favor the bill, which would have permitted them to charge any premium, as much as \$10, say?

Equity's Attitude. The actors' union, through its executive secretary, said in its wire, "Equity emphatically opposes legislation which would eliminate the ceiling on brokers' charges on theatre tickets. This bill, if enacted, would allow limitless mark-up, and also would eliminate the necessity of even printing box-office price on the ticket."

"Broadway ticket prices should not be increased at the expense of the public, which would be subsidizing profits of the brokers who contribute nothing to the creative aspect of theatre and take absolutely no risk. This bill would legalize limitless speculation on tickets."

"It is clearly a special interest measure, and should not be seriously considered. Its enactment could virtually eliminate the ability of serious theatregoers to attend plays, and make plays available (Continued on page 62)

Seven Home Weeks And Month In So. California For San Francisco Opera

San Francisco, April 9. Plans for its longest season—seven weeks, plus nearly a month in Southern California—have been set by the San Francisco Opera opener is Sept. 13 with Leontyne Price in "Aida." Repertory includes 14 operas in performances running through Oct. 31. Some 21 performances in Los Angeles Shrine Auditorium and three in San Diego follow.

"Aida" marks the return of Miss Price to the company with which she made her operatic debut seven seasons ago in Poulenc's "The Carmelites." It also marks former soprano Regina Resnik's first appearance here as a mezzo. She will sing Annieris.

Two S.F. Opera premieres are on the agenda: "The Queen of Spades" by Tchaikovsky (in English), and Richard Strauss' last opera "Capriccio" (in German). Revivals on the schedule include Boito's "Mefistofele," Wagner's "Die Walkure," "Saint Sams," "Samson and Delilah" and "The Carmelites." None have been done here within five years.

New operas include "La Forza del Destino" and Rossini's "Barber of Seville" will also be presented the former in memory of Maestro Gaetano Merola, who died 10 years ago, it was his special favorite.

Mozart's "Così fan Tutti," Puccini's "Tosca," Verdi's "La Traviata" and "Falstaff" and Bellini's "La Sonnambula" round out the program. In addition Puccini's "La Bohème" will be performed in Los Angeles only.

One performance each as yet undated, will be given in Sacramento and in the Greek Theatre of the U. of California across the bay in Berkeley.



Tel. COlumbus 5-6170
Cable address: Theguild, New York

THEATRE GUILD PRODUCTIONS, Inc.

LAWRENCE LANGNER • ARMINA MARSHALL
PHILIP LANGNER • WARREN CARO

27 West 53rd Street, New York 19, N. Y.

April 5, 1963

Mr. Jack Benny
Ziegfeld Theatre
New York, N.Y.

Dear Jack:

Your decision to come back to the Legitimate Theatre in New York was one of the happier events of the season. The JACK BENNY SHOW was as warm and funny a revue as we have seen in a long time. We are delighted to have been able to sponsor it.

All the critics had wonderful things to say about you. We couldn't agree more - particularly with David Susskind, who said:

"Jack Benny came to town tonight at the Ziegfeld Theatre and New York seems brighter, better and happier for his arrival. Laughter is good for the soul--and Jack Benny is great for laughter.

This master comedian compels admiration for his incomparable timing, delivery and poise. His delayed takes, his effortless ease, his brilliant comic flow defy comparison with even the best of his fellow comedians. Mr. Benny's face mirrors a fantastic range of emotions--hurt, pride, disgust, ecstasy, vanity--he seems to feel, think and react--always funny, sometimes hilarious--with the speed of light. Jack Benny on a theatre stage makes 2 hours fly away on a rocket of good humor and good nature. If there's a Valhalla for comedy writers, Jack Benny's men have earned their rightful place.

I missed the great days of vaudeville at the Palace. But I guess that Jack Benny's vaudeville at the beautiful Ziegfeld Theatre tonight could stand up with any of the great acts of yesteryear. The modern miracles of science--television, movies and hi-fi--will never really replace the tingling excitement of a Jack Benny in the flesh. I think Jack Benny ranks among our great national treasures along with Yellowstone Park, the Statue of Liberty, Justice William O. Douglas, Alonzo Stagg, Carl Sandburg and the Mississippi. He's just as great as all of these--and possibly a little younger."

The engagement seemed all too short. Come back soon.

With affection from all of us at the Guild,

Armina Marshall

Armina Marshall
THEATRE GUILD PRODUCTIONS, INC.

CASTING NEWS

Following are available parts in upcoming Broadway, off Broadway and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paraphrased designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

NON-ADWAY

"Here's Love" (MC). Producer, Stuart Outrow (881 Seventh Ave., N.Y. CI 7-8735). Auditions Friday (12) for boys and girls, 8-12 years old. Must sing/dance/act. Boys at 11 a.m. and girls at 2 p.m.—at the Mark Hellinger Theatre (Broadway at 51st St., N.Y.).

"Man and Boy" (D). Producers, Irene Mayer Selznick and M. M. Tenant, Ltd. (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1630). Available parts: female, 18-20, not over five feet six inches tall, a student actress with a conventional midwestern background, pretty, intelligent, vivacious, strong willed; man, middle 30s, medium height, accountant, unimaginative, humorous, loyal, dependable; man, middle 30s, medium height, athletic build, business executive, highly intelligent, scabish. Mail photos and resumes c/o above address. Do not phone or visit.

"Rainbow" (MC). Producer, David Merrick (345 W. 44th St., N.Y.; LO 3-7530). Available parts: male, 20's, tall, lively, agile, hardline, must sing well; male, late 20's, tall, rangy lacemic type, hardline, must sing well; character man, big, warm type, great vigor, must sing well; male, 20's, tall responsible type, must sing well; male, 18-19, tall shiny dancer-singer, leaner; man, tall, good-natured, singer; female, 18, dancer-singer, cute. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Star of the Morning" (D). Producer, Houston Brummett (234 Waverly Place, N.Y.). Available parts: Negro men, 20-30; Negro women, 20-25; Negro character man, about 30; white character men, 40-50. Send photos and resumes to above address.

"The Uncommon Benefactor" (C). Producer, The Uncommon Company (39 W. 67th St., N.Y.; TN 3-6832). Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

TOURING

"Beyond the Fringe" (R). Producer, Alexander M. Cohen (20 E. 40th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, light British accents; man, 23-30, light British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClellan, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Porgy and Bess" (MD). Producers, Lenny DeBia (140 W. 50th St., N.Y.; JU 3-6770). Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates

to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"God Bless Our Bank" (C). Producers, Zev Buffman and Stan Seiden (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 3500 Main Highway, Miami 23, Fla.; MI 4-9831). Ann Seiden to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 30's; rigid Scotsman, 30's; three character men, mid 30's; small character woman, late 30's; wide-eyed male 24-27; female, 18-23; pair Mutt & Jeff type character men, 35-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

"The Sound of Music" (MC). Producers, Leland Hayward, Richard Rodgers & Oscar Hammerstein 2d (408 Madison Ave., N.Y.; MU 3-3440). Auditions next Tuesday (16) at 11 a.m. for Equity-non Equity female singers with legitimate voices, at the Mark Hellinger Theatre (Broadway at 51st St., N.Y.).

"Bonnie and Juliet" (P). Producer, Thrasher Productions (144 W. 57th St., N.Y.; LT 1-6816). This production will star Walter Slezak, and will begin a tour of summer theatres June 3, at the Playhouse in the Park, Philadelphia. All roles open. Mail photos and resumes c/o above address. Script available at Dramatists Play Service (14 E. 20th St., N.Y.).

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Hane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions for chorus singers today (Wed.): Equity men at 10 a.m., females at 11 a.m. Open call: men at 1 p.m. and females at 2 p.m.—all at Central Plaza (111 Second Ave., N.Y.).

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, M. C. Fowerton and David Seiden (c/o Sheldon, 43 W. 54th St., N.Y.; PL 7-6809). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

CALUMBY, NICH.

Keweenaw Playhouse. Producer, Leland Ball (405 E. 20th St., N.Y.). Accepting photos and resumes from Equity-non Equity musical performers and apprentices. Ten-week season starts June 25.

CANAL FULTON, OHIO

Canal Fulton Arena. Producer, David Fulford (40 W. 40th St., N.Y.; MU 3-1370). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

CHARLOTTE, N. C.

Charlotte Summer Theatre. Producer, Stanley Warren (405 West End Ave., N.Y.; TR 7-7770). Auditions for Equity singers April 10:

men at 2 p.m. and females at 4 p.m. Open call singers April 10: men at 2 p.m. and females at 4 p.m.—all at Variety Arts Studio (225 W. 40th St., N.Y.).

FAYETTEVILLE, PA.

Yulem Playhouse. Producer, W. M. Pritch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

EPHRAATA, PA.

Logan Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 234, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

HAMPTON, N.H.

Hampton Playhouse. Managing director, John Vari & Alfred Christie (405 E. 54th St., N.Y.; PL 3-7977). Part of "Band" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 22.

HONOLULU, H.I.

Kali Creek Playhouse. Producer, Clyde W. Lind (Box 228, Honolulu, HI; FA 3-3400). Parts available for male and female Equity actors for the resident company of six plus jobbers. All types being considered. Star system is used here. Mail photos and resumes c/o above address.

HYANNIS, MASS.

Cape Cod Holiday Tent, Producer, David Marshall Meltsman (120 W. 40th St., N.Y.). Auditions for Equity male and female singers next Monday (15) and open call male and female singers Tuesday (16): men at 10 a.m. and females at 2 p.m., at Showcase Studios (930 Eighth Ave., N.Y.).

LAKE LUZERNE, N. Y.

Lake Lucerne Playhouse. Producer, George Patrick (40 W. 40th St., N.Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

LANCASTERVILLE, N. J.

St. John Terrell's Music Circus. Producer, St. John Terrell (c/o Robert Turoff, 11 W. 60th St., N.Y.). Equity dancers today (Wed.): females at 10 a.m. and men at 2 p.m. Open call for dancers tomorrow (Thurs.): females at 10 a.m. and men at 12 noon. Singers: females at 2 p.m. and men at 4 p.m.—all at Variety Arts Studios (225 W. 40th St., N.Y.). Auditions for males and female for principals will be held next Tuesday (16) and April 17 at the Variety Arts Studios by appointment only. Mail photos and resumes to Robert Turoff c/o above address. Do not phone or visit. Season of 13 weeks begins May 31.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Buffman & Stan Seiden (c/o Frank Meyer, Coconut Grove Playhouse, 3500 Main Highway, Miami 23, Fla.). Seeking all types. Equity-Non-Equity males and females for musical-dramatic straw-hat season. Send photos and resumes to above address.

PITTSBURGH, PA.

Civic Light Opera Co. Producer, William Wynne (400 10th Ave., Pittsburgh). Auditions next Monday (15) for Equity dancers: men at 10 a.m. and females at 1 p.m. Open call dancers Tuesday (16): men at 10 a.m. and females at 1 p.m.—all at Variety Arts Studio (225 W. 40th St., N.Y.). Eight-week season begins July 2.

ROCHESTER, N. Y.

Gateway Theatre. Managing director, Paul Giovanni (220 E. 20th St., N.Y.). Season of straight plays with two musicals. Auditions for male and female Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Playhouse. Director, Clifford Olson (c/o Springfield College,

Springfield 9, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

STORRS, CONN.

Nottingham Playhouse. Managing director, Dr. Cecil E. Hinkel c/o department of theatre, U-127, University of Connecticut, Storrs, Conn.). Parts available for Equity males and females for the dramatic resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held in mid April. Ten-week season starts June 18.

SULLIVAN, N.Y.

Summer of Madness. Producer, Guy S. Little Jr. (Box 155, Sullivan, N.Y.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

THOMPSON, CONN.

Roundabout Playhouse. Director, Alan James (225 W. 11th St., N.Y.). Accepting photos and resumes c/o above address from the following types: female, leading lady; female, young, must sing and act well; leading man, must sing well; man, young, must sing well; character man, young; male and female apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 25.

WASHINGTON, D.C.

Arcus Theatre. Producer, Zeida Fickander (40th & M St., S.W.). Casting consultants Michael Shortleiff and Alan Shayne will be holding auditions in New York from April 24-30. Actors who are interested in being residents and jobbers, for the 1963-64 season should mail photos and resumes to Diane Schotten (c/o Casting Consultants, Room 703, 444 Madison Ave., N.Y.). Do not phone or visit.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Clary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1204). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 20.

Films

"Centro (Stranger of Cuba)" (D). Producers, James E. Myers and Red Brown (c/o Myers-Brown, Production 101, Inc., 1030 Chestnut Street, Philadelphia 2, Pa.; 215 LO 4-1091). Available parts: man, 20, who bears a close resemblance to Centro; man, 20-25, tall, dark and handsome; female, 18-22, a latin beauty; character actors between 40-50, should be Russian and Latin types; one female character actress between 40-50. There are 22 speaking parts in the film, and agents are also invited to submit photos and resumes to above address. Interviews will be set up in the next few weeks, and those selected from photos will be notified by mail as to time, date and place.

"Paul Klinger" (D). Producer, Ely London (Time & Life Bldg., 51st St. & Ave. of America, N.Y.; LT 1-6800). Part available for a boy, 9-12, stocky, clowny, dominating bully; boy, 10-12, fat, weak, graceless, extremely ambitious; girl, 9-12, high I-Q, homey. Mail photos and resumes to the above address.

"Headlong" (D). Producer-director,

Stan Russell (345 W. 54th St., N.Y.; JU 6-6850). Available parts: man, about 25, tall, lean, virile; male, mid-30's, extrovert; female, late 20's-early 30's, pretty, intelligent; female, 20's, tall, beautiful; female, 18, plain; female, late 20's, attractive, nervous; female, early 30's, slightly plump; man, middle aged, pensive, executive-type. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

"Nothing But a Man" (D). Producer, Norman Young Associates (Du Art, 345 W. 58th St., N.Y.; PL 7-4500). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man mid 30s, rugged, masculine, railroad section hand; female, early 20s, vivacious, independent, school teacher; Baptist minister, mid 40s; several men, 20-40; several character women, 20-30. Character men, white, 30-35; young men, white, late teens, average looking; character woman white, late 40s, attractive, nervous. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

Lambo's Gambol

Continued from page 2
wondering about such alleged testimonials. Joe Levine has done it better, with only Gypsy Rose Lee as the headliner.

Who's kidding who? Cost and credits read like interesting fun stuff, but the execution was like a slow night in Buffalo. Danny Meehan staged and Eugene "Luigi" Luis choreographed a plethora of girls and boys in musical material which came off all right but beyond this there was little to recommend. It came off like no one was really trying.

Wayne appeared in a boring skit with Peggy Cant, written by Lucille Kallen and directed and produced by Max Liebman. A few words of acknowledgment were offered by Wayne as recipient of the evening's honors. Lots more of Wayne would have been in order, provided some wit and/or wisdom were thrown in.

An in-and-out force called "Women Watchers of the World," at one point featuring Jack Doran, proved itself just as much a tedious farce as not funny. Eddie Bracken appeared as "The Vacuum Cleaner Salesman" in a skit which he and Henry Taylor wrote and which was directed by "Senator" Ed Ford and produced by David E. Selzman. This was like who-needs-it?

Monique Van Vooren, Jack Grimes, Delores Wilson, Red Buttons, John Cameron Swane, Larry Blyden, John Carradine, Patrick Wayne, Dick Wallace, Henry Hamilton, Keith Kaldenberg Helen Blount—these were some of the other names in the production which was devised and staged by the Colbie Frank Thomas Jr. Music by Bernie Wayne and arch, with Paul Tishman as guest conductor.

Alto Burrows wrote a sketch for Bert Lahr, in which Lahr in "The Ballplayer." With this kind of material a fine comic such as Lahr would never have gotten in from left field.

Such was the night. People from all branches of show biz, politics, Wall Street, business and civic affairs, were there unapologetically. It's one man's guess that Barry Goldwater, when things were over, went home to Arizona with admiration anew for the way the Democrats threw a party in White House environs.

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Buckley's 6000

In a frank seven-page letter to subscribers, William F. Buckley Jr., editor of National Review, is soliciting pledges to keep the monthly going, otherwise "we should know by the first of April whether we can go on publishing." Summation to his financial recap: "Needed: \$5 to pledge \$1,000; 100 to pledge \$500; 750 to pledge \$100," a total of \$100,000.

Saying that "what I write to try to secure is worth the humiliation involved in asking others to make sacrifices," Buckley details pyramiding costs (printing, paper, general costs, postage, etc.) and even pondered, "Have we mismanaged the magazine's affairs?" He continues, "So acute was our situation in early January that I had to turn to the bank for a loan of \$50,000. I was able to get it by posting securities owned by my brothers and sisters. It was a costly sacrifice; but without the money to pay our most highly honored creditors, National Review would have had to suspend publication. And now, before the end of March, we shall have to negotiate with our printers, as we have done during the past four years, to suspend billing until August—the cumulative amount then due being paid out of the results of this fund appeal. If the money is forthcoming.

"The alternative is bankruptcy. An un-American word. I once heard someone say jocularly: 'He was quite wrong, of course. Bankruptcy is part of the free enterprise system...' and the moribundly question... is whether National Review's eighth year is to be its last....

"The whole publishing business is sick. The N.Y. Times during the first nine months of 1931 grossed \$22,000,000 and ran a net loss of \$27,000. (Perhaps the Kennedy Administration will come around helplessly to National Review's re-harvested position on the Times, that it is a Depressed Area.) Collier's with its 3,000,000 readers, and Coronet with its 3½ million, went out of business. Most publishers have had to go into secondary enterprises, and National Review continues to hope its two little radio stations will some day provide for it. But meanwhile... it cannot pay the printer, as we had to do last year, \$20,000 more than the year before, or the post-office, as had to do, \$27,000 more than the year before, without the continued aid of those of our readers who believe that a dollar invested in this journal will go at least as far as a dollar invested in the local political unit, or in the local college or philanthropy, towards preserving a nation fit for free men to live in....

Coincidentally, publisher William A. Rusher is heralding a charter member's rate for a New National Review Bulletin, published in the alternate two weeks when NR isn't published. Newsletter's introductory rate is \$3.30 for six months.

Wall St. Journal's Shifts

Wall Street Journal, after more than 70 years of printing in New York's financial district, moves operations July 1 to plants in Chicago, Falls, Mass., and White Oak, Md., a suburb of Washington.

The switch to the new plants closes out jobs for more than 150 employees, but paper and union officials both said the move had nothing to do with New York's recent newspaper strike; however, there was talk last week that at least one craft union might pull a protest strike.

Cowles' Upward Earnings

Cowles Magazines & Broadcasting saw a \$3,447,000 increase in earnings for 1943 over the previous year. Net per share was \$1.14 compared to \$7c in 1941 when earnings were \$2,335,000.

Revenues rose more than \$14,000,000 in 1943, going to a total of \$110,510,000 compared to \$103,720,000 for the previous year.

Properties now include Look, Esquire, Insider's Newsletter, Cowles Comprehensive Encyclopedia, KRNT-TV-AM in Des Moines, the Gainesville (Fla.) Daily Sun, San Juan (Puerto Rico) Star, an English language daily, and seven publications sales subsidiaries.

Kingpin Sunday Editions

The N.Y. Times made up for the 114-day news blackout with a kingpin edition, of multiple sections, on the first Sunday (7) following

cessment of the strike. The paper, upped to 22a. (It'll be 6c. outside the 50-mile radius from Manhattan), weighed 7½ pounds.

The Herald Tribune also had itself an overflowing cup of printer's ink—and advertising—with its Sunday edition weighing 3 lbs. Same upped price, etc.

The Authoring Chansons

Gerry Chester of NBC-TV programming and his wife Marjorie have been coming out with a fortnight of each other. Program administrative voep at the tv web, the husband is issuing the third edition of his "Television & Radio" via Appleton early this month. (He wrote it with Michigan U's Edgar E. Willis and Garnet Garrison.)

Mrs. Chester, with Richard Mark, wrote "The McCall's Book of Fund-Raising Ideas," which came out last week under the Prentice-Hall banner. She was with McCall's until last December when she left to have a child.

Neil Morgan's "Westward Tilt"

There are Americans who, if they go to "the Coast"—this is usually a show his euphemism for the rarified Hollywood-Beverly Hills belt—think only of L.A. or Frisco or possibly Palm Springs. San Diego Trib's syndicated columnist, Neil Morgan, opens up an entire new vista of what the American West today really means in his knowledgeable and very hip book titled "Westward Tilt" (Random House; \$2.95).

For a North Carolinian, Morgan potently has an open romance with the modern west, in all its states, moods and more. Yet he is not enamored as not to point up its regional frailties, be it Frisco or Vegas, Arizona or the northwest.

Quite obviously conversant with every geographical corner, he plays 19th century history against the mid-century progress and makes it thoroughly readable all the way. His insight on Nevada alone, especially the casino orbit, gives fresh perspective to one of the more familiar crossroads of the west. Not to mention his closeups on Hollywood and its environs to Bel Air and the Santa Monica seat. James A. Michener did a justifiably enthusiastic intro for "Westward Tilt." Book should appeal in the locals and the effete easterners both.

OK Brooks Atkinson

"Tuesdays and Fridays," by Brooks Atkinson (Random House; \$4.30), takes its title from the two days each week when the former N.Y. Times drama critic's column appears in that paper. Contents are culled from columns dating to origin of department in 1908, not arranged chronologically or by subject, but in a pattern to please the reader. S. N. Behrman provides witty, friendly foreword.

Atkinson's essays are disparate in topic and color, but all bear familiar stamp of his style. Subjects include, among other entries, items about P. G. Wodehouse, Bert and Harry Piel (its commercial cartoon characters), Brendan Behan, the Gish sisters, the Hayden Planetarium, a meeting between Boris Aronson, Arthur Miller and Paul Kagle, a bad deal for the Seneca Indians at Kinzua Dam, ice in the Hudson, Shaw, Elmer Davis, the night a fire broke out at The Players during Hal Holbrook's Mark Twain recital, Shakespeare at fresco, sex, bluebirds, the Civil War, Willa Cather, Robert Sherwood, Russia, Thornton Wilder, the Gulf Oil Co., and Zero Mostel.

What may seem like bouillabaisse, under Atkinson's brewing, literary ambrosia; a book both thoughtful and joyous. *Note.*

Rare Book Whodunnit

A tattered and mildewed first edition copy of the second volume of "Mosses From an Old Manse," by Nathaniel Hawthorne and published in 1846, has returned to Bowdoin College in Brunswick, Me., from the oblivion of a damp basement in LaCrosse, Wis.

Now the volume, which was salvaged by a LaCrosse man, reached the Wisconsin basement is still a mystery. It had been presented by Hawthorne to the Athenaeum Society at the college in 1846, as borne out on its bookplate.

Hawthorne, a member of the Bowdoin class of 1825, had been an Athenaeum while in college.

9 Months To Go

A total of 2,500 of Playboy's 1943 "girlie" calendars, which have

Publishing Stocks

(As of April 9, closing)

Allyn & Bacon (OC)	2044+	14
American Book (AS)	60	+24
Amer. Book Store (AS)	64	
American Heritage (OC)	944+	14
Book of Knowledge (N.Y.)	2046+	14
Canto West (N.Y.)	944+	14
Crown Bk. Co. (OC)	1070+	14
Crowell Collier (N.Y.)	1444+	14
Curtis Pub. Co. (N.Y.)	7	
Edwin & Co. (N.Y.)	27	1/2
Grosset (OC)	604+	14
Grosset & Dunlap (OC)	1244+	14
Harcourt Brace (N.Y.)	2044+	14
Harvard Pub. (OC)	344+	14
Harvard (OC)	25	
Harv. Bk. Co. (N.Y.)	20	+1
L.A. Times Mirror (OC)	2044	
Macmillan Bartlett (AS)	2044+	14
Macmillan (N.Y.)	2044	
Macmillan-McC (N.Y.)	2044+	14
Macmillan Pub. Co. (OC)	2044+	14
Macmillan Pub. (OC)	2044	
New York (OC)	103	-1
Putnam Books (OC)	6	
Putnam (AS)	2044+	14
Rand House (N.Y.)	1044+	14
Rand House (OC)	25	+1/2
R. W. Sears (OC)	20	-3
Time Inc. (OC)	77	+1/2
Western Pub. (OC)	2244+	14
World Pub.	944	

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Barke & Co.)

been sitting in the Albuquerque warehouse of Beck News Agency for the last six months, can finally go on the newsstands.

NMM (Hugh M. Hefner) Publishing Co. of Chicago had sued the city for the right to distribute the calendars locally, after an assistant city attorney last fall said they were obscene and asked their distribution to be halted.

CHATTER

Mrs. Frances Prevence resigned as editor of Baylor Univ. Magazine because she objected to being ordered on a story having to do with resignations of Drama Dept. members. Latter resigned after the Baylor Univ. proxy tabbed Eugene O'Neill's "Long Day's Journey Into Night" because of its allegedly offensive language.

Time Inc. proxy Jim Linsen's daughter, Marion Margery Linsen, engaged to Robert Joseph Dawson with a June 28 wedding in Greenwich, Conn., planned. He's with George Fry & Associates Inc., management consultants.

Russell Hathaway, former AP Albany bureau chief, died at 87 at his home there.

Mrs. Alva Taylor (Serren), former N.Y. Daily News columnist, died of cancer in Port Chester, N.Y., at 66. Former wife of novelist Paul Gallico was married to J. Kenneth Serren Robert and William Gallico, sons by her first marriage, survive as do her husband.

Eric Hawkins' memoirs, "Hawkins of the Paris Herald," written with Robert Sturdevant, former chief European correspondent for ABC and now with the USA in Washington, will be published soon by Simon & Schuster. Hawkins is the famed longtime (36 years) managing editor of the Paris edition of the N.Y. Herald Tribune.

Bertram Wolff, board chairman of the M. Wolff Book Mfg. Co., which produces volumes for Random House, Grosset & Dunlap, Macmillan and Book-of-the-Month Club, died March 31 in Madrid. He would have been 65 on April 5. Book manufacturer had been traveling extensively in recent years.

Mrs. Patricia Guinan, editor of Bride & Home and formerly on the staff of House Beautiful appointed assistant to the publisher of House Beautiful, Richard A. Hofer. Mrs. Guinan will be succeeded as editor of Bride & Home by Mary Hamman, who was managing editor for Living For Young Homemakers, following which she was editor of the modern living section of Life for 12 years.

SCULLY'S SCRAPBOOK

By Frank Scully

What happens to producers of hits that find themselves not in contact with Nielsen but in policy conflicts with their sponsors and are cancelled? Do they open restaurants near studios to cater to the appetites of their successors?

I've been pursuing the labyrinthine way of one such producer for years and now find him teaching people to "Speak Up and Go Up" at the Lido Spa, a Miami hotel with Vic Tanny overtones. He also owns a piece of the pad.

N.Y.'s Chipping Bureau

His name is Les Lear. He produced "Welcome Travelers." The sponsor wanted it moved from Chi to N.Y. Lear said N.Y. didn't welcome travelers. It clipped them.

The show, a long steady success in Chi, moved to Manhattan and died almost overnight.

Since that time Lear has moved around faster than a hot spy in Havana. We have kept in touch most of the time. I lost him for a while, only to run into him in a new Palm Springs villa which was for inspection for those who had \$150,000 to spare.

We both were slumming but greeted each other as if we were a couple of kids running into each other at the same gelishery in Okinawa.

How To Speak Up

Whatever he does he does with such gusto that this biz of training timid souls to get up and say something might well spill over into television. Early results have been fantastic. He trains them to make a speech in three minutes, telling them (1) state your point, (2) state your reason, (3) give an example, (4) restate your point.

What, no time out for jokes? No funny things happening to people on the way to the Spa?

He even has one-minute speeches. I knew he taught Dale Carnegie but did he teach him to say his say and sit down in one minute?

What happened was that years ago when he was going into a meeting expecting to meet Dale Carnegie he found Carnegie nowhere in sight. The author was out peddling "How to Win Friends and Influence People."

Into buying this book, obviously.

Babe Carnegie's Clothes Motes

A class in effective speaking was going on. Lear listened a while and then got up and said the speaker was ineffective because he looked good grooming. The next time Lear knew he was on the payroll talking about good grooming and being shipped around the country to cure young ones of being sloppy Jones.

As this was at the hushed end of the depression years, it convinced Lear that the old Irish saying, that "talk is cheap but it takes money to buy bread," had a saw in it. If the bread is cheap, Lear discovered talk can buy it.

The next thing he knew he was talking himself into radio and after the war into TV. He became producer of "Welcome Travelers." It was in this field where I first met him as the first of the Speak Up and Go Up guys.

He had a star in Tommy Bartlett and the show operated out of the College Inn of the Sherman Hotel in Chicago. It seemed to reach all the exhausted trippers scurrying around among the various railroad stations which in those days made Chicago a taxidriver's paradise.

He must have soon learned that people didn't do well on their feet and in fact some of them who had the best stories froze and couldn't tell them at all.

As for those who couldn't stop Lear had a huge electrified horn which he used instead of a hook to curb compulsive speakers.

"All aboard," he shouted.

Les Lear's Best Weepers

Now and then he would get a real heart-throbber. A man and wife were passing through Chicago with two children in wheelchairs. It turned out that one of them was their own but both little girls had polio.

It seems while the parents were visiting their own child in the hospital there was a little girl in the bed next to theirs who was even more crippled by the virus. They learned from the nurse that the little girl was so sick and her case so hopeless her parents had abandoned her.

As one more proof of how misery loves company, the couple who went in to give aid and comfort to their own little girl finally walked out of the hospital rolling two wheelchairs. They were the original twofers. They went in with one, but came out with two.

Another time "Welcome Travelers" starred a minister and his wife. This couple not having any children of their own and finding it almost impossible to adopt them in this country, thanks to the red tape which operated in adoption centers, began adopting children of all races, born outside of the United States. They ended with nine.

After they accepted one little girl in Hawaii they learned of a complication. The orphanage said that she had a girl friend and the children were inseparable. Besides, the girl friend wanted to be adopted too. So the Dosses said, "Okay, send them both along."

They SMM Move Them?

The parents spruced up all their orphans and went off to the airport to meet the little girls when their plane arrived from Hawaii. When it did come in, no children.

Then the Doss dynasty of derelicts learned that they were at the wrong airport and raced to the right one. On arriving there they found two bewildered little girls holding hands and wondering what was to become of them.

Mrs. Doss rushed up to them, knelt down and said, "I am your new Mommy."

They embraced her and one of the little girls said, "Are you going to be our new Mommy forever?"

"Yes," she said, "forever."

Down Santa Claus Lane

This vignette became the weeper of the year and "Welcome Travelers" pursued it, for it was good to the last drop. Lear pulled a surprise party at Christmas. He transported in a little town east of San Francisco truckloads of furniture, kitchen appliances, clothes, sports equipment and filled all their larders as a surprise Christmas party.

In fact the story became such a successor to Dickens' "Christmas Carol" that Stanley Kramer announced he was going to make a picture of the Dosses and their brood from faraway places with stateside names. I don't think he ever did, but if all of us are going to hang for our incomplete good intentions, Kramer will not be alone.

224 year as a Maine newsman. Among those paying tribute were Gov. John H. Reed, Cong. Stanley Tupper and Clifford McIntire, leaders of both political parties in the state and fellow newsmen. Besides a typewriter, Arnold was given a substantial purse.

BEST BOOK CONTEST

\$1000 Cash Award. All types of manuscripts invited. For contest rules and details of famous publishing plan, write for free brochure, the case of the double prize money. Postage Free. 141 Elm Ave., N. Y. 2. Dept. VA

Broadway

Corianda & Harold Bayne merged their publicity office with Lester Edelman.

Robert Shapiro, managing director of N.Y. Paramount Theatre to the Coast on a two-week product tour.

Mike Stern is from Rome with the final chapters of his autobiography, "A Yank in Rome," which Gels will publish.

A nitery devoted exclusively to gospel singing, The Sweet Chariot, opened last night (Tues.) on the site of the old Bal Tabarin.

Monty Woolley, now 75, riding from heart attack, in Saratoga Springs Hospital (that's his home town), and described as "improved."

Curly proxy Joe Culligan has accepted chairmanship of the dinner committee for the American Nobel Memorial Foundation's dinner April 21.

Jimmy Durante had to have his fingerprints renewed at the Police Dept. with his current Capone engagement. Schenck goes to the Latin Casino, Cherry Hill, N.J., next.

Pearl Bailey and her drummer-husband Louis Bellman hosted for \$25,000 in jewelry at their Washington, D.C., motel while both were out for dinner between 6:30 and 8 p.m.

Gene Krupa celebrates his 35th anniversary as a bandleader at the Metropolitan next Tuesday (Mon.). It was on that date in 1928 that Krupa made his debut with his own dance band at Atlantic City's Steel Pier.

Kernik Bloomington quickening in London and Paris to s.e. the local scene. The British Travel Assn. has been hollyhoosing "come to Britain and see the critics on some of next season's Broadway hits."

Gilbert Millstein, contributing editor at the Saturday Evening Post, recuperating from a heart attack at Downtown Beekman Hospital. No visitors or telephone calls yet but mail will be appreciated.

Kayes Costume Co., marking its centennial. Founded by Albert G. Kayes, present proxy Andrew Grady's father, Charles, who started with the company as an errand boy in 1898, bought the firm in 1908.

Max Harrison and his actress-wife Rachel Roberts, actor-director Noel Willman, Rank Organization exec A. L. Gates and British impresario J. W. L. "Digger" Pugh in from Europe yesterday (Tues.) on the Queen Elizabeth.

Kurt Brod, ex-Waldorf and last with Arthur Maier restaurant chain as aide to Maier, now g.m. of the Playhouse Club. Later again in the spotlight on a "singing variety" because of his East 95th St. location in an area restricted to retail stores.

The Capuchons in the N.Y.A. spotlight again while Sidney Hayer is reportedly "singing" to the State Liquor Authority on another matter. A mobster assault and alleged congregation of "known criminals" figures in the Capuchons.

The Americana's Claude C. Philippe gave Ella Fitzgerald the VIP treatment with a cocktail party last night (Tues.) in advance of her preem tonight. Incidentally, Danny Kaye at the Ziegfeld and Eartha Kitt at the Persian Room also open tonight.

Sophie Tucker is said to be personally into the biographical of her early career, "Sophie," to the extent of \$25,000 to \$30,000 to keep the show going out-of-town. Forced to bring it in sooner to Broadway, the advance scheduling has secured a number of theatre parties.

Tom Dregan, chairman of the executive committee, and proxy Robert Mosey co-hosting a combined meeting of the N.Y. World's Fair 1964-65 Corp. board of directors, pr. new day, and luncheon, on Monday, April 22. Press and VIPs invited to attend all three events.

Francis S. Levien, board member of 20th-Fox and w.k. in show biz, elected chairman of Gluckman Corp., real estate investment company in which he assumed a financial position early this year. Levien is prez of Universal American Corp., a diversified holding company.

Vet film producer Sol Lesser, who is sparking the Hollywood Museum as a permanent repository of film, television and other show biz memorabilia, is in New York

to brief industry leaders. He will remain east for two weeks. He and Fay Lesser just marked their 50th anniversary.

Maggie Greene, Canadian star of British tv, who pilots his own plane while on British engagements, figured in a minor controversy with Soviet fighter planes when the comedian flew his private craft in one of the Berlin air corridors. He was shot at but landed safely.

Danny Kaye at the Ziegfeld, Ella Fitzgerald at the Americana's Royal Box, and Eartha Kitt coincidentally debuting at the Hotel Plaza's Persian Room, all on the same night (tonight), is regarded as a keynote of burgeoning show biz, with advent of Easter and post-newspaper strike blues.

Another Gotham landmark, the Grand Central Palace, on 49th-57th and Lexington, becoming a huge office skyscraper, hatched up by the current 247 Park Ave. structure. This new Uris building will bring 18,000 workers into the Grand Central zone, on top of the 17,000 to be housed in the new Pan Am Bldg.

The JFK second annual birthday party in May, a \$1,000-a-head fundraising shindig, - was to have been held aboard the SS Constitution but the President's switch in date, for personal reasons, hinged the availability of the luxury liner, so another site must be found. Last year it originated from Madison Sq. Garden.

Peter Reinhart, owner-host of La Chateau Richelieu, gets the coveted "Restaurateur of the Year" distinction from L'Academie Culinaire de France at a Richelieu dinner April 15. Rene Verdon, the White House chef, will also be honored on that occasion as "Chef of the Year." The dinner is being given by L'Academie Culinaire de France.

Donald Flann, who is associated with the Schlesinger organization in London last, hosted John Schlesinger and his business aides, Dick Harrell and Mandy Moran, with a Friars luncheon which also included Sir Cedric Belfrage et al. Flann flew back to London with Harrell and Moran; Schlesinger is remaining in New York another week or so.

Harry Wisner, ex-sportsmaster and ex-owner of the N.Y. Titans, (recently bought by MCA exec Sunny Werblin), ordered to submit to medical a.s. when failing to appear in Criminal Court for failure to file N.Y. City tax returns. Municipality claims \$28,000 in tax arrears. Wisner's attorney filed an affidavit that he was suffering from severe arthritis and gout.

Dick Gregory getting housewreck space with his on-the-scene populating in Greenwich, Mass., in the local harangue over harassment of Negroes wanting to register at the polls and their right to assemble for peaceable protests. While others have been arrested for "disturbing the peace" Gregory has been carefully left alone under the locally expressed desire "not to martyr him."

George Jessel will emcee the Friars' gala for Milton Berle's on his 50th year in show biz next Wednesday (17) at the Americana Hotel. Backed for the date thus far are Joe E. Lewis, Alan King, Mipsy Beiser, Johnny Carson, Red Buttons, Deputy Mayor Cavanagh, Dan Ricketts, Jerry Bishop, Helen Traubel, Alan & Rosal, Ed Sullivan, Leonard M. Goldenson, Robert W. Sarant, Dr. Ralph Bunche and Arthur Godfrey.

Hotel Plaza tepper Paul Bonaventura "pouring" tomorrow (Thurs.) for vet hostess Alphonse W. Salamone Jr., who returns to this spot as v.p. and g.m. when Noel Lang left. Bonaventura took command but now wants to return to hamper duties with the Hotel Corp. of America, owners of the Plaza. Lang, incidentally, plans a U.S. return after he rounds out a year as v.p. and g.m. of Low's Americana, Puerto Rico, where he took command upon its opening, but finds the year-round heat too much for him and his son.

The new N.Y. Hilton at Rockefeller Center is pointing to an end-June opening, delayed by bad weather which retarded construction. Joe Bonas is prez, Eugene Velt managing director, and Nancy White on publicity. While only 45 stories, against the Low's Americana's 50 floors, it has 200 more rooms (1,200), hence "the largest in the world." Understand the Hilton flagship plans to focus its nitery headlines at the companion Waldorf-Astoria's Empire Room and have only a relatively modest show policy at the 6th Ave. and 53d St. operation.

London

(NY: Park 681/2/3)

Phil Ford and Mini Mines will follow Delores Gray at the Talk of the Town.

Sylvia Syms returning to the stage in a light version of "The Dancing Master."

Peter Glenville and Malcolm Keen returned from N.Y. on the Queen Elizabeth last week.

Chinabilla, who has been Brigitte Bardot's screen double, has opened a limited season at the Casino de Paris.

Douglas Kelly joined the Rank Organisation as assistant to Edward Goring in the press office of theatrical division.

Sammy Davis Jr., who opened a Palladium season on Monday (8), doing a one-night Sunday concert at Birmingham April 21.

John Davis hosting a Dorchester supper party after Royal world prem of Samuel Beckett's "30 Days At Pecking" at the Dominion, May 6.

Associated British Cinemas holding a dinner at the May Fair April 23 to honor its champion manager and district winners in 1962 management competition.

Joseph Vagstad, who is partnered with Michael Greene in Royal Films International, planned to N.Y. last weekend. He was accompanied by his daughter.

British producers and newswire firms invited to submit entries for the Council or Europe prize which this year will be awarded during the San Sebastian Fest in June.

National Film Theatre starting a Humphrey Bogart season on April 23. Repertoire will include "High Sierra," "Matter of Fact," "Farewell My Love," and "Treasure of Sierra Madre."

Arthur Lewis, who has just launched the successful London production of "How to Succeed in Business," returned to N.Y. last weekend to see his mother, who has suffered a hip injury.

Sabrina presented the prize of a Casah Vodka cocktail competition last Thursday (4) and the winning entry was named Tanya Bulba, a not so subtle tipoff with the film, which opened here the same day.

William Schneider, head of Schneider Films, Düsseldorf, in town for confabs with William M. Levy, American International's European sales topper. Little Gilbert Bakowski of Trans World Films, Paris.

Bermuda

By Chummy Ball

(P.O. Box 691, Hamilton)

Barbara McNair, currently at the 40 Thieves Club, a clerk.

Gene Wright, bass-player with Dave Brubeck, was "among the visiting" at The Bermudians last week.

Brown University's Jabbaworks have reinforced the Yale Whiffenpoofs at Castle Harbour Hotel.

Princeton's Tigridones are singing their ninth consecutive College Weeks in Bermuda engagement at Belmont Manor.

Manny Williams is playing his third engagement at the Laverie Hotel through the week. Sundays, Johnny McAtee, co-owner and entertainment director of the resort, takes the show to Carlton Beach for a special performance.

Dallas

By Bill Barker

(423 Nimitz St.; FR 4-7871)

"Once Upon a Mattress" is at Pearl Chappell Playhouse; produced by Robert Glens.

Dallas Theatre Center offering William Faulkner's "As I Lay Dying" for three weeks.

Doug McClure here and in Ft. Worth on a southern tour, drumbeating his "The Virginian" NBC-TV series.

Scotland

By Gordon Irving

(Glasgow: Douglas 8000)

Flora Robson to Edinburgh King's in "Close Quarters."

Scottish television planning three new half-hour dramas for spring.

Flora Robson set for King's Theatre, Glasgow, in "Close Quarters."

"Lawrence of Arabia" shedded for showing at Gaiety, Glasgow, late in April.

Jack Radcliffe set for spring revue at Pavilion, Glasgow, opening this week.

Freddie Carpenter, Howard &

Wyndham producer, readying to go to Japan in a.s. talent.

J. B. Miller took over as new head of programs for Scotland, at BBC base in Glasgow.

Kenneth McKellar, Scot tenor parted for appearances in Paris and Berlin with Covent Garden Opera Company in "Bogger's Opera."

Jimmy Logan, Scot actor-comedian, parted for Bette Nival Jarvie role in "Rob Roy," old-time Highland drama, shedded for Edinburgh, Glasgow and Aberdeen.

Portland, Ore.

By Ray Fovea

Plush hotels and motels are going for dinner dancing policy.

The 23-story Portland Hilton Hotel on Broadway will officially open this month.

Paul Gilbert at Julie's Theatre Restaurant. The Flaim Brothers, Julie Mason and Morbie Hall also on bill.

Tommy Laughlin had three record breakers at Memorial Coliseum this year with his Auto Show, Home Show and Sport Show. He is readying his initial try at the Rose Festival Stage Show for the Coliseum in June. He is paying Tennessee Ernie Ford to headline.

Hollywood

George Murphy, veeper, elected to board of directors of Technicolor Inc.

Rhonda Fleming returns today from Rio de Janeiro, where she starred with Renée Brandt in "Instant Love."

MCA's Universal City, traditional home of Universal Pictures, for first time organized its own Chamber of Commerce and is officially affiliated with National Chamber of Commerce.

Polly Bergen, Phil Silvers, Paul Catter and Nick Adams have been added to the list of talent to perform at the Writers' 15th annual screen awards show at the DeWitt-Milton May 7.

JFK's Fed Arts

Continued from page 1

council of both professionals and "civic leaders in the arts." Plans include naming reps from labor and the motion picture and television industries. Meisner would be council chairman.

The impetus for setting up an advisory group by executive order arose from last year's hearings on cultural legislation before the Senate Arts subcommittee.

The testimony was heavy with opinion that the council could be established without requiring Congressional authorization.

While such legislation could probably pass the Senate, the House would likely defeat it. More specifically, the council's Congressional backers pointed out that an arts council bill was buried in the House Rules Committee last year.

The Rules Committee must give its okay before bills can get to the House floor.

The bill's sponsors Reps. Frank Thompson (D-N. J.) and John Lindsay (R-N. Y.), after taking a nose count of the Rules unit and seeing defeat, decided to recommend executive action.

The order, White House sources realize, can only be a short run expedient for circumventing the Rules Committee and its dour former chairman Rep. Howard Smith (D-Va.).

Under executive imprimatur, the Council will only serve during the Kennedy term or terms. To gain permanency and more importantly, operating funds, the Council will have to eventually be supported by legislation.

A certain amount of Congressional jockeying is expected when Kennedy issues the order establishing the arts group. The council's backers argue, however, there is precedent for the President's action. The National Science Committee, they note, was established by executive order and gained Congressional underpinnings in the last session.

When the Council was first proposed in Congress, the plan was to place it within the Dept. of Health, Education and Welfare. But after Kennedy created the post of White House arts consultant, it was felt the Council could also become an White House adjunct.

Paris

By Gene Moskowitz

(66 Ave. Breteuil: SUF 1000)

There was a 5.23% dip in film attendance for France in '62 as compared with 1961.

More than 200,000 people saw the recent Holiday On Ice show at the Palais Des Sports.

Maria Schell's first French pic in five years will be "A Home and a Murder," which Pierre Chenal directs.

Top disk seller singer here Francois Hardy into her first pic "Cantata in Sweden," which Roger Vadim is directing.

Irene Demick, who was in "Longest Day" (30th), goes into her first French pic, "OSS 117," opposite Korwin Mathews.

Mit musical "Les Plumes Rouges" (Red Feathers), will hit the road next season and go all around France with a tour.

Statistics show that 175 French pic played in the U.S. last year, with 70 in West Germany, 30 in Great Britain, 20 in Italy and 40 in Austria.

Yank magpie Channing Pollack to play the masked gangland avenger in a new version of the silent pic, "Jules," being prepped by Georges Franju.

Ray Ventura coproducing Victor Vicas "the Train From Berlin Has Stopped" with a German producer. Pic has Jose Ferrer, Nicole Courcel and Sema Flynn in top roles.

Comic pic on dictators, called "Les Dictateurs," being prepped by director Jean Bastia. Francis Blanche, Roger Pierre, Louis De Funès and Michel Serrault, all comies, will star.

Jean Anouilh, French playwright, doing more staging than writing the last few seasons. For the next year, he mounts a first play by Jean-Marie Poirat "Pastorale ou La Politique" (Pastorale or Politics). Comedian Francis Blanche stars.

Scully's Autobiog

Continued from page 1

not faith bug me," writes Scully of the dear author of "An American Tragedy".

There are recollections of Scully's experiences with flying saucers, which he documented in "Behind the Flying Saucers," and also, echoes of his "Fun in Bed" series, which Frank Sullivan declared was the best title since "David Copperfield."

There are memories of Wendell Willkie, Thomas Mann, Pearl, Fanny Hultman (noted Paris to many theatrical clients), WM DuPont, the late Charles Laughlin, and many others; for Scully seems not only to have met the important people of his time, but also to have distilled from encounters with them sketches of disconcertment, wit, and often painless merriment.

This is an effective, headlong book by a writer who spends words wisely and well. It may offend Scully to call his work "inspirational," since they contain so much spice, salt and vinegar; but, after all, he is a man who closes this tome with a moving prayer for writers, finding, with his own brand of originality and reverence, a number of saints to invite to the aid of scribes. If there is a chink in Scully's "bright armour," it must be known only to heaven. Readers again will delight in titling with Scully at the most unlikeliest windfalls in the world.

Radio.

Wilding Vs. Rodin

Continued from page 1

tion was defamed by "untruths" which were printed on pages 12 and 13 of the book, for which he demanded \$1,500,000 general and \$1,500,000 exemplary damages.

Remarks in which actor took exception, according to suit, were made about him and Stewart Granger, another English thesp. These statements, Wilding said, "were made in a reckless and wanton disregard of his rights and feelings with intent to injure his feelings."

Wilding charged that book carried a purported conversation between Miss Mopper and Elizabeth Taylor, before actress was married to him. This caused him to be "exposed to hatred, contempt, ridicule and humiliation and was injurious to his reputation as an actor and entertainer," Wilding stated in complaint.

Las Vegas

By Everett Ruess
(BUChes 4-4341)

Flamingo's Abe Schiller to Palm Springs for Desert Circus parade. Also Gabe back in Dunes "Guys & Dolls" after bout with pneumonia.

Johany Olson starting sixth year as entertainer in Hacienda lounge.

Thunderbird entertainment chief Dave Viatoran scouting for talent in Dallas.

Shirley Green's first gig on his new Riviera contract is a four-weeker starting July 1.

Flamingo star Juliet Prowse given three-week return date starting Nov. 21 by Morris Landburgh.

Henry "Hot Lips" Levine and his Basin Street Four Plus One booked for El Cortez lounge in June.

Mike Goodman, Dunes gaming czar, plugging his name, "How To Win," in Los Angeles on TV and radio.

Robert Sherwood's son, Don Lanning, wants to get into the hotel biz; he's joined the Dunes front desk staff.

Al Morgan's wife Alice brought their three youngsters in for a visit with him at the Tropicana, where he's tapper in the lounge.

U. of Arizona coed Phyllis Morris, daughter of Phil Morris and Alice Pope, named queen of the Riviera Hotel's International Blue Ribbon Movie Show.

Chicago

(DKlowers 7-4004)

Robby & the Troubadours in town to cut a single for Stacey Records.

Danny Newman presiding over "Threepenny Opera," which opens May 8 at Civic Theatre sans subscription.

Clarence Cary, featured in the Happy Medium revue, "Put It In Writing," is doubling as a single in the Downstage Room this week.

Burgess Meredith will do a program of readings and reminiscences April 10-10:30 at the bonus show for season ticket holders at Goodman Theatre.

Edward Conlin named manager of the two Todd-owned theatres, the Todd and Cinescape. Conlin, who was formerly with Bolshoi & Katz, replaces Bill Deenan.

Jack Schiller, general manager of David Merrick Productions, in for opening of "Stop The World" at Shubert last week (1), preceding Merrick by a couple of days. Money Asenberg is Chi company manager.

Yiddish Theatre Assn. resuming its run of "The Witch" at Horwich Center on Wednesday and Saturday evenings throughout April. Play, which stars Dina Halpern, who also staged it, had a nine-performance run in January.

"Abie's Irish Rose" opened yesterday (Tues.) at the suburban Condellight Dinner Playhouse. Management admits that it is in for a limited six-week run, slightly less than the original Broadway stay. Cast includes William Munchow, Jo Stewart, Gertrude Burman, Loring Stevenson, Pat Neutchen and Richard Frohlich.

Istanbul

By Fred Kent

Turkish theatrical circles amazed at the quick field of "Andorra" in New York. The Max Frisch drama, considered the season's most exciting play in Ankara, will be brought to Istanbul for a limited run next June by the National Theatre.

Terence Young and H. Saltzman, director-producer team who made the British cinema's recent bonafide hit "Dr. No," in Istanbul to choose locations for "From Russia With Love," spy thriller which they plan to start shooting here in late April with new leading man Sean Connery as star.

Ahki Yoyoukaki, the Greek cinema's No. 1 local bonafide attraction, also highly popular with Turkish audiences, will appear in the first large-scale Greek-Turkish coproduction to be filmed in color in Istanbul next month. Her reported leading man: Orhan Gunesay, Turkey's Clark Gable.

Jules Dassin paid a brief visit to Istanbul in connection with "The Light of Day" which he will be shooting here next May. He went to view Yildiz Kenter, Turkey's most popular actress, in

"Mary Mary," now in its fourth month. Dassin still will star Molina Marcus, Peter Sellers and Maximilian Schell and will use several Turkish actors.

Korvenaaray nightclub reported to have paid \$1,100 a night (an unprecedented sum for Turkish nights) for a week's run to French singer Sasha Distel. In addition to Distel, the Korvenaaray show includes a group of female impersonators from Carrousel de Paris, three stripteasers from Paris' Crazy Horse Saloon and several locals.

The Dorman Theatre's successfully adapted presentation of "Come Blow Your Horn" comes as a surprise to those who have seen the original script in New York or London. By moving giving them Turkish names, director Halide Dorman has succeeded in metamorphosing the members of Brooklyn's Baber family into easily identifiable local types. Next on Dorman's agenda this season: Odet's "Gold on Bay" (instead of the formerly announced "A Funny Thing Happened on the Way to the Forum," for which he was unable to get the rights.)

Minneapolis-St. Paul

By Bob Ross

3200 Kenwood Parkway: 374-6013) Through Patti Sherwood back in Minneapolis after lengthy Chicago stint; now singing at Mr. Nite's.

Sheridan Hotel once Charles Carey will head Minneapolis' new Sheraton-Ritz, slated to open this year.

Annual run of Shipstead and Johnson "Lee Follies" underway at Minneapolis Aena. Show remains through April 21.

Met Opera singer Eileen Farrell gave concert at St. Paul Auditorium April 8. Appearance was sponsored by Schubert Club.

Country music show at Minneapolis Auditorium Saturday (13) topped Kitty Wells, Hank Thompson and George Jones & the Jones Boys.

Minneapolis actress Tippi Hedren here last week plugging Hitchcock thriller, "The Birds." Indian thesp Surya Kumari another visitor last hollyhoosing "Nine Hours to Rama."

Broadway actor Stephen Douglas linked for major part in St. Paul Civic Opera's production of "Unsinkable Molly Brown" which premieres April 22 in St. Paul Auditorium. Dorothy Collins plays title role.

Minnesota Arts Forum presented preview of upcoming Tyrone Guthrie theatre season at Minneapolis Art Institute April 5-6. Cast members Hume Cronyn, Jessica Tandy and Rita Gam took part in the sessions which included Shakespearean readings by assistant artistic director Douglas Campbell.

Singapore

By Qui Tow Chiew

15 La Salle St.; Tels 49505) The U.S. TV and Radio Exposition here is drawing crowds which just learned about tele.

Malaya reports that Ow Kheng Law, newly appointed Director of Tele, leaves shortly for the U.S., Canada and Britain, on TV business.

Malaya working hard to build more hotels and motels in Kelantan, the East Coast State. Malayan Airways has daily trips there from Singapore.

The Lion City Revue, giving all the dramas of the Malaysian territories and staged with the tourists in mind, has moved into the Blue Room, Capitol. This is Singapore's first theatre-restaurant.

The Japanese White Lion Show now performing at Cathay Restaurant after teaming up with Paramount's "Who's Got the Action" at Odeon. Another Par pic doing soke is "Hawaii!" Its second month at the Cathay.

Malaya's tourism has trebled in the past four years. Tourist Promotion officer Inche Osman Siru reports. On the average, tourists stay four days, ample time to see the country if they go by plane.

Lensing of UA's "Year of the Dragon," based on the bestseller, "The Dorian Tree," progressing. Tony Chick, UA's Singapore manager, confirmed there was no hitch after the opening day's strike by Asian extras who charged film company with racial discrimination, saying that "white" extras got paid better. William Holden's 18-year-old son, Peter Westfield Holden, here to holiday with his dad.

Rome

By Robert F. Hovhannis

(Via Sardegna, 48; Tel. 479 310) Leo Macchietti to Egypt and Greece on MEPEA missions.

Boris Karloff to London after winding up "Black Sabbath" for Galatea-AIP.

Princess Sereya to Munich after local talks about her first pic role for Dino DeLaurentis.

Mod Seathier appointed Four Star rep in this area by company's International topper Manny Bolner.

Robert T. Martman setting up Rome bureau for Los Angeles Times after heading Washington bureau for same paper.

"Fall of House of Savoy" next on Carlo Lizzani's list with Agnès production featuring tab. Lizzani recently made "Verona Trial."

Micheline Presle latest addition to cast of Galatea-Brami-Barley-Magnum production, "Dark Passage," which stars Bruni and Shirley Jones.

Marlon Brando press confab, slated on stopover at Rome airport on his return from Bangkok premiere of "Ugly American" called off when actor was forced to return to the States directly, shipping Rome and Paris bags.

Stanley Baker and large pic contingent stopped over briefly at Rome's Fiumicino airport on way to S. Africa to shoot "Zulu" for Embassy Pictures-Diamond Film Ltd. Cy Endfield directs film which Embassy handles throughout world.

In-and-out: the Milton Rackmil, American Abad; Georges Cravenne, who in from Paris for "Leopard" press; Metro's Dave Lewis in briefly; Seymour Fox in to discuss details of new Dear-30th setup; Fernando Lamas to Barcelona, then resumes "D'Artagnan vs. the Three Musketeers"; Bobby Rydell in from London; Leo Ross, current at Excelsior Cine-Vues plane, heads for Athens next and Milton appears; Stewart Granger off for his Arizona home.

India

By N. V. Kaver

Robert Jeffrey Ballet scored at first performance at Birla Theatre, Bombay.

Nepal government setting up experimental tele station in Kathmandu with assistance from Swiss Arm.

Film producers in Marathi language in Bombay and Poona, now numbering 50, to form their own association.

First Russian 70mm production in color, "Story of Flaming Years" will get its India preem at Jyothi Cinema, Calcutta, this month.

Government sponsored raw film plant at Ootacamund which will go into production the middle of 1968 will market product under brand name of "Indu." Marketing will be handled by the Agfa India setup.

Tosque Arac of Toho Company of Tokyo currently is in India digging up ground for more intense exploitation of Japanese films in India. Arac also is looking out for the purchase of Indian theatres in key cities which can act as springboard for launching Nippon product.

East Pakistan Filmmites drafted help from local cinema actresses to or ganize protest procession against screening of Indian films. Local Court ruled that Authorities cannot ban screening of old Indian films already imported under proper rules, and theatres had jumped at opportunity to revive Indian films to fill wide gap in playtime which local production is not able to take up. Pakistanis dub Indian films as "immoral."

Albuquerque

By Chuck MUMFORD
(Diamond 4-1504)

"My Fair Lady" at Civic Auditorium May 27-29.

James Orliffin, former president of All-States Theatres here, sold his interest in the company, and moved to Oklahoma City.

Lars Halama, an insurance salesman, named secretary of the Albuquerque Chamber of Commerce, to fill vacancy created when John Faber ankle the post.

"Days of Wine and Roses" got extra promotion here, when afternoon Daily Tribune discovered that child actress in pic, Debbie Megowan was born here 10 years ago.

Louis Gasparini, city manager for Albuquerque Theatres Inc. and just named manager of new Fox Intermountain house here, again this year named to list of 25 best-

dressed men in city, only exhibit to be so honored.

Singer Jack Smith, pianist Buddy Pepper, emcee Bob Barker and Ralph Edwards booked to head 16th annual Fiesta at Truth or Consequences, N.M. April 25-27. It's an annual even resulting from changing name of town from Hot Springs to T or C.

Boston

By Guy Livingston
(300 Little Bldg.; 220-7600)

Limelighters booked for a concert at Symphony Hall April 27.

Alfred Hitchcock fed the pigeons on Boston Common as a stunt for his p.a. here on "The Birds."

Art Mager, now press rep at American International Pictures, knocked off some page 1 publicity with stunt involving Eva Mx, in far exploitation on "Operation Bikini" getting hitched out of Harvard Yard for posing for photos on the hallowed grounds.

"Bye Bye Birdie" set for the Astor.

Billy Kelly opened at the Fraile, Revere Sunday (7), maintaining a tradition which finds him playing Holy Week there each season.

Mel Davis and brother, Stan Davis, formerly with Audubon Films, joined in forming Davis Film Distributors Inc., covering Boston, New Haven, Buffalo, Albany territory.

Ireland

By Maxwell Sweeney
(Dublin 88 4504)

Radio Eireann Singers currently touring Europe.

Cameraman Vincent Corcoran named director of productions for ACT Studios, Dublin.

Igor Stravinsky set for concert of his own works with Radio Eireann Symphony in June.

Hilton Edwards will stage Sam Thompson's "The Evangelist" this spring at Dublin Galety.

Robert Morley in from London for role in "Of Human Bondage" (Seven Arts) at Ardmore.

Dublin Opera season (May-June) will stage "Ballo in Maschera" (Masked Ball), "La Sonnambula" (The Sleepwalker), "Rigoletto," "Macbeth," "Aida" and "Tosca." National Film Institute reviewers last month rated six films okay adults and adolescents and two for general audiences, five for adults only.

Athens

By Rena Velmouris

(67 St. Melelou St. Tel. 344131) Yves Montand booked to appear in Athens nightclub.

Nehama Hendell in Athens to record some Greek popular songs. Gerassimos Lavrance arch set to open at Hilton Hotel Athens April 21.

Singer Laoura back from successful tour of Spain set for nightclub here.

Leonide Moguy attended opening of his film, "The Men Want To Live" here.

Italian tenor Dora Antonelli in "Manon" by J. Massenet, at National Lyric Scene of Athens.

Louis Alberto del Parana and his group Los Paraguayos plus singer Carmen de Santana off to Salonika. Manos Hatzidakis, composer of "Never on Sunday," and Mary Linda singing song in the picture, "America-America," shot in Greece and Turkey.

Palm Springs

By A. P. Seelye

(Tel 324-1828)

Fritz Laeue off to Hawaii for a change of pace.

Jack Lambert, in "How West Was Won," visiting his family in Cathedral city.

Lucille Ball queued for the Desert Circus and Gene Autry high sheriffed allweek, all western charity clambake.

Harpa Marx, credited with pushing Allan Sherman into performing, is now working on "Memoirs of a Manxey Lover."

Charlie Farrell and femme Virginia Valli entertain more now at home instead of the Racquet club which he still manages.

Frankie Scott, 10, from Cherry Valley where Danny Thomas just built a \$150,000 home, has been tapped by Walt Disney for Seeing Eye dog pic.

Marsha Moore, junior from USC (a non-pro), beat out Pamela Grey for the role of Romana in Hemet's outdoor annual pageant play Maurice Jara repeats as Alessandro.

4 1/2 Hrs. From B'way

By Walter Winchell

Warners on H'wood Blvd. sold out 'til June. The show is MGM's "How West Was Won," top ticket \$2.00. "N.Y. Times m-n and other critics were picky," we said to mgr. "I know," he hmf'd, "but they all would like to have a piece of it."

Will Wright's icecream appt in Beverly Hills is where you're likely to bump into the H'wood elite and their tots.

Hamburger Hamlet has them waiting to get in as early as 5 p.m. Closes at 9. Franks & beans, burgers & chile, etc. Started by two ex-New Yorkers, now rich via many branches. Never in eatery his before.

"Toys in Attic" was last week's big preview in many houses. Previews held (usually) Fridays.

The Bob Stacks sang large cocktail party at Sherman Oaks home to celebrate 4 years of "Unstoppable" 118 in series.

John Heim, manager of Hotel Ambassador Sun Club, chiefs big water show April 14. Local aqua stars will appear. One of his former "kid" lifeguards (Kirby Weedon) may land in Olympics as aerobic diver.

"Lawrence of Arabia" didn't need the 10 Oscar nominations to keep selling out here. Big click from Mart.

Desi Arnaz and bride still honey-mooning at Palm Springs Indian Wells C.C.

Cops now have H'wood Blvd. "lombays" under control.

Booth and "use fed, once a "must-see" strip, no longer a novelty added.

Jerry Lewis' pc borrowed swank LaRue's idea (dinner for \$9.99) and found it sells tickets.

Toku, a Japanese film house, playing to capacity. Audiences mainly U. S. born Japanese.

Terrific competition among seven tv channels and the many radio news speakers. Fight each other with mobile units to be first with spot stuff.

"Extra" the radio news show around the clock, is the one to dial in to find out what's going on East of The Great Divide.

Tel Aviv

By Joseph Lapid

(52 Shlomo Hamelech St.; Tel. 220344)

Swiss pop-singer Vico Torriani warbling here.

American baritone John Madonos to sing with Israel Opera.

Yehudi Menuhin soloist and Paul Paray conducting Israeli Philharmonic.

Israeli actor Joseph Yadin to play Russian colonel in "Back to Marienborn," to be filmed in West Berlin.

Nicholas Slonimsky, American musicologist and musician, on State Department-sponsored lecturing tour in Jerusalem.

Shoshana Damari, Israel's top pop singer invited to participate in the Third International Song Festival, in Warsaw next July.

Two local pics in the making, both based on local scripts, "Eldorado," produced by Geva, and "The Hero's Wife," being produced and directed by American born Peter Frye.

Austria

By Emil Maass

(Grosse Schiffgasse 18; 356154)

Vienna Mozart Society under direction of Erik Werba celebrated its 50th anni.

Austrian tele prepping a new quiz game, Bingo. It was licensed by Westgerman tv.

Samy Mutho of Israel gave three pantomime performances in Theatre an der Wirt.

South African pianist Armenta Adams, a NY resident, gave a concert in Brahmsaal.

David Bean, pianist gave a concert in Brahms Saal and provincial capitals, receiving good box reviews.

The Cine Studio Society showed the Pathe feature pic "Aladdin" to guests in Technical Museum of Vienna.

The film journalist Hans Winge has discovered the only pic ever made about an Austrian writer-critic Karl Kraus.

This year's Graz festivals "Styria," throughout July and August, will present the opera "Dream is Life," by composer Franz Mila.

Jordan's (Tourist) Pilgrimage

Continued from page 1

about what the Holy Land has become.

Focal point of the Holy Land's new attractions is the \$1,500,000 hotel Al Urdon, meaning River Jordan, which just opened, added by a platoon of international press scooped up from all over Europe, dispatches from the Jordanian government from the bright young King Hussein who immediately offered the press a private conference and Prime Minister on down.

Jordan obviously is ready for the devout souls from the Bible Belt who want to view the Biblical wonders. In the area of Christ, cave where Mary was born. Tomb of the Sepulchre and 14 steps to the crucifixion. The top tourist sites stretch over about 250 miles of calm and beautiful desert in both directions. It also is to lure the international vacation set—lured by the warm weather, a warm swimming pool and a cold Scotch, a chance to go swimming and sunning and see some of the tourist attractions plus luxurious living.

The Hotel Al Urdon, center of this new tourist trade, opened with 188 rooms, five elegant suites, plus one royal suite (set up with adjoining waiting room for the royal bodyguards). Catering to the international set who demand more than pilgrim hardships, the hotel has bathroom and bath with every room (really unusual in the Middle East), giant heated swimming pool with mosaic-shaped sun shelters around the edges, a staff of over 200 including five German, two Lebanese and one Italian cook.

You Take Your Chance. Guests can spend their time in the Caravan Nightclub (where a five-piece Brazilian combo starring Laila and Bana Nova nightly), or the Meah Road Garden breathtaking view over the seven hills that make up the city of Amman, the Okar (old Arab name meaning meeting place to read poetry—only this is an Arab and American short-story tale, where the diner can enjoy handbags and French fries or Jordanian specialties like shish kebabs and hummus), the Al Hanah, a dimly-lit bar decorated with exotic glassware from the nearby village of Hebron and wood cuts from olive trees that are so popular here, plus the huge Al Mukhtar dining room.

All this and hot water, too. For rates of about \$12 daily including meals, it's one of the best entertainment and vacation buys in the Middle East.

The U.S. Government's Point Four program (which sometimes goes surprisingly right, even in the Mid East, where the Arabs tend to confound modern building projects) has put up a superb two-lane graded highway crisscrossing the country.

And the Jordan Tourism Authority has financed late model American cars, Plymouths, Chevrolets and Fords, complete with Arab chauffeurs who speak English, to accommodate four or five passengers comfortably for a \$20-a-day rental.

In a quick 40 minutes, the visitor can drop down to the Dead Sea (1,200 feet below sea level, lowest spot on earth, and impossible to sink in the salty brew), get a meal and room at the Dead Sea Hotel, managed by the same International Hotel Corp. Co. of St. Gall, Switzerland, that runs the Al Urdon Hotel.

Another 20 minutes and the pilgrim is ready for his first view of Jerusalem. In a state of near-ecstasy, he's driven up the winding hill that overlooks the Mount of Olives, for his first wide-screen view over the Arab section of Jerusalem, with the same sandstone brick houses that the natives have inhabited for centuries.

Souvenirs, Anyone? As he takes his first breathtaking glimpse over the city and the sacred Mount of Olives—the initial site that meets his eye is the Holy Mount of Olives Souvenir Shop. And that with centuries-old Arab currency, \$1. The pace for much of the religious and commercial enterprise in the land.

At nearby Bethlehem, for instance, the leading tourist attraction is of course the Church of the Nativity, a 6th-century cathedral atop the spot that might have been the manger where Christ was born. The church fronts onto the town's main gathering place, called

the Holy Manger Square. A visitor arriving via limousine is greeted with a neon atop a two-story building, beaming out brightly "Welcome to Bethlehem" and decorated with a neon shooting star. Below the sign are the jam-packed souvenir shops with such names as the Holy Manger Gift Shop and Little Jesus Souvenir Stand.

It takes a mighty cunning visitor to outsmart the Arabs and leave the land without buying "a piece of the cross" or "a chip off the holy stone that was part of the Sepulchre."

But back to the other tourist attractions.

Bellydancers Too In Amman, the capital, it's the nightclubs of the Al Urdon, the bellydancers at the Hotel Philadelphia downtown, and such nightspots as the Garden and the Rainbow that get most of the tourist trade.

Generally, there's an entry fee of about \$1.50 in the nightclubs, and a genuine U.S. martini or Scotch costs \$1 apiece. The frugal tourist who takes his drinks in his room can buy a bottle of name-brand Scotch in the liquor package stores downtown for only about \$3. Under the non-drinking Moslem rules, the liquor stores are all supposed to be run by Christians—but generally, it's reported, a Moslem is a "silent partner" in the successful enterprises.

In Jerusalem, there's New Orient House Nightclub, currently featuring Turkish bellydancer Denise Box, who grinds a mean hip, while around the corner in another club, Jerebel does Spanish dances for a switch.

Striptease "Unthinkable" "Striptease is unthinkable here," explained an American businessman living in Amman. "The Arabs are too hot-blooded for that."

Twist is a big favorite, and house nova is catching on. Only Arab nation which has banned the Twist—but of course allows the belly bit—in Syria. Many of the Jordanians fly to Beirut, Lebanon, an hour's plane ride away, to seek their night-time entertainment. Beirut now has 63 stereo clubs, where the young folks can buy a 50¢ Coke and listen to their favorite French jazz. And the better-behaved tourists can catch one of the city's 23 clubs, including the Casino du Liban which, it's claimed, is the most beautiful nightclub in the world, and which offers floorshow and gambling.

Casinos—Moribund To compete with this, both Hotel Al Urdon and Dead Sea Hotel have asked the Jordan government for gambling rights, and are all ready to go if the government allows it.

Meantime Jordan does have legal gambling on Sundays—with heavy windows betting on the camel and Arab horse races that take place out by the Dead Sea. (The natives, too, love seven-card stud and gin rummy and play nightly at their coffee houses.)

Go-cart racing on Friday afternoon seven King Hussein participants is a big draw, with plenty of betting as well.

Not only does the Tourist Authority pump up enthusiasm for the Christian and Moslem sites, but the jaded visitor can also arrange a trip through a cave (many of the land's 500,000 refugees from Israel are living in the hundreds of caves that one glimpses in the stone-covered hillside of the desert), visit one of the simple black canvas Bedouin tents that stand out against the beige sands, ride a camel or burro, have lunch with a sheik in his comfortable electric-lighted tent with Persian rugs stretched out over the sands.

Transistor radios, incidentally, are everywhere—even many of the Bedouin tents, whose inhabitants move as restlessly over the Arab lands as the shifting sands are equipped with the little radios of Japanese, German, Dutch and U.S. origin.

Television is becoming increasingly popular in the cities, with 13-foot tall antennas that sprout like oil derricks atop the houses. That height is necessary because the people tune in on Beirut, Lebanon, 200 miles off over the mountains.

Jordan's "Pierre Salinger"

Much of the country's news, press, radio and TV developments are due to Jordan's "Pierre Salinger"—the energetic 35-year-old Salah Abou Zeid, whose title is

"Director of National Guidance." He is the king's press emissary, plus head of the government-run radio, and in charge of forthcoming TV negotiations. Educated at Damascus, Syria; in Canada; and finished off with radio and TV studies at Syracuse U. in New York, he's been in charge of the Mashmash Broadcasting System since 1958.

This unique radio setup includes Radio Amman and Radio Jerusalem, each with two programs broadcasting a total of 20 hours daily in Arabic and English and commercials cost \$25 a minute. The strange organization also broadcasts in English and Arabic to North America and Europe two hours daily via shortwave with directional antennas.

The station also broadcasts two hours daily in Spanish, Arabic and English to Argentina and Brazil, where the government estimates 40,000 former Jordanians live. It adds another six hours daily of English programs to the Arabic lands—figuring it was reception in Syria, Iraq, Egypt, Saudi Arabia, Kuwait and Lebanon as well. Total staff for all this—250 employees.

Some of the Arab drivers, though, tune in on Radio Israel which broadcasts from the Israeli portion of the severed city Jerusalem. Just as Berlin is split by the wall, so Jerusalem is separated into the Jordanian and Israeli sections. And a program caught from Radio Israel on March 17 featured a comedy show of Jewish-Irish jokes and music in honor of St. Patrick's day.

Meanwhile, Salah Abou Zeid is negotiating with two American groups who would like to co-finance and organize the Jordanian television in return for part of the advertising money that the commercial spots on the station would earn.

One group comprises NBC, Time-Life, and the London Thompson and ITC interests. The other group is headed by ABC.

TV in 18 Months

Zeid's government men expect to end negotiations with one group shortly, and believe it will be a reality within 18 months in Jordan. Novel plan is that the financing and payoff would be on a 40-60-20 basis, with the first 40% held by the Jordanian government, the second 40% raised by stock sold in the Jordanian people, and the 20% anted up by either the NBC or ABC group.

Zeid expects that the station will begin with four hours' daily programming, and will attract about 15,000 sets within five years. The current TV sets aimed at Beirut reception are sold with a heavy tax, but once the homegrown TV industry sets going, the tax will be eliminated.

Amman (population 200,000) supports five first-run cinemas (average seat 50c) and five second-run houses. Generally, both feature U.S. or European films, in English or dubbed in English, with Arabic subtitles. Current are "El Cid" with Sophia Loren playing at the Al-Hamra in Jerusalem, and "Hera Tilt the End," an Arab film starring Farid Shawk and Leila Taker at the Al Hussein.

Tourists can visit Petra, the red-rock city hewn from the mountains 2,000 years ago, and once guided by Anthony to Cleopatra wonder if Elizabeth Taylor knows about that? with a special outing. And they can sleep in a tent at the Camp Hotel there for nights.

At Jericho, 23 miles from Jerusalem, big lure is the excavation that dates back to the Iron Age, 3,000 years ago, and of course those walls (some of which didn't come tumbling down) from the Old Testament.

Three Brand Names

As proof of European and American ingenuity, though, a five-minute walk from the walls one can enter a tiny shop and buy Tide detergent, Kleenex tissues, Cutex nail polish, Admiral or Phillips radios, shown in the same glass cabinet that sells a "centuries-old" bubbly bubbly tobacco and water pipe.

An active USIS group in Amman provides a Cultural Centre. It recently brought in the Robert Jeffrey Ballet Group from the U.S.—first time the Arabs saw American ballet. Two performances at the 350-seat centre (plus sold-out standing room) were a hit, with tickets going at a Jordanian dinar, which is \$2.00.

The USIS outfit also makes 12 films annually, from seven to 10 minutes, about developments in the land, in 16 and 35mm. (Other than that, no feature film has ever been made in Jordan.)

With all this action—Biblical sites, bellydancers, plush hotel,

nightclubs and low-priced liquor, English-language cinema and daily paper, go-cart and camel racing, Moslem attractions and the excitement of a machine-gun border patrol at both sides of the barbed wire wall in Jerusalem—the Jordanians attracted over 200,000 tourists in 1962.

And they expect the number drawn to the desert sun and sands will be much higher in '63.

Clevo. Strike

Continued from page 1

reporters, Don Young and Murray Segar, both of the Plain Dealer, elected to remain in broadcasting, having been hired by KYW-TV. Generally, those working in broadcasting earned around \$125-\$150 per week, and AFTRA waved dues as well as initiation fees for all except one or two who did excessive air work for sponsors. Only one, Frank Gibbons, Cleveland Press newscaster, signed to a 26-week contract by a syndicate, is being permitted to remain on the air pending termination of his sports spiel.

Two Cleveland Press and about 20 Plain Dealer employees, reported to have resigned from the Guild in protest to union activity and actions during the strike. The Guild, torn by verbal dissent during the blackout, is said to be facing the hardest recovery path, although the Teamsters, who agreed to a Citizens' Committee plea to return to work early in the strike and had its members cross picket lines, still are persona non grata with many other craft and union members.

The strike, longest newspaper blackout in a metropolitan area, elicited hopes from both management and union leaders that a repeat performance "should never take place" but this will have to be supplemented by more than just "hope" as contracts will be expiring late in '64, and the close radio-cast vote by some crafts indicated that all was not solved during current talks. Generally, settlements ran around \$13 in wage hikes over a two-year period with varying security and fringe benefits.

Broadcasters did a yeoman job in upping news reporting, but even fourth estates failing in broadcast land said the radio and TV people failed to fill the gap. Many stations are now revising their habit of increasing airtime.

The use of radio and TV by advertisers is expected to be slightly higher than before, with department store carryover on the air showing a very slight boost compared to the almost minimal expenditure of the past. Say department store spokesmen "it wasn't the strike that hurt us, but the long hard winter that did the damage. We're pleased with what radio and TV did, but we'll probably return to past standards."

Movie houses indicated, too, they'll return to past procedures, but there may be a cutback in newspaper advertising, of "large ads for all shows."

Said Frank Murphy of Loews, "You can't do mailorder business without newspapers. The big productions did well, even without newspapers, as for example, 'Mullin' and 'Tarras' but we've learned that we are best off when people have something in print that they can pick up and look at."

Murphy pointed out radio and TV have been most cooperative, and we've used the media before the strike. We appreciated their having gone out of their way in accommodating us, not only in placing spots, but working with us in other ways."

Theatres had resorted to Dial-A-Number at the Plain Dealer, plus daily directory ads, etc. to spark interest during the strike.

During the blackout, striking paper employees published the Cleveland Record, a 10c five-day, a-week, up-to-12-page daily, but department stores and most theatres stayed out. No paper was published Sunday and Thursday, the latter date being taken over by the printing company to publish its weekly suburban editions.

Many of the specialty news sheets and weekly publications, born during the blackout, are folding and a general return to normalcy is expected in the hearts and minds of personnel, many of whom suffered severe financial losses and were exposed to emotional clashes during the 18-week-long strike.

Key to Safe Status

Continued from page 1

on the Paris-style "discoteques"—bistros with pseudo-memberships for the international set to keep to wined music.

Now the Hotel Gotham will house L'Interdit (which means "forbidden"), sparked by Col. Serge Obolensky and William Zerkendorf Jr., both associated in this and other hotel operations. This summer will see similar "closed-door" operations in the fashionable Long Island beach retreats.

Still another membership club will be on the site of My (Vivian) Uchitel's Encore, near La Cyprien, etc., which becomes The Sublime. Thus, too, will have a French motif, strict membership, constant limousine service (who rides in taxis?) Uchitel has disposed of the hotel to new operators who will head the membership club.

Key clubs in the 1950s became an after-hours operation for the playboys, chiefly musicians and showfolk, and enjoyed a vogue as a sort of midcentury variation of the Roaring 20s' speakeasy appeal. But when these after-hours joints also started to draw the demi-mondaine set, both sexes, even the preppy cops, who were perforce in on the know, had to crack down.

Meantime the snub appeal through a closed-door gimmick sparked the sundry Gaylight, Gay Box, Playboy, Black Sheep and kindred style key clubs which gave the key-holder charge account privileges and a special little cache.

MARRIAGES

Anita Ekberg to Rick Van Nutter, April 9, Lugano, Switzerland. She's a film actress; he's an actor. Johann Innes to Andrew Young, Glasgow, March 20. He is show scribe of Scottish Daily Mail.

Penny Smith to Bernie Early, Ottawa, March 30. He's a pop singer.

Shirley Byles to Gordon L. T. Scott, Ender, Eng., April 4. Bride was a secretary at Associated British Film Studios; he's an APEC film producer.

Frances Helm to Walter C. Wallace, New York, March 30. Bride is a legit and film actress; Wallace, a former Asst. Secretary of Labor under President Eisenhower, is an industrial relations executive with Hudson Paper Co.

Leslie Irene Nussbaum to Paul Arthur Rubinstein, April 6, Jackson, Miss. Bride is with Columbia Records in New York; groom is the son of famed pianist Arthur Rubinstein and lead of Red Seal advertising for RCA Victor records. Bride's father, Rev. Dr. Perry Edward Nussbaum, rabbi of Jackson's Temple Beth Israel, performed the ceremony there.

Carolyn Pfeiffer to Robert Camford, San Gabriel, Cal., April 6. Bride is with CBS-TV News; he is director of "CBS Washington Reports."

BIRTHS

Mr. and Mrs. Richard Elder, daughter, Chicago, March 30. Father is WBBM Radio news editor there; mother is former member of station's creative writing staff.

Mr. and Mrs. Michael Standing, son, London, March 24. Mother is actress June Cunningham; father is an actor.

Mr. and Mrs. Edward Sandlin, son, Burbank, Cal., April 2. Father is a sound editor at Debut.

Mr. and Mrs. Geoffrey T. Holtzman, daughter, New York, March 15. Father is The New Yorker staffer.

Mr. and Mrs. Ralph Breitman, son, New York, April 3. Father is ABC-TV sales development writer.

Mr. and Mrs. Chuck Howard, daughter, New York, March 27. Father is a producer for ABC-TV; mother is former secretary to Jim Henson, the network's news chief.

Mr. and Mrs. John Sch, daughter, Hollywood, April 3. Father is a Wolper Productions film editor.

Mr. and Mrs. Bob Byron, son, Houston, recently. Father is a disk jockey on KPBC in that city.

Mr. and Mrs. Bill Zak, son, Houston, recently. Father is a disk jockey on KTRH there.

Mr. and Mrs. Bernie Seligman, son, New York, April 5. Father is with the William Morris Agency television dept.; mother is niece of vet writers Ned & Sam Perlin.

Mr. and Mrs. David Sureck, daughter, New York, April 6. Mother formerly with NBC press; father is freelance mag writer.

OBITUARIES

JASON ROBARDS SR.

Jason Robards Sr., 70, early-day screen and stage actor, died April 4 of an apparent heart attack at his Sherman Oaks (Cal.) home. His last appearance was on Broadway in 1955 in "The Disenchanted," in which his son, Jason, Jr., also appeared.

He had been a Broadway actor before entering silent films, and appeared in more than 200 pictures during his long career, both in silent and talkies. He first attracted attention in Los Angeles when he costarred with Helen Menken in "Seventh Heaven" at the old Mason Playhouse in downtown L.A., swinging then to films.

Surviving are his wife, another son and a daughter.

MARRY ABST

Songsmith Marry Abst, who would have been 66 next Aug. 15, died March 31 at his home in Hollywood.

Yet songwriter started with Irving Berlin and while at Camp Upton during World War I wrote his first tune, "My Lullaby," which a songstress of the day, Sophie Brecken, introduced. Subsequently, in the employ of Waterson, Berlin & Snyder, he wrote a host of songs as well as production tunes.

He was accompanist for Nora

as Fox Wilshire and Village Theatres, L.A. Retiring from circuit, he entered indie exhibition. He built the Vogue Theatre on Hollywood Blvd., and in 1943 became studio manager of Republic Studios, where he stayed until 1948, when he swung to indie production with late Sol Wurtzel for three years. He retired in 1948.

Surviving are a son, Howard Jr., film writer, and daughter.

TED STRAETER

Ted Straeter, one of the better known "society" dancers, long a personal favorite with the "jet set," died suddenly April 2 as result of an operation on his throat at Good Samaritan Hospital, Palm Beach. His malady was diagnosed as a perforated esophagus.

Straeter had been the maestro at Frank Hale's Celebrity Moon, Palm Beach, all winter and was to have returned to the podium of the Savoy Hilton, New York, on April 18 but, because of the operation, the management had to bring in Chauncey Grey, ex-St. Regis, ex-El Morocco, etc. Straeter had put The Column of this society back on the map in the past fall's "bottle of the bandstand" (Peter Duchin at the St. Regis, Emil Coleman at the Plaza, etc.) and, like the other "society" favorite

early '30s, Locke worked from his bed for two years. He returned to his office on crutches and used upright, saddle-type chairs. After his retirement he engaged in the real estate business in Dallas, but had been bedridden for the past two years.

Survived by a daughter and sister.

ALBERT L. GRIFFITH

Albert L. Griffith, 62, brother of the late film producer D. W. Griffith, died April 3 in Medina, N. Y., after a brief illness.

He was associated with his brother's Griffith Studios in Hollywood for more than 20 years. He also worked at Warner Brothers. Griffith retired in 1948.

BEN PIVAR

Ben Pivar, 62, former Universal producer, died March 28 in Hollywood. He launched his film career as an assistant film editor, progressing then to editor, writer, associate producer and producer.

His wife, son and two daughters survive.

EUGENE M. SEDRIC

Eugene H. Sedric, 55, a tenor saxophonist and clarinetist known as Gene and also as Honey Bear, died April 3 in New York. He began his career in 1922 with bandleader Charlie Creath, and later played on river boats on the Mississippi with a band led by Fate Marable. Sedric came to N. Y. in the 1930s with Sam Wooding's band. He was also associated with the late Fats Waller. First on records and later with Waller's touring band.

For a time, Sedric led his own band, which played at the Hotel El Comodoro, which played at the Hotel El Comodoro, which played at the Hotel El Comodoro. He also toured with the Jimmy McPartland and Bobby Hackett combos. In 1953, he worked with Mizz Mezzrow's band in France. More recently, he had been with Conrad Janis' band.

His wife survives.

TEXAS RUBY

Mrs. Ruby Fox, 54, country and western entertainer known professionally as Texas Ruby, died in a trailer fire March 30 in Nashville, Tenn. Her husband is Ad-ler-singer Curley Fox, a member of "Grand Ole Opry."

Police reported that the fire was apparently caused by a lighted cigarette. The blaze broke out while her husband was performing on WERE's Friday night "Frolics."

It was the sixth violent death involving a performer directly or indirectly associated with the "Grand Ole Opry." Previously Patsy Cline, Cowboy Copas, Hawkshaw Hawkins and Randy Hughes died in a plane crash and Jack Anglin—of the Johnny & Jack and Kitty Wells act—was killed in an auto accident.

JOHN W. EDWARDS

John W. (Jack) Edwards, 74, veteran film distributor, died recently in Liverpool, Eng. He had been on the distrib side of the trade for 42 years until he retired in 1960. At time of his retirement, he was manager of the Liverpool branch of Warner-Pathe, a post now held by his son, Graham Edwards.

In 1913 he joined the staff of Pathe Freres in Liverpool, and after World War I became manager of the Birmingham (Eng.) branch. Later, he served with the Gaumont company for years. He became manager for Pathe Pictures in 1933 and continued in that capacity when Pathe took over distribution of ABPC product.

DUNJA NOVA

Dunja Nova, 23, German stage, screen and TV actress, committed suicide March 30 by taking an overdose of sleeping pills in Goettingen, Germany. She reportedly made two suicide attempts before but was saved by friends.

Miss Nova, the daughter of a teacher, was rated as one of Germany's most promising actresses. She was with the ensemble of Heinz Hilpert's Deutsche Theater of Goettingen. She scored in films and television.

In 1959, she received the Federal Youth Film Award for her performance in "The Angel That Pawned a Harp." The actress had been under medical care for some time.

JOSEPH T. GARBELMAN

Joseph T. Garbelman, 48, former trumpeter in vaude houses and most recently with Ted Alexander's band died April 2 in Washington after a long illness. A professional musician since he was 16, Garbelman first played

in Washington's Warner Theatre and Gayety burlesque houses in the '30s. He was of the Capitol Theatre vaudeville shows for 16 years until they stopped in 1953. He spent the next 10 years as a freelance musician, and reportedly played every nightclub in Washington. Last year he joined Alexander's band.

His mother, a brother and sister survive.

MARIO FABRIZI

Mario Fabrizi, 38, actor, died of a heart attack April 5 in London. Earlier in the week he had complained that he had been unable to get work as an actor for some months, and was due to start as a salesman on Monday (8).

He rose to national popularity in Britain via the Granada TV series, "The Army Game," but his recent appearances had been limited and he complained that the new Equity agreement last year had largely priced him out of the business. His last film role was in Tony Hancock's "The Punch and Judy Man," which opens in London this week.

Survived by wife and son

MOLLY BOENNEL

Mrs. Molly Ricciardella Boennel, 56, widow of William Boennel, who was film critic on the N. Y. World-Telegram, died March 30 in East Meadow, L. I. A playwright in her own right, Mrs. Boennel co-authored "I Loved You Wednesday," a play presented in 1932 at the Sam H. Harris Theatre, N. Y. It was later the basis of a film. She wrote under the pseudonym of Molly Ricciardi.

Surviving are a daughter, step-mother, three sisters, two step-sisters and three stepbrothers.

PIERRE ZURCHER

Pierre Zurcher, 72, dancing master, died March 28 in London. Known always as Pierre, he arrived in London from France over 40 years ago. He became the country's leading authority on Latin-American dancing.

He introduced the cha-cha to Britain from Cuba nine years ago and, earlier, the Cuban rumba. He long was partnered with Doris Lavelle in Latin-American dances, and in later years was a judge at major dancing events involving Latin-American rhythm.

JULIUS HARRISON

Julius Harrison, 78, British composer-conductor, died April 5 in London.

As a young man, he was one of Britain's leading conductors until his hearing became affected. He left the orchestral world to concentrate fully on writing music. Harrison wrote several orchestral works, and numerous songs. He had also worked with Sir Edward Elgar, Sir Charles Halle and Hans Richter, and conducted most of the leading orchestras in England.

RICHARD V. SINGLETON

Richard V. Singleton, 54, long time exhibitor, died March 20 in Glasgow. For years he had been connected with cinema management in Glasgow and Lanarkshire.

Until 18 months ago he was a director, with his brother George, of the Cosmo Cinema, top art showcase in Glasgow, but on a rearrangement of the brothers' business interests, he devoted himself wholly to control of the Flamingo Ballroom, Glasgow.

CHARLES E. KINNEY

Charles E. Kinney, ad agency man and former music blitzer, died in the Bronx, N. Y., March 25. Until his retirement a year ago, he was associated with the William Eddy agency as casting director.

After World War I, Kinney was with Leo Feist-Music Publishing Co. Victor Records, and later with RKO Pictures as exploitation manager.

Wife and daughter survive.

JOHN W. EDWARDS

John William Edwards, 74, film distributor, died March 21 in Liverpool, Eng. In 1913, he joined Pathe Freres, Liverpool, and after World War I service he managed its Birmingham branch. He switched to Gaumont, and in 1933 he managed Pathe Pictures.

At the time of his retirement in 1956 he was manager of Warner-Pathe's Liverpool branch.

TONY YELDING

Tony Yelding, 57, circus ring-master, died of a heart attack April 1 in Ascot, Eng. For 17 years he had been ringmaster at Mills

Circus but had been ill for a couple of years.

He died, where he had always lived, in the circus' winter headquarters.

WINSTON M. LEE

Winston M. Lee, 58, head of the Lee Co., a Fort Wayne, Ind., ad agency and a sometime actor, died March 14 in that city. Starting in 1921, he appeared in supporting roles on Broadway for 10 years.

Lee, who was an ad exec in Fort Wayne for the last 12 years, for a time was a dialog writer and director for Inspiration Pictures.

WALTER DANIELS

Walter Daniels, 58, longtime unit production manager who started in the film industry in 1923 as a propman, died March 30 in Hollywood. He became an assistant director in 1928, and in 1934 a unit manager. In latter capacity he was with RKO studios for 20 years.

Wife and daughter survive

DR. WILLIAM F. BERGMANN

Dr. William F. Bergmann, 60, a baritone with the Metropolitan Opera in New York in the '20s at which time he used the name Francis Lederer when performing, died April 1 in Chicago. He was Chicago Park District supervisor of music at the time of his death.

Wife and son survive

KIM YEN SOO

Kim Yen Soo, 72, veteran vaudeville magician, died March 27 in New York. He had played the Palace and all the major vaude houses all over the world. He continued his career until last year when he performed at the Latin Quarter in N. Y.

His daughter survives.

RALPH B. SMITH

Ralph B. Smith, 35, a newscaster for WTOL-TV, Toledo, from 1950 until 1961, died of leukemia March 18 in Aurora, Colo. Prior to his stint with WTOL-TV, he was with WHIO-TV, Dayton, and WHET, Evansville, Ind.

Wife and daughter survive.

PHYLLIS LAURITZ

Phyllis Lauritz, 48, travel editor for The Oregonian who previously was entertainment editor, died April 2 in Portland, Ore. She was daughter of the late Mark K. Cory, motion picture industry veteran. Her husband survives.

WENDY HENDRICKS

Wendy Hendricks, 21, singer, was killed March 24 in an auto accident in Carson City, Nev. Her recordings were made under the Swank label.

Two sons survive

After McWilliams, 58, portrait painter known for her paintings of dramatic stars, which were done in charcoal and pastels, died April 4 in New York. From 1934-46, he was a regular contributor to the Sunday drama section of the New York Times. Her son and two brothers survive.

Jean Bruce, 42, French author, internationally known for her spy books, died March 26 at Luzarches, France, as a result of an auto accident. He had recently returned from Hollywood, where he supervised the presentation of some of his stories on tele.

Mihaly Sockoly, 62, internationally known opera singer, died March 22 in Budapest, Hungary. A basso, he appeared at the leading opera houses in Europe as well as for several seasons at the Metropolitan.

Sister of Greta Lauder, Scot show biz personality, died March 15 in Hamilton, Scotland. She was daughter of late Allick Lauder, Scot comedian, who was in turn brother of late Sir Harry Lauder.

Charles Stewart Black, 75, a leading medical and w.k. as author and playwright died recently in Paisley, Scotland. He wrote several plays and pageants, and was also provost (city topper) of Paisley.

Donald M. Johanson, 70, retired Metro art director and special effects man, died April 3 in Hollywood. His wife, daughter, brother and two sisters survive.

Father, 68 of Washington D.C. disk jockey Bill Johnson, died in Washington March 22.

Husband, 45, of TV actress Lisa Daniels, died March 20 in London.

In Loving Memory

MAURICE ADRIANIS

April 13, 1931

Mayes and in later years toured with the late Al Jolson on his USO-Camp Shows tours. He was a longtime friend of the star who liked motoring with Abst from coast-to-coast to entertain at GI training camps.

After a while each got to know the "best" motels on route, and in those acute housing days when supposedly transient motels had many permanent guests it frequently was a problem to find the proper place to spend the night.

Eventually, both Abst and Jolson set up codes with the motels management advising that X hours hence, and X miles distant from their destination, they would arrive. One time Abst struck out, because there was a new switchboard girl, and all his pleading that Jolie and he would be there went for naught until he he-sheathed, "Well wait a minute and I'll get Al Jolson himself to sing you a chorus of 'Mammy.'" It worked.

Abst and Jolson returned in 1950 from an intensive 16-day tour

dancers, had pulled a strong personal following.

Straeter was long at the Hotel Plaza and before that in radio with KMOX, St. Louis. He was born in that city in 1913. Billy Rose brought him to New York from St. Louis and later he was with Ted Collins for the Kate Smith "Bandwagon" (CBS) series until signing into the smart hotel. His recording of "The Most Beautiful Girl in the World" sold over 1,000,000 and became a quasi-theme song for the planet-chaunter who conducted from the Motown, in the Baby Duchin tradition. His formal name was Theodore Anthony Straeter. His mother, a brother and sister survive.

MRS. JACK LAWRENCE

Mrs. Mary Lawrence, 55, wife of ex-Col. Justin Baldwin (Jack) Lawrence, public relations man, died April 7 in Northern Pavilion of New York's Columbia-Presbyterian Medical Centre of a lingering hepatitis ailment which necessitated return to the hospital 16 days ago, following previous discharge, presumably to convalesce at home.

Before her marriage to the p.r. man who has had wide motion picture and show biz experience with a number of the major film companies, both in Hollywood and New York, the former Mary Grandy Peace was assistant society editor of the Los Angeles Examiner. During World War II, Col. Lawrence was General Eisenhower's chief of public relations at SHAEF, in Paris.

Mrs. Lawrence's late father was a career officer, Col. Willis G. Peace. Services yesterday (Tues.) afternoon at St. Bartholomew's, interment in Arlington National Cemetery, Washington. Besides her husband, her mother survives.

RAYMOND P. LOCKE

Raymond P. Locke, 73, known as "the dean of advertising men of the Southwest," died March 26 in Dallas after a 30-year battle with arthritis. He was retired president and founder of Tracy-Locke Co., advertising agency.

In 1913, Locke, with Shelley Tracey, opened the Southwestern Advertising Co. in Oklahoma City, expanded to Dallas in 1917 and in 1928 he became president of the reorganized agency, Tracy-Locke-Dawson Inc. His career included his early handling of the Dr. Pepper Co. account and he originated the softdrink firm's slogans, "drink a bite to eat" and "10-2 and 4."

Stricken with arthritis in the

HENRY M. HAMILTON

(1876-1963)

ALICE W. HAMILTON

(1874-1963)

In Loving Memory

"Ray"

giving 42 shows for GI troops in Japan and Korea. A month later, while Jolie was in France on an engagement, and they were playing Karuny in a hotel room, Jolson literally died in Abst's arms.

Abst's song credits include "Danah," "A Smile Will Go A Long Long Way," "Baby Face," "Am I Blue," "All My Love," "Guilty" and "No Sad Songs for Me." He also appeared in such feature films as "June Moon" and "42nd Street" playing himself—a popular song-writer.

Wife and two daughters survive.

NOWARD J. SHEEHAN

Howard J. Sheehan, Sr., 78, former theatre exec and indie producer, and brother of late Winfield R. Sheehan, onetime Fox Films topper, died of a stroke April 1 in Hollywood. Entering exhibition in 1915 in San Francisco in association with Louis Lurie, he joined Fox Films two years later, where he remained until becoming exec vicepres of Fox West Coast Theatres in 1930.

Under Sheehan's direction, a program of theatre building started, including such showcases

Am INTERNATIONAL! INSTITUTION!

Return Engagements IN THE USA

Just Concluded:

EDEN ROC HOTEL

Miami Beach

April 18

COPACABANA

New York

June 21

FREEDOMLAND

New York

June 24

HOLIDAY HOUSE

Pittsburgh

July 3

SANDS HOTEL

Las Vegas

August 16 (2nd Engagement in 1963)

FREEDOMLAND

New York

August 25

STEEL PIER

Atlantic City

Return Engagements (THIS FALL) AROUND THE WORLD

RHODESIA

SOUTH AFRICA

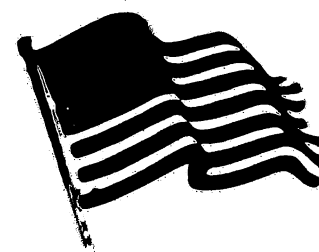
AUSTRALIA

JAPAN

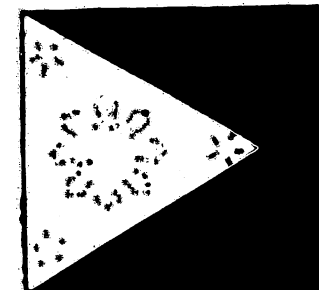
MANILA

HONG KONG

PAUL ANKA



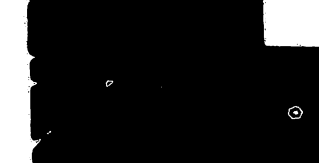
U.S.A.



PHILIPPINE



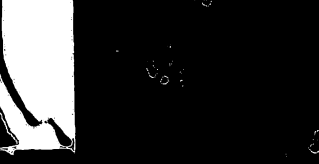
FRANCE



AUSTRALIA



BRAZIL



CANADA



JAPAN



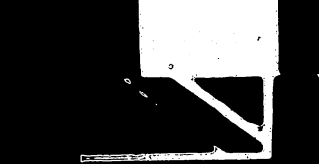
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72 PAGES

TELEVISION MELONS & LEMONS

Double Your Musicals' Pleasure Even If You Don't Double Your Money

Las Vegas, April 16. For the first time, a Las Vegas variety show will have a legit show double-header. Joe Wells, proxy of the Thunderbird Hotel, which is on a regular musical policy, will open a card comprising "Anything Goes" to be shown for dinner audiences and "High Button Shoes" as the midnight show. Opening has been set around Labor Day.

The Thunderbird's current legit occupant is "South Pacific." Now in its fourth month, it will close four days before the start of the new twin bill. Each of the new shows has been set for 10 weeks and options. Monte Proser, entertainment director of the Thunderbird, will again supervise production. Proser, incidentally, produced "High Button Shoes" on Broadway.

There are several problems to be ironed out with production of a twin bill. It's not yet decided whether the same principals will do the leads in both musicals. However, it's fairly certain that the singing and dancing choruses will double into both shows which Proser says he will bring in for a total of less than \$25,000 a week.

The problem of scenery, which would need considerable backstage storage space, will be partially solved by rear projection equipment originally installed.

(Continued on page 58)

Swedish State Puts 8 Writers on Fixed No-Strings Wages

Cotchery, April 16. The Kingdom of Sweden assumes an advanced aesthetic position in the modern democratic world with its new decision to grant salaries to eight prominent Swedish writers. There are no strings attached, no obligation to produce and no party-line propaganda duties. One of those to be paid for five years by the state, after which the whole matter will be reconsidered, is Per Olof Sundman who has already quit his bread and butter job to devote himself to a new book.

Four writers get \$200 a month, four \$100 a month. These sums are probably better here than in the United States. According to the Authors League of America, few writers make \$2,500 directly from writing.

Those singled out for state salaries are: Werner Aspenstrom, Willy Kirkland, Walter Ljungqvist, Anna Lisa Wamner, Sissie Grove, Maria Gripe, Per Olof Sundman and Ake Waning.

LIZ-DICK'S 'V.I.P.'S' MAY R.O. OPPOSE OWN 'CLEO'

Metro ads in the film trades last week, announcing the completion of filming on the Elizabeth Taylor-Richard Burton starrer, "The V.I.P.'s," might have been read with some misgivings at 20th-Fox. The ads also announced that the pic is scheduled "for simultaneous global premieres all over the world (sic) about Labor Day."

That will mean that with the exception of the U.S. and Canada, where 20th's "Cleopatra" premees in June, and Carsons, where "Cleo" premees in mid-August, the Metro pic may well be beating "Cleo" to market as the first Liz-Dick star.

(Continued on page 60)

TV License Coin To Metro: \$11½-M

Licenses for features and shorts to television will bring Metro a gross income of about \$11,500,000. This includes the deal with NBC-TV for the leasing of 30 features.

The video field is becoming more and more lucrative for the film company. First half of the current fiscal year brought \$3,647,000 in tv licensing deals. Company's own production of telefilms and commercials brought \$9,267,000 in the same period.

SURVIVAL OF BIG STUDIOS AT STAKE

By GEORGE ROSEN

My all odds the biggest cat and dog fight in television annals has already been charted with an eye toward the '64-'65 season. It's a struggle for survival involving all the major Hollywood film studios, plus the independent companies, in which the Jack Warner, the Darryl Zanucks, the Bob O'Learys and their counterparts at all the other studios have personally moved in for a bigger slice of the tv melon.

Seldom if ever before has there been an awareness on the part of the Hollywood studio chieftains of the importance of tv in the overall assessment of checks & balances, profits & losses. Those who have made it big in the upcoming '63-'64 semester, as, for example, with Revue, MGM, United Artists, are determined to solidify their tv position. Others, like Warner Bros. and 20th-Fox, registering a big zero and tossed for major losses, are equally determined that '64-'65 will be different. That's why, fully 16 months in advance of the Sept. '64 premiere date, they've taken the bull by the horns in their remaking of the only three outlets available—NBC, CBS and ABC. And that's why a Warner and the heir apparent to the WB proxy throne, Ben Kalmenson, have personally joined forces with their tv topper, Jack Webb, in soliciting the networks for sales on '64-'65 properties. Or why a Zanuck is dictating 20th's future tv course and is per-

(Continued on page 64)

Danny Kaye's \$60,000-a-Week B'way Potential Beats Vegas: Billy Rose

'WHITE HOUSE NEVER SO OPEN TO NEWSMEN'

Cleveland, April 16. The White House is more accessible to newsmen today than ever before in history. Pierre Salinger, press secretary to President Kennedy, told an overflow audience of 600 at the Second Annual Press Club Awards luncheon at the Higbee Co. auditorium.

(Continued on page 71)

Costly Ponti Film Of 'Dr. Zhivago'

Italy producer Carlo Ponti has purchased the film rights to late Boris Pasternak's Nobel Prize novel "Dr. Zhivago." He is planning a \$10,000,000 production based on the book, due to begin filming in Rome during summer of 1964.

Ponti's deal is for an undisclosed sum, labeled by the producer as "very expensive," and climaxed over three years of negotiations with Feltri Nelli, Italy publisher who originally "broke" the book in the West. Ponti is presently lining up a director for the

(Continued on page 7)

Billy Rose points to the sellout business of which Danny Kaye seems assured, following smash notices and box impact at his Ziegfeld, N. Y., show, and adds "that a real star can do better on Broadway than Las Vegas." Kaye will gross \$240,000 in 4½ weeks," says Rose, who owns the Ziegfeld, recently returned to him from NBC which for seven years had it under lease as a teleplayhouse. "Judging by the boxoffice action," continues Rose, "Kaye who gets 75% as his sharing terms from the first dollar will knock off \$40,000 a week as his share of the house's potential \$41,000 which we're almost sure to do in his 1,624-seat playhouse on a 10-show basis. (Kaye of course pays for the rest of the package.)

"This beats Vegas; and a star can be near civilization, do only 10 shows instead of two-a-night and sometimes three on Friday and Saturday. We have other temptations like good restaurants, good theatre, a civilized metropolis," continues Rose, "even though we haven't the casinos where, unfortunately, too many stars pay their 'dues'—staggering amounts." Kaye's variety-revue (he's the entire second-half) is geared to \$4.95 top Monday-Thursday, \$7.50 weekends; Wednesday matinee.

(Continued on page 58)

Seek to Improve Yanks' Image At Fests: Stevens

Hollywood, April 16. Salvage may still accrue from the U. S. film industry's "unsuccessful" experience last month at the Mar del Plata film festival, it's revealed by George Stevens Jr., USIA Motion Picture Division top-per. As a consequence, he said, formation of a committee which would be responsible for coordinating future Hollywood participation in film fests is in the wind.

Body, still in the embryo stage, might be composed of USIA, Motion Picture Assn. of America, Assn. of Motion Picture Producers and Hollywood A.P.L. Film Council reps, according to Stevens, who noted that actual specifications of committee will be worked out in future huddles with interested organizations.

Though averting a reluctance to go into Mar del Plata "post mortem," Stevens intimated that much of the blame that had fallen to the MPAA might be more appropriately placed at the Fest's own door. Fest was "badly organized," he declared, noting that his office's offer of assistance was less

(Continued on page 63)

LOS ANGELES TIMES (John L. Scott) "Meader provides a fun show no matter what your politics."

FABULOUS LAS VEGAS MAGAZINE "Meader's material is hilarious satire on things White House."

VARIETY "Good intelligent comedy. Has enough fresh material to pull him several notches above the ordinary. The President Kennedy bidding and amusing, punch lines come of a fast pace. Highlight of the turn is the concluding Presidential press conference and the questions from the audience make each show different."

VAUGHN MEADER
Currently
Sahara Hotel
LAS VEGAS

HOLLYWOOD REPORTER (Celia McKinley) "An act that impressed many of the veteran local showgoers."

VALLEY TIMES (Phil Solomon) "One of the better bits in the audience participation in a press conference. No one could stump the sharp Meader."

HOLLYWOOD REPORTER (Ibabe Connolly) "A cop that has each stamped all over it."

"SEARCH GAME" NBC-TV
(Week of June 2nd)
MARAMOR, Columbus

Coming Up:
BLUE ANGEL, New York
(Return)
hungry I, San Francisco
(Return)

EDGEWATER BEACH
HOTEL, Chicago
STEEL PIER, Atlantic City

Anti-U.S. Hecklers the Big ? Mark In Macuto-Sheraton's Tourist Pitch

By LES CARPENTER

Macuto, Venezuela, April 16. The Venezuelan government, having conquered two problems which have long kept U.S. tourists away, is now launching a big bid for the Yankee vacationist. The glossy and grand opening last week of the new Macuto-Sheraton Hotel, claimed to be the most expensive ever constructed, with a band of show biz and press freelancers in attendance, is part of the new effort to attract large U.S. spenders for a holiday.

The Macuto-Sheraton only Sheraton operation in which the chain name takes second billing is owned by the Sheraton Corp. of America. It is further the second hotel with the Sheraton name outside the U.S. A Sheraton Hotel opened in Tel Aviv last year.

The chain is actively considering a half dozen or more additional foreign locations, but nothing is firm yet. New Sheratons will be opened later this year at Montecarlo and in Puerto Rico.

The Venezuelan government is about to offer a unique vacation idea, i.e., hotel hopping. The government subsidiary, Corporacion Nacional de Hoteles y Turismo ("Conahetur"), owns 12 luxury hotels in all, each in a different resort area of the South American republic, and manages 11, with Sheraton. (Continued on page 82)

Ex-Priest Don Hayne Who Was Exec Aide to DeMille Pans Unusual Autobiog

By WILLIAM R. WEAYER

Hollywood, April 16. Donald Hayne joined the Cecil B. DeMille unit at Paramount studio in 1945 at age 27, three years after withdrawing from the Roman Catholic priesthood. He remained with DeMille, becoming his executive assistant, until the producer's death in 1959 and stayed on, at request of Cecilia DeMille Harper, to edit the uncompleted "Autobiography of Cecil B. DeMille" "My Battered Heart" (Knopf, \$5) is Hayne's own autobiography, an extraordinary work sure to attract wide attention and possibly to stir controversy.

Hayne is one of 6,000 ex-priests now living civilian lives in this country, he estimates, and his book appears to be a careful, complete account of his experiences, in and out of the Church, from the time of his birth in Albany, N.Y. in 1906 to the present. Explicitly, candidly, and with scholarly precision he traces his progress through Christian Brothers Academy in Albany, Catholic University, Washington, D.C., North American College, Rome, and Mount Mary's Seminary, Elm. (Continued on page 13)

Soraya May Sing Too

Frankfurt, April 16.

Now that Soraya is going into the Italian film, it's possible that the ex-Empress of the Shah of Persia will become a record star, too. Director of the RIAS dance orchestra, Werner Mueller, has offered her a contract.

Meanwhile, the publisher of a Düsseldorf tabloid who offered the popular former queen a chance to be a gossip columnist is still waiting for a reply to his letters.

London Hilton To Preen Tomorrow

London, April 16.

More than 250 guests arrived from New York and Canada yesterday (Monday) for the opening of the new Hilton Hotel in Park Lane tomorrow (Wed.). The contingent, headed by Conrad N. Hilton, included stars, newspapermen and business execs.

A highlight of the junket will be a charity ball on Thursday (18) to be attended by some 750, including diplomats, Hilton organization execs and visitors from various parts of the world. The proceeds will be donated to UNICEF.

British actor Robert Morley will emcee the charity ball, and the international cabaret lineup will include the Kingston Trio, representing the U.S.; Greek recording star Nana Mouskouri; and Les Chanteurs de Paris repping Europe. Other entertainers will include the Keiko Imperial Ballet from Japan. (Continued on page 30)

NCAC REACTIVATING COTNAM OPERATIONS

National Concert & Artists Corp., once the second-ranking organization in U.S. longhair management, is returning its headquarters in Manhattan to nobody in the profession's surprise. It has been finally admitted that it's impossible to operate a concert booking establishment from the Chicago suburb of Evanston, Ill.

Curious situation developed after Luben Virky sold NCAC to Sammy Birchard Co., one of America's three major publishers of music textbooks, and also of music instructional catalogs and periodicals. Acquisition of NCAC represented diversification for Sammy Birchard, located in Evanston.

NCAC had been dwindling under Virky, a Met Opera house who went into concert management with his wife's Denver brother. (Continued on page 60)



JOHN DAVID GRIFFIN

Noted TV columnist of the New York Daily Mirror says: "Why wasn't PAUL ANKA's theme for 'The Longest Day' nominated for an Oscar? After all there are more than 100 records of it around the world and that, in itself, is a record."

"Also it is one of the best selling discs in the world!"

Phoenix Society, With Munsel, Cops 606 Cancer Coin

By ELLEN DUKE

Phoenix, April 16.

Local society, and it uses a capital S until the end of April when the season is over, is cited at its first adventure in show business, a charity performance for the American Cancer Society which raised \$60,000 in the 500-seat Sombroso Playhouse. The committee was in a dither of confused longdistance phone calls up to the final gap of scheduling possibilities. They sought a star who would work there on short notice, be suitable on the count of social charm and possess enough talent to carry the season-ending production at the Sombroso.

Actually the main burden fell on producer Richard Charlton who was committed to the cancer benefit. He postponed because of the end of the social season and the onset of Arizona heat. Charlton realized that personal effort was necessary to haul out the good ladies.

The month before the benefit was spent by him at hard labor, ranching New York and Hollywood for a fit between a star and the full-scale musical production he had promised the benefit committee. Ten days before the benefit date—April 2—when he had almost exhausted himself and every lead, he and William Morris, Patricia Munsel's agent, hit upon the idea of getting her to do "Can-Can."

Two things were wrong with the idea: (1) She had never done it; (2) she was off skiing in New Hampshire with her husband, producer Robert Schuler, nobody knew quite where. Previous dead- (Continued on page 30)

Brando to Quit in 2 Years

Chicago, April 16.

Marlon Brando, in Chicago to plug "The Ugly American," disclosed that he would quit acting in two years to devote himself to other interests, including writing. Actor made the statement on Irv Kupcinet's late-night WBBM receiver gabfest on Saturday (13).

Kupcinet later said that he queried Brando about the retirement statement after the show and the actor said that it was not just an offhand assertion, that he definitely would not be in pictures in two years, and that he was in the process of discovering "more important things than acting."

CHEVALIER'S RUMORS

London, April 16.

Maurice Chevalier had to cancel the matinee and evening performances of his one-man show at the Saville Theatre here Friday (12) because of gastric influenza.

The 74-year-old headliner was taken ill suddenly and was confined to bed for that day.

Prolific Monsarrat

With Four Films Set, Another Dickering, Novels On Topical Themes

JFK Names Ahmanson

Washington, April 16.

President Kennedy appointed Los Angeles insurance exec and banker Howard F. Ahmanson to the National Cultural Center Board of Trustees. Term runs until Sept. 1, 1972.

Ahmanson is chairman of the H. F. Ahmanson & Co. Inc., Los Angeles insurance underwriters. He is also chairman of the board of Home Savings & Loan Assn. of Los Angeles and chairman of the Ahmanson Bank & Trust Co. of Beverly Hills.

By PAUL A. GARDNER

Ottawa, April 16.

Nicholas "Cruel Sea" Monsarrat 33, whose short novel "Smith & Jones," is published by Bloomsbury and currently condensed in Reader's Digest, has four films in the works with various producers and another on the slling, he told VARIETY at his home here this week. He was tendered a luncheon at R.D.'s Pleasantville, N.Y., h.q. last week, en route back from five weeks in the U.S. and Bahamas.

Most recent film 'sale, three weeks ago, was a 1965 thriller "Castle Garac" to MCA. It was a Literary Guild selection. The others are "Licensed to Kill," a Saturday Evening Post yarn, bought by George Stevens Jr.; "Nylon Pirates" by Seven Arts, and "Tribes That Lost Its Head" by Philip Yordan. Designer-director Harry Norman, who won an Oscar last year for designing "The Hustler," is interested in "The Time Before This." Three Monsarrats already filmed are "Cruel Sea," "Story of Esther Costello" and "Ship That Died of Shame."

"Time Before This," which appeared last year, is the first of a series of 14 30,000-40,000-word novels on timely themes contracted for by William B. Eerdmans Associates. (Continued on page 63)

Cape Town House Breaks Apartheid With Mixed Audiences and Shows

Cape Town, April 16.

The Government of South Africa issued a special proclamation under the Group Areas Act in 1950 forbidding association of people of different races in "clubs," "cinemas" and "restaurants," but no mention was made of "theatres." R. S. Quibell, of Cape Town, saw the loophole and built an ultramodern house in Wynberg, Cape, called the Lucurama. It cost \$27,500, took seven months to complete, seats 1,400, and has the biggest revolving stage in the country. It is licensed for multi-racial audiences for stage shows and nonwhites only for pictures.

Stage Creations of London has taken over the theatrical management and has booked Conno Francis, Frankie Lane, "Variety on Ice," Danny Williams, various opera groups of both races, and negotiations have started to bring out Winifred Atwell and many others who are tied up with a nationwide tour of multiracial centres.

Several musicals have been staged with mixed artists and no difficulty has been experienced with cast or audience.

YOUNG ACTORS SHOULD CULTIVATE HIS MEMORY

Madrid, April 16.

Finlay Currie, at age 85 probably one of the oldest film actors still active on the screen today, drew a round of applause from cast and crew in Samuel Bronston's "Fall of the Roman Empire" after finishing a lengthy and impassioned speech before the Emperor Commodus without a single blunder.

Quoth the white-haired vet with a bow to his fellow thespians: "I was thinking about retiring but you've just made me change my mind."

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JOE LEVINE IN A SOMBRERO

Rose That Blooms in Afterglow; Purdie Victorious' Film to Market Bout Time of Off-Broadway Revival

"Purdie Victorious" is a dispute-torn property. The Onda Davis comedy which deals with segregation in the south was a loser on Broadway but has recently been made into a film. Now, just when the screen version is about ready to go to market, Philip Rose, who produced it on Broadway and also shares financially in its filmation, is planning to produce a revival of the script off-Broadway.

Rose's decision isn't a popular one with "Purdie's" film producers, Milton and Tom Hammer. In fact Milton Hammer says he's both surprised and annoyed at the light producer's plans, particularly because he says they were made without the knowledge of anyone working on the picture. This includes Davis, incidentally, who had talked abstractly with Rose about a revival but didn't know of the immediate project until queried for his thoughts on the move by a reporter before the actor-writer left for Rome and a part in "The Cardinal" last week.

Hammer feels that a light revival could work against the film's chances and the fortunes of those involved in the production. Rose and Davis share the rights and the latter avers that he won't allow any production that might hurt the film which he scripted from his original with his director, Nick Webster. Rose feels that it won't do the picture any damage and says that he has had an off-Broadway revival in mind for a long time, noting that some properties have had trouble on Broadway only to make good off-Broadway, like "The Mustang" and "Thoroughbred Opera."

There is no clause in the film rights agreement prohibiting such a light production and, Rose states, several "Purdie" productions are planned for stock this summer to his knowledge. Furthermore, he can't be stopped from producing a revival except by rights holder Davis who says he doesn't mind a (Continued on page 10)

Two-Not One-For Levine on 57 St.

Joseph E. Levine's New York exhibition plans have taken a further step with the construction of a westside house to complement his recently-set deal for an eastside showcase. This second house will be called the Lincoln Art Theatre and is presently under construction with a Thanksgiving opening planned.

Difference between the Lincoln Art and Festival Theatre outside operation is that Levine is the sole owner of the westside outlet while he's partnered with James J. Mage in the eastside situation. Both are 600-seaters and will be run competitively, with the natural first availability for Embassy Pictures product a factor, Levine (Continued on page 13)

BUSINESS COMPLAINT ON PAR EXEC TABS

N.Y. Supreme Court Justice Arthur G. Klein this week dismissed a suit by Paramount stockholder Abraham Finkel against Par president Barney Balaban, first v.p. George Weisner, senior v.p. Paul Balaban and other Par officers which charged the defendants with wasting corporate assets by way of collecting expense money without an accounting.

Justice Klein upheld a referee's report which recommended that the defendants receive expenses only to the extent that expenses are accounted for in the discharge of their duty to the corporation.

Expense allowances had been in these amounts: Balaban, \$20,000; Balaban, \$7,000; and Weisner, \$3,000.

10%er & the Goddess

Hollywood, April 16.

It's about-time department: Rome's Mosaic Productions is filming "Aphrodite and the Agent," satire on a Greek goddess who invades Hollywood looking for a job, and has signed M. B. Paul to loan background shots here for picture.

Commitment calls for shots of entrances to Metro, Paramount and the corner of Hollywood & Vine.

Berserk Circuit Out In Dore Schary's Film Of Mass Hart's 'Act One'

Dore Schary, now readying to roll with "Act One," the Mass Hart biopic, stated in New York this week he's cutting out all coverage of the Berserk Circuit as contained in the Hart book. Yvonne in the mountains 34 years ago was rough, Schary intimated. Also as chairman of the Anti-Defamation League I would have to protest. "Act One," first picture to be directed by Schary, starts April 30 on Manhattan's 20th St. and is scheduled to roll for seven weeks. Although figuring in the book, Schary will not portray himself in the film because this would be "egotistical" and, indeed, is changing his own name to David Starr.

Interiors will be taken at the My Brown studio, with outside work in Brighton Beach, outside the Music Box Theatre and in Newark.

TV PREEMPTS BIOGRAPH; LOST TO THEATRICALS

Scratch one New York film studio for feature use later this year, at least for 30 weeks. David Susskind will be taking over Biograph Studios in the Bronx starting May 13 for the filming of his "Eastside-Westside" tv series which will be shot completely in Gotham.

"Car 54, Where Are You?" had occupied the space for part of the past season and it has also been the site of filming of many New York-based features. The takeover of Biograph ends the possibility of Susskind's tying up most of the Gotham Fox-Movietone plant, dishonors for which had been in progress but didn't work out. "Eastside-Westside" begins shooting at Fox shortly.

"Eastside-Westside" deal will control Biograph starting May 13 for 30 weeks with options for more time if desired. With the exit of "Naked City" after several years of Gotham filming, some additional studio space has opened up in downtown N.Y.C. Employment losses feared as a result of the show's fold will now presumably be taken up somewhat by the Susskind project and, as reported previously, feature work in the area is on the upswing. This, plus other tv and all the commercial work, is making New York and the East in general a pretty swinging film area.

MGR. FIGHTS 20-YEAR RAP FOR SHOOTING

Cincinnati, April 16.

Moses McCray, owner of the Romy Theatre in suburban Lockland, is at liberty on bond pending appeal of a jury first-degree manslaughter charge in the shooting of a patron last May. He claimed an unfair trial after the jury reduced the charge from second-degree murder.

McCray claimed self-defense. Common Pleas Judge Charles Weber sentenced him to 20 years in the penitentiary.

SADDLE EPIC, OTHER U.S. PIX

Turnabout is fair play to Joseph E. Levine. Having built his Embassy Pictures primarily on the strength of imports and coproductions with foreign producers, mostly Italian, the producer-distrib is now planning to turn his guns, at least some of 'em, on Stateside production.

Having already concluded deals with Paramount for four major features, three of which will be leased in Hollywood, Levine is mapping plans to go into domestic production on his own, no coproducers involved. Such product will be shot both on the Coast and in New York, he says, and his once roster will soon see the addition of a man to work solely in a production capacity, traveling coast-to-coast overseeing a slate of Embassy-produced product.

The Embassy press relates that he has several properties under consideration. He'll probably start off with a sophisticated comedy, the material for which he's currently reading. Levine says it is being shot on the Coast but details, match, aren't firm. Levine also says he'd like to make "a big western" and says he's got several projects in this vein under consideration. Material for the Embassy-produced projects will come from various sources, including originals.

The object is that a domestic schedule will be made part of Embassy's regular scheme, Levine points out. He relates that a couple of facets of the plan aren't solidified yet, but that production is not too far off. He'll be making several trips to the Coast from his Gotham home office for his and Paramount's "Carpenters" and will be spending at least two months there shortly. It will be during this time that he plans to set up the definite operational patterns his domestic production arm will take.

One reason for the plan, Levine says, is that he feels that Embassy isn't turning out enough "commercial films." He says he plans a concentrated effort in this area, a thought that should make exhibitors happy considering all their yipes about a lack of sufficient exploitable material around these days. "It is imperative that our company get the recognition that I feel it should have by getting commercial pictures in addition to our so-called art pictures," he commented the other day.

5 In Hollywood

From the time of the "Carpenters" start, which is supposed to be sometime this spring, Levine says he'll make at least five pix in Hollywood. With Par besides "Carpenters," he has slated "Nevada Smith" based on a character from the Harold Robbins tome and "Where Love Has Gone," another Robbins book. John Michael Hayes is scripting all three. Levine also has "Zulu" with Paramount but that's lensing in Natal, South Africa.

(Continued on page 10)

Seven Arts Big Surge of Plots; A Main Feeder for Metro Product; Future Looms Large in Trade Terms

Hollywood, April 16.

This Was Inevitable
Bird watchers need no longer go to the woods in pursuit of their hobby. For, look what's going on in the picture business.

"To Kill a Mockingbird" was nicely spotlighted via the Academy Awards. It's very large at the boxoffice, too, as are "The Birds" and "Bye Bye Birds."

And 20th-Fox is coming up with "The Yellow Canary." Walter Pigeon does not appear in any of these pictures.

Third Time 'Beau Geste'; England Argues Market Needs Such Derrin-Do

"Beau Geste" will ride again—for the third time. The French Foreign Legionnaire and his comrades will be the subject of producer-director George England's next feature for Universal, his first being the recently released "Ugly American."

Why "Geste" for a third screening? A number of reasons govern, says England. "For one thing, to a director there is a tremendous amount of challenge in making a picture like this. It's also a highly commercial project. It's the kind of movie you go in and eat popcorn and candy and not enough of such films are being made today," the young filmmaker declared recently while in Gotham for "Ugly American's" U.S. debut.

Frank Gilroy is currently working on a script for the film for which no definite starting time has been affixed.

Previous filmations of the Percival Christopher Wren novel were by Famous Players in 1936 and Paramount in 1939. Latter had a list of stars including Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, J. Carroll Nash, Albert Dekker and Broderick Crawford.

SIMONELLI AS TECHNICOLOR'S MAN IN MANHATTAN

Charles F. Simonelli, veepee of the never-get-airborne Entertainment Corp. of America Inc., has been appointed corporate veepee of Technicolor Inc. and its wholly-owned subhold, Technicolor Corp. Chairman and chief executive officer Patrick J. Frawley said.

Simonelli will act as all phases of management including policy organization, planning and operations. He will be in charge of Technicolor activities in N.Y. where he will headquarter.

May Modify That Los Angeles Tax On Negatives Held as of Any March

Hollywood, April 16.
Present practice of assessing all film negatives "held" in Los Angeles County as of the first Monday of March each year may come in for reform, if two bills which have been introduced in California Legislature are enacted to curb such property taxation.

Assembly GOP floor leader Charles J. Conrad (also a film actor between legislative session for past 17 years) has filed one bill, and State Senator Tom Reese (D, L.A.) the other. Each would define the cash value of the footage itself, eliminating present yardstick which, for tax purposes, estimates the eventual distribution value, etc. Conrad's bill is backed by 20 other Assemblymen and both bills

are supported by almost all Hollywood unions, plus combined MPAA-AFL Film Council committee fighting "runaway" production.

In some years past the L.A. Board of Equalization has estimated negative footage on March date as worth upwards of \$50,000,000, taxable. Proposed legislation would reduce that to mere cost of the celluloid.

March taxation date has been responsible for reducing number of pix put before the cameras from six of year, since footage cannot be shipped out of state and then returned for completion. Conceivably, such new legislation could pave the way toward increased production during the first two months of the year.

Seven Arts, in the span of only a year of actual full scale production activity and just two and a half years of existence, has to date delivered or set seven of its 20 contracted pictures to Metro-Goldwyn-Mayer at a production cost in excess of \$15,000,000. Based on a projected average of \$2,000,000 per picture budget on the remaining 13 films on the unprecedented deal, the MGM pact alone stands to reach a total \$40,000,000 outlay.

Considering the financial scope of the Seven Arts-MGM pact alone, combined with the company's stockpile and preparation of some 100 total properties, negotiations continue to grow rapidly; a worldwide staff of more than 100 employees active in securing and developing material and talent, contract lists embracing numerous top producers, directors, writers and performers, it would not be inconceivable to look to this major independent film company as virtually the eighth major Hollywood studio. This, particularly in view of the increasing trend toward studios turning into distribution centers for independent production companies and the fact that Seven Arts, today, is making a notable effort in centering much of its future production within the Hollywood or, at least, American areas.

Within the MGM deal, covering only 20 of Seven Arts planned films at the unsurprising \$40,000,000 col- (Continued on page 63)

Spain Unable To Get 'David & Lisa'

Madrid, April 16.

Eleven feature films from seven countries are entered at Valladolid's April 21-28 Film Week of Religious & Human Values in contest for the three main awards: The Golden Labrador (Religious), the Golden Sheaf of Wheat (Human) and the City of Valladolid trophy.

Missing from the lineup of participating nations are Spain and U.S.A. Absence of local pix at one of the two major Spanish film festivals is explained elsewhere. Failure to program one of more Yank contenders is a mystery. According to one Valladolid organizer, unsuccessful efforts were made to track down a print of "David and Lisa."

Although eleven films are offi- (Continued on page 19)

CANNES AND SPANIARDS CLASH ON SELECTION

Madrid, April 16.

Spain and Cannes Film Fest director Faure LeBret do not see eye to eye on the pic on the Spanish entry in the upcoming Golden Palm contest.

LeBret looked at a selection of recent product in Madrid three weeks ago and suggested "Los Eligidos" as the official entry. Spanish film authorities and producer selection committee members favor "El Buen Amor." The latter is produced by Jet Films-Alfredo Matas, marking Francisco Requeiro's debut as director with a cast of Film Institute graduates. Official viewpoint here is that "El Buen Amor," despite lack of technical polish, is a worthy contender, particularly as an example of Spain's new film blood and new film tide. Though "Los Eligidos" is admittedly the better of the two, it is directed by Argentine Tulio Demichelli.

Recently appointed Unifrance delegate in Spain Nicolas Mouneux, left for Paris over the weekend in an attempt to get fast approval for "El Buen Amor" as the Spain-backed entry.

250 Global Amusement Writers Converging on Hollywood For Cinerama's Venture Into Comedy

Hollywood, April 16.

Hollywood will enter a new phase in re-establishing itself as the centre of world entertainment Nov. 3 when a double event takes place. The new Cinerama Center Theatre, this week in groundbreaking stage, will open as a joint premiere with Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." Occasion will also mark culmination of a five-day international "world press convention" here, when more than 250 reporters from all over the world will be brought to Hollywood.

Plans for mammoth event were revealed last week by Kramer. Cinerama presy Nicholas Molinari and United Artists exec vicepres Arnold M. Fisher, on site of new theatre, adjoining Vanuxem in Hollywood. Entertainment journalists are being brought here, according to Kramer, "to revive world interest in Hollywood as the entertainment capital of the world."

Joining trio of execs at event were William H. Forman, presy of Pacific Drive-In Theatres, whose company will build and operate theatre; "Mad" comics Buddy Hackett, Mickey Rooney, Phil Silvers and Dick Shawn.

The theatre, first of a projected 200 Cinerama theatres based upon the Goodrich Dome principle and the first major motion picture theatre to be built in Hollywood in 25 years, is going up on Sunset Boulevard, on a four-acre site bordered by Ivar and Morningstar Courts. Construction of the 1,600-seat house will be rushed to completion in time for the world preview of the Kramer-UA pic. Parking facilities for 500 cars will be provided.

Public showings, which will be on a hard-ticket policy, start on (Continued on page 16)

Olivia A-Quossing May

Hollywood, April 16.

Walter Grauman and Olivia de Havilland are talking deal for a legit and film package of Uole Bett's "The Queen and the Rebel." Director and actress were paired recently in Paramount's "Lady in a Cage."

Bobo Lascar Believed First Yugoslav Actress In U.S. Feature's Lead

Pula, Yugoslavia, April 16.

Nineteen-year-old Yugoslav actress Bobo Lascar has been signed for the leading female role in Columbia's "The Long Ships," now shooting at picturesque Limoli Fjord near here. Jack Cardiff is directing the film which stars Richard Widmark, Sidney Poitier, Russ Tamblyn and Rosanna Schiaffino.

Miss Lascar, the first Yugoslav actress ever to win a starring role in a major American film, has played the lead in two pic which topped Yugoslavia at the Cannes fest in 1959 and 1962—"The Ninth Circle" and "When Love Has Ended." "Circle," which was nominated for a foreign language Oscar, also was released in the States.

"Ships," being produced by Irving Allen, is being shot entirely in Yugoslavia. Interiors are to be photographed in Belgrade.

After three weeks of location here and crew moved into the Koningh Studios in Belgrade to start two months of interiors and backlot shooting today (16).

In Belgrade, Sidney Poitier and Rosanna Schiaffino will join cast.

TRANS-LUX SALARIES

Officers Up for Re-election at April 25 Meeting

Richard Brandt, elected president of Trans-Lux Corp. last year, received \$42,826 in 1962, and chairman Percival K. Furber \$46,686, according to the proxy statement mailed to stockholders last week. Company's annual meeting will be held in New York April 25.

All officers and directors of the corporation, including Brandt and Furber, received a total of \$232,541 in the year. That figure includes \$27,587 in fees paid to Harry Brandt for buying films for exhibition in T-L theatres.

Up for re-election at the meeting will be the following directors: Dick Brandt, Furber, Harry Brandt, Jay Emanuel, Allan Fromme, Chester Bland, Aquilla Giles, Jerome Kohlberg Jr., Edison Rice, Jacob Starr, Melvin Starr, Ralph Weiner, Milton C. Weinman.

'LEOPARD' RACKS UP \$370,000 IN 10 DAYS

Rome, April 16.

"The Leopard," Titmouse Film's Burt Lancaster starrer, is breaking many h.e. records in a lusty advance run in eight Italian boys. The 10-day total for the pic is given here as \$270,000. It is averaging over \$5,000 in both Milan and Rome situations, highest current average on the market.

"Leopard," directed by Luchino Visconti and based on the Tommaso di Landolfi historical, features Claudia Cardinale and Alain Delon. 20th Fox handles film outside of Italy.

L.A. to N.Y.

Bill Asher
Lauren Bacall
Joey Bishop
Ray Bolger
George Chakiris
Gower Champion
Frank Cooper
Philip Danne
Dan Duryea
Michele Franckovich
Milton Frome
Mark Goffard
Dave Golding
Alan Hewitt
Leo Jaffe
Eugene V. Klein
Irving M. Levin
Ray Milland
Robert Mitchum
Gray Morris
Carl Reiner
Jason Roberts Jr.
James Ransfield Jr.
Rosalind Russell
Morris Sader
Tommy Sands
Alfred Schatzner
Stan Seiden
Walker Seitzer
Smother's Bros.
Thomas D. Tannenbaum
Jay Ward

U.S. to Europe

Robert Arthur
Mitchell Brower
Frances Chaney
Tony Chardet
Austin Colby
Phyllis Curtin
May Dabiel
Charles Einfeld
Billy Friedberg
Joseph Harris
Olivia de Havilland
Charlton Heston
Arnold Kohnwith
Ben Kanner
Richard Kinn
Charlie Nichols
Fred Robbins
Richard Rodgers
Artur Schnabel
Maximilian Schell
Mel Shyne
Jack Short
Johnny Tillotson
Harry Toubes
George Vlast
Marsha VanBuehl
Bill Walters
Sy Weintraub

N.Y. to L.A.

George Christy
Jackson E. Duke
Mannie Greenfield
Peter Kats

Europe to U. S.

Arthur S. Ables Jr.
Abe Burrows
Chas Canasta
Freddie Carpenter
George Carmack
Tracy Reed
Irene Sharp

New York Sound Track

Bore Sobary has been invited to a White House dinner April 26 in honor of the Grand Duchess of Luxembourg and her consort. He says he'll make it although it interferes with his filmmaking schedule. The day before he starts production of "Act One" in New York.

Metro has reverted to the original title, "V.I.P.'s," for its Elizabeth Taylor-Richard Burton endeavor. For a while it had been "International Hotel." Release is set for next Labor Day, meaning plenty of advance time for 26th's "Cleopatra," same start, in the marketplace. Latter out in June... While a writeoff on "Mutiny on the Bounty" is held responsible for heavy Metro losses, company still believes the picture eventually will come out on top—but a long time from now and via reissue. "Bounty" gross at Loew's State hit \$415,000 last week.

At the wonders of air travel. Having arrived in Los Angeles for the Academy Awards the Saturday before the Monday show, Joe Levine his exec v.p. Louay Lightstone, Reginald Loven and others decided that, rather than spend Saturday eve and Sunday in L.A., they'd go to Las Vegas. Calls to various L.V. hotels revealed an S.R.O. situation but the Hawks agreed to open its new wing prematurely to accommodate the group. Airline reservations were also tough but were finally secured for the 35 min. trip. Up in the air for about five minutes, however, and the pilot informed the passengers that a red warning light was flashing from the baggage compartment so the plane would have to return to L.A., only trouble being that the ship was about eight in line to land. Well, about 40 minutes later they touched down back in Los Angeles in about as much time as it would have taken to get to Vegas in the first place. Result: nuts to Vegas. The Levine party departed and stayed in L.A. But there's yet a "Son of Airline Story." Coming from the Coast to New York after the Oscars, the Levine group was on a record-breaking flight, making the trip in three hours, 22 minutes. Some guys just won't accept a reversal.

Reginald Loven left New York for Rome last Sunday (14) after her Santa Monica stint as an Oscar presenter... Metro producer Carlo Ponti heads there tomorrow (Thurs.) following meetings in Gotham with Joseph E. Levine about their various reproductions one of which, the Brigitte Bardot starrer "Giant At Noon," begins leaving this week in Rome. Another of a quartet of Ponti-Levine reproductions, "Yesterday, Today and Tomorrow," is scheduled to begin in June, also in that city.

Edison Scott, who has been in charge of press relations at the French Film Office here for the last five years, has resigned. At the moment she is working on several projects for French director Francois Truffaut. At the FPO, Mrs. Scott edited the well-regarded Letter from France and the News Bulletin.

Twentieth Century-Fox has exercised option on Lee Remick for one picture before April 28, 1964. Vehicle has not been set... Writer Fred de Gorter signed by Artie Wayne to script traveling Wayne is filming on global cruise for his Vi-Way Productions. Writer will travel with Wayne's company on Via Vida, converted miniscope... USA is producing two-reel color documentary on President Kennedy's March meeting in Costa Rica with Central American presidents. Pic, entitled, "A Meeting of the Presidents," will be made by Guggenheim Productions of St. Louis, for theatrical distribution in Latin America... General Film Lab presy William E. Gophart Jr., observed firm's 16th birthday with short speech: "We are surprised to be so big so soon."... Chas Wilson, Leslie Parrish, Bambi Jucker, Kathy Green, Kathy Kerkly and Lisa and Sula Bruck set for screenplays at 20th-Fox as children of Boris Day and James Garbar in "Move Over, Darling."... Marilyn Monroe footage taken with Carl Sandburg has been acquired by producer Jack Haley Jr. for his Wolper Productions' tv spec, "Legend of Marilyn Monroe."

Filmways chairman Martin Rosenblatt, who acquired the book, "Lighter Than Air" some time ago, has now set the property to go with a \$5,000,000 budget for Metro release. A comedy about Navy ballistics during World War II, pic will be shot in the U. S. and on locations in Brazil, Trinidad and Gibraltar... Judy Modine, whose next is AIP's "Beach Party," is town... Also Bureau back from London.

Sam Zan Gabor, Jess Ferrer, Imogene Coca, Ann Ralston, Ray Danton, David Newman, Ricardo Montalban, John McGiver, Richard May and Ethel Merman have been added to the array of talent appearing at the writers' 15th annual screen awards dinner May 7 at the Bevilhutton on the Coast.

Eugene V. Klein, president of National General Corp., in Los Angeles, and exec vicepres Irving M. Levin are in town from Coast for (Continued on page 16)

Bligh As His Own Author, And Other Volumer, Versus The Screen Touch-Up

By GERALD PRATLEY

Some dissatisfaction is being expressed by historians and officials over the manner in which T. E. Lawrence is characterized on the screen. But no one has spoken up for another remarkable and courageous Englishman, Captain William Bligh, who is once more being libeled in the new version of "Mutiny on the Bounty."

The news was heard—while the feature was in production—concerning the difficulties encountered by the writers in preparing the screenplay and arriving at a proper ending now seem comic. Metro really didn't need writers at all, merely adaptors. William Bligh wrote the story himself, now republished by Signet, under the title "The Mutiny on Board H.M.S. Bounty," and a fascinating tale it is.

Should his version be doubted as one-sided however, it is possible to consult the records kept by many of the seamen, including Bligh, on board the Bounty who sailors write as much today? collected by Irving Anthony and republished by Dell as "The Saga of the Bounty." But something more is needed: the gifted writer who can read all the evidence, then stand back and visualize the entire journey and describe it to us with sweep and clarity from the viewpoint of the impartial yet concerned observer.

Alexander McKee does this in "The Truth About the Mutiny on the Bounty" (Mayflower Books), but the Swedish writer, Bengt Danielsson does so even more vividly in "What Happened on the Bounty" (Nelson). Here we are made to realize what a tremendous and profound adventure the entire Bounty incident turned out to be; one that became an important part of history, not only in the annals of the Royal Navy but in the long and never-ending class struggle.

The reason why the present film, like its forerunner, goes off course is because it bases its narrative on the misleading Nordhoff and Hall trilogy, "Mutiny on the Bounty," "Men Against the Sea" and "Pitcairn's Island" (Pocket Books Inc.), which completed the conversion of poor Bligh into the agreeable now considered to be and of Christian into a romantic hero.

The film is committed therefore to follow the wrong man. It is not Fletcher Christian who should command our interest but William Bligh, a short-tempered man, but a great seaman and navigator, a skillful writer, an interested observer of the social scene and always conscious, believe it or not, of his responsibilities for the welfare and safety of his crew. What they have done to him in "Mutiny on the Bounty" to judge from those books is a disgrace to his name, his character and his family.

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WRITERS FEAR A BOOBY-TRAP

Big N.Y. Meeting on Copyright

National Council on the Arts and Government is staging a panel discussion next Wed. (24) at 8.30 p.m. on "Copyright Revision" (see accompanying story, also Washington datelined story in music section). Location of the meeting is the Foreign Policy Assn. auditorium at 345 East 46 St., Manhattan. Participants in the panel will be:

Abraham L. Kaminstein, Register of Copyrights.
Richard Colby, chairman of the Legislative Committee, Motion Pictures Association of America Inc.
Irwin Karp, attorney, Authors League of America.
Sidney M. Kaye, chairman of the board and general counsel, Broadcast Music Inc.
Leon Kellman, legal counsel, American Guild of Authors & Composers.

Moderator: Richard B. Jablow, legal counsel NCAAC.
Presiding: Harold Weston, chairman, NCAAC.

Joe Quintero's 'Adapter Credo'

'Changing' the Means (Per Pictorial Values) Not To Be Confused With Changing Author's Intentions

By EDDIE KALISH

There's likely to be some hubbub when a film adaptation of a legit property opens. Some yelp that the play has been tampered with and should have been filmed according to the author's original words and plotting and others defend a filmmaker's right to edit an original. One of the latter is Joe Quintero, primarily known as a legit director, currently about to start leasing his second feature.

"Movies are on an entirely different plane of reality," he feels. "It is such a visual medium that there are less words possible. On stage it's different. You get the story through the words. It's like language; they are two different languages" and have very different requirements, Quintero believes. These different values also apply for directors as well as writers, he notes.

The right, indeed the need, to adapt applies for everything, the classics included, he says. "If there's the visual to work with, why repeat it in words," he points out, demonstrating that Eugene O'Neill wrote a screenplay of his "Desire Under the Elms" which was considerably different from his legit script for these reasons. "Don't give 'Long Day's Journey' a happy ending though. I think a lot of people confuse the changing of the means with the changing of the intention. The way of telling a story must change because you're dealing with a new medium—but not the intention."

One of the reasons that as much adaptation is necessary is that "the movies have gone way beyond the stage in experimentation." Quintero feels. "The stage is becoming the duller of them all. We're stuck in a kind of naturalism in the theatre. We're still in a social revolution that has already happened. There is much more excitement in pictures and, as an economic thing, the theatre is the least rewarding," he argues, pointing to the exorbitant price of tickets which keeps people away in droves.

From the artistic angle, "theatre is not flexible to the demands

(Continued on page 18)

Tardy Mexican Playoff Of 'River Kwai'; Distrib Accents 45c Admiss

Although it was made several years ago, Sam Spiegel's production of "Bridge on the River Kwai," Columbia release, is just now going to market in Mexico. Two-day roadshow at the Larios and Continental Theatres in Mexico City is to be followed by a moveover at the Olympia.

Col held back because of a government ceiling of four pesos per admission, and now has delayed release of the picture with the approval of five pesos (40c).

There's no such problem with "Lawrence of Arabia." The government edict about admissions makes an exemption of 70m productions. "Lawrence" plays the Diana Theatre, Mex City, at eight pesos.

Mex peso is equal to about eight cents American.

Oscar Shorts Winners

Two Oscar winners for short subjects were omitted from listing of awardees last week. Named as best live action subject was "Happy Anniversary," a CAPAC Production, produced by Pierre Klais and J. C. Carriere, and being distributed in this country by Atlantic Pictures.

Best cartoon was "The Hole," a Storyboard production produced by John and Faith Hubley, being distributed by Brandon Films.

Brando Jogs Chi Interviewers On Press Integrity

Chicago, April 16. — Marion Brando, at a press interview here ahead of "The Ugly American," turned the tables on the local film writers and asked them more questions than they asked him. Key question he asked the picture critics of the four Chi dailies was whether or not their editors told them how to slant to their stories. The columnists each answered in the negative.

Brando said that he had been reported most fairly by the trade papers and film writers on the daily newspapers, with the exception of several Gotham sheets.

He asserted that his activities, both professionally and personally, had been most grossly misrepresented by the mass-circulation mags. He said that he expected it from the fan mags, but not from such publications as the Saturday Evening Post and Time. He attributed the lining of the facts in these mags to the fact that they are heavily rewritten, and the reporter's facts get lost in the rewriter's search for a hot theme.

Actor then asked the press: "Where does a reporter or writer draw the line between legitimately dramatizing a subject and plainly distorting the facts to fit a preconception?" Writers wandered into a discussion of news as a commodity, and Brando answered his own question by taking the position that a publication that prattles about morality on its editorial page was being two-faced by toying with the truth in news and features.

In his day-and-a-half stay, Brando made the most vigorous tour of press, radio and television and personal appearances than in any of his previous Chi stopovers.

Frank and Eleanor Perry Under United Artists Pact

United Artists has signed a two-picture deal with the husband-and-wife team of Frank and Eleanor Perry, who won two Oscar nominations this year for their "David and Lisa."

No properties have yet been lined up for the pair, who will produce, direct and write, under the UA deal.

FREE-RIDE USERS OF COPYRIGHTS

By ROBERT J. LANDRY

Revised Federal copyright legislation, due to go to Congress for enactment in 1964, may be booby-trapped against the interests of writers. There is growing alarm among creators who doubt they have many sympathizers in official Washington despite White House "gestures" to poetry.

Conceding the complexity of copyright and the conflict between creative talent and those who screen, broadcast, record, publish and use their works for profit, writers feel that a whole net set of villains has appeared on scene whose attitudes about copyright are either indifferent or hostile.

"Those of us who live by royalties may find ourselves bludgeoned by arbitrary concepts of the public interest at our expense as held by scientists, librarians, museum curators and other cultural administrators. When these viewpoints form a partnership with the monopoly fixations at the Dept. of Justice, the creative writer may be in for plenty of neglect." This is a close-enough paraphrase of one novelist's comment.

The rewriting of copyright legislation is proceeding apace at the Copyright Office in the Library of Congress, with various committees of advisors meeting with some regularity. The 13 first sections of the proposed new law, to replace the creaky mechanism of 1909 is tentatively complete.

Motion pictures are better protected, apparently, than some other media. For example, the libraries and museums who dream of a free right to "duplicate" cannot lay hands on negatives as they now do with out-of-print (but still in copyright) books.

One proposed change may take away a present advantage of writers vis-a-vis their estates. Presently where an author dies before expiration of the original 28-year copyright period, the heirs recapture renewal bargaining position when the second 28-year period rolls around, regardless of any existing contract assignments. This is expected to give the family of the late Margaret Mitchell of Atlanta a valuable position later with respect to "Gone With the Wind." Miss Mitchell sold her screen rights for a flat \$30,000 in what has become the all-time top grossing film.

However, under the proposed new reading of copyright, this specific advantage to authors heirs looks likely to be diluted.

Interestingly, American University at Washington has scheduled a May 20-23 "institute" to discuss "Fair Use in Reprography" and separate discussions of author, publisher and library interests in relation to reprography, the academic euphemism for duplicating copyright works without consent.

Institutions with a "public" or "educational" purpose have been intolerant of copyright claims in the past and have been making their prejudices against paying fees felt. Various kinds of recordings and books used in overseas propaganda have evaded author payments in the past on several notorious occasions, although there was tax or philanthropic funds to pay the recording and publishing companies, the shippers and everybody else save the creative talent.

It has been the practice of the music performing societies and other creative bodies to deadhead materials where church, charity or instructional motivations were clear. Again, authors have wondered why only they go unpaid.

Part of the rationale of libraries, who have become of ill-repute among writers dependent upon royalties for their livelihood, centers on the need to keep the channels of communication in science and scholarship "open." But as writers increasingly observe, "Exchange of information between scientists is no blanket reason for allowing libraries and museums to unnerve us or show us the way.

(Continued on page 19)

Israel Eager to Make Features, Though Its Product So Far Blah

Swimming Cinema

Toronto, April 16.

Effective last week (11) and with a 1,000-car capacity, Odeon Theatres (Canada) Ltd. has leased the Odeon-Dufferin Drive-in from A. I. Rosenberg. Unusual is the outdoor swimming pool which will be open to the public until showtime though, manifestly, this will not be important until the weather gets warmer. Owner will be open summer-fall months only.

Booking will be first-run, with drive-in running day-and-date with the Danforth, Fairlawn and Bayview downtown Toronto theatres, operated by Odeon Theatres of Canada Ltd. First flicker is "The Man from the Diner's Club."

Tea-Leaf Reading: Scharf Foresees Surfeit of Epics

"The American picture business is going up an alley and will reach a point of surfeit" with its concentration on epic-size productions, states Dore Scharf, writer-producer-director and former head of the Metro studio. "What's going to happen to the spine of the industry without pictures of deep emotion and deep character," he asks.

Scharf opines that some of the big ones such as "Lawrence of Arabia" are fine and fitting but too many of them are coming into being and this means the "native" type of production is being neglected. He calls for more films such as "David and Lisa."

Visited at his 14-room apartment in Manhattan, Scharf insists there's just too much pre-occupation with mammoth productions "where we can put the broads in." He thinks, too, there's too much emphasis on how much a given picture costs. "I hope for respectable costs for my pictures and if they work I talk about them," he commented.

Now readying to roll "Act One" in New York, Scharf recalled he's had some hits and misses, the hits including "Battleground," which he made at a budget of \$1,000,000 and which grossed \$6,200,000, and "Bachelor and the Bobbysaver," which cost \$1,200,000 and grossed \$7,000,000. A commercial failure was "Sunrise at Campobello."

Next legit on his sked is "Love and Kisses," written by Anita Loos, and then perhaps another try with "Bandero!" which closed pre-Broadway (in Philadelphia) last year. He hopes to work on the latter this summer with presentation in the winter.

First order of business, of course, is "Act One." Moss Hart biopic, and with this Scharf makes his debut as a director.

Werewolfing Food With Clotted Bloody Marys

Metro execs Fred Schwartz and St. Seidler, whose unit is now in process of selling "Werewolf in a Girl's Dormitory" and "Corridors of Blood," hosted the press at a luncheon-meeting in the "Haunting Room" of New York's Chateau Henri IV Monday (14). Puns there were, including transportation via hearse from the MGM home office and the announcement that the Bloody Marys, if left waiting, might clot.

The menu: Zombie Soup, Witcher's Brew, Entrails on Bruchette, Hungarian Ghoulash, soft-boiled eggplant, and so on.

They called it an "April Goul

Being a young and growing country, Israel is developing in many areas, one of which is the picture business. There have been several native films produced there, most of them unsuccessful, but there is a great interest in film production and the Israeli government even has an agency the sole job of which is to help develop a film industry there.

One exponent of the Israeli entertainment sphere is Hy Kalus, a Yank expatriate who went to Israel 10 years ago and has been working in its theatres as a director ever since. He is also interested in the picture end of things and will be doing a feature when he gets back to his adopted home after a visit to the States where he's presently occupying his time seeing legit and pictures in New York and later on the Coast.

Kalus notes that a substantial film can be produced in Israel for about \$100,000 and it is possible to turn one out for as little as \$50,000. The problem is, of course, that there are very few trained technicians there and no sound stages. Most filming done in Israel is done in and around the streets and countryside. There are lab facilities there but, again, not all that technically developed.

With the government behind it, a local film industry is slowly developing, he says. The major factor in this right now is the making of documentaries which the government and the local film union support. Kalus is also secretary of the union which has about 40 members, he reports. But the big emphasis is being made on trying to interest producers from other countries to work there on a coproduction basis or even just on their own such as Otto Preminger did with "Exodus."

Not only does this stimulate the economy but it also stimulates the native picture business and provides more work for the professionals there. Kalus points out that there are no film actors and actresses in Israel per se in that most

(Continued on page 15)

Legion of Decency On What Goes In The Balcony 'B' For 'Bikini,' 'Stripper'

The Legion of Decency has given a C (condemned) rating to Continental Distributing's "The Balcony," film adaptation of Jean Genet's avant-garde drama, and a separate classification to Times Film's Italo import, "Mondo Cane." At the same time, Legion B-rated (morally objectionable in part for all) American International's "Operation Bikini" and 20th Fox's "The Stripper."

Catholics call "The Balcony" "an obscene and blasphemous excursion into a world of perversion" and says it offers "a dark exercise in evil for its own sake." In addition, "the filmmaker espouses a cynical philosophy of hopelessness, absurdity and pessimism. As an enticement for prurient interest, the film's treatment highlights gross suggestiveness in costuming, dialog and situations."

In its comments on "Mondo Cane," "Dog's Life" a documentary, Legion says that the film "becomes in editing, a pungent commentary on humanity. Some aspects of this commentary are positive and not without foundation in human experience. Nevertheless, at times, the filmmaker's selection of material appears arbitrary and artificial and his editing creates superficial and even forced comparisons with the result that his point of view is open to varying interpretations." LOD also notes pic is advertised as "recommended for adults only."

Re "Operation Bikini," the Legion finds that its theme of feminism "is marred by the gratuitous introduction of suggestive costuming and situations." Group also objects to "suggestive costuming and situations" in "The Stripper" which is also found sensational in title and advertising.

Sam Spiegel linked Omar Sharif to nonexclusive five-pin part over seven-year period.

Philly Big: 'Cybele' Sock 8G, Loves' Lively \$13,000, 'Arabia' Wham \$25,000, West' Boff 23G, Birds' Lusty 24G

Philadelphia, April 16. — Easter Sunday saw big scoring here and compensated for offish trade on Friday and Saturday of current round. Merditchel films are strongest this week. "Sundays and Cybele" shapes sock at Yorktown. "My Six Loves" looks lively, an opener also, at Stanton.

Many Oscars given it with push "Lawrence of Arabia" to a smash total in 10th round at Midtown. Same is true of "To Kill a Mockingbird," which is climbing way ahead of last week to lead great takings in fourth at Randolph.

"The Birds" still is flying high in second session at the Fox. "How West Was Won" looks wow in sixth Boyd stamms while "Longest Day" is soaring far ahead of last week's big for 27th session at Gold-man.

Estimates for This Week

Arden (K&S) (10G): \$1,200; \$1,200. "Courtship of Eddie's Father" (MGM) (2d wk). Mappy \$11,000. Last week, \$12,000.

Boyd (SW) (1,300; \$2-\$2.75) — "How West Was Won" (MGM) (6th wk). Sock \$23,000. Last week, \$19,500.

Bryn Mawr (SW) (Goldman) (10G; \$1.40) — "Love at Twenty" (Embassy). Soft \$2,500. Last week, "Seven Capital Sins" (Embassy) (2d wk), \$2,200.

Chatham (SW) (1,200; \$1.40) — "Long Day's Journey Into Night" (Levine) (10th wk). Fancy \$7,500. Last week, \$7,000.

Fox (Mikram) (2,300; \$2-\$1.00) — "Birds" (U) (2d wk). Lefty \$24,000. Last week, \$23,000.

Goldman (Goldman) (1,000; \$2) — (Continued on page 17)

Birds' Boff \$26,000 in Det.; 'Arabia' Smashes 24G, 'Critics' Fat 20G

Detroit, April 16. — Cinema crowds are bigger than ever this week. Local papers are carrying photos of crowds lined up to get in to see "The Birds" which is flying high in second session at the Palace. "Lawrence of Arabia" shapes mighty in 11th week at the Madison. "How West Was Won" continues wow in seventh week at the Music Hall.

"To Kill a Mockingbird" is wham in second stamms at the Mercury. "Operation Bikini" opens okay at the Fox in first. "Courtship of Eddie's Father" is fine in third week at the Adams. "Critics' Choice" is rated sturdy in first at the Michigan.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.40) — "Operation Bikini" (AI) and "Cairo" (MGM). Okay \$13,000 or near. Last week, "Barab-ha" (Cul) and "First Spaceship Venus" (Allied Film), \$5,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.40) — "Critics' Choice" (WB). Swell \$20,000. Last week, "Diamond Head" (Cul) (2d wk), \$2,000.

Palms (UD) (2,000; \$1.25-\$1.40) — "The Birds" (U) (2d wk). Still flying high at \$26,000. Last week, \$25,000.

Madison (UD) (1,400; \$1.50-\$2.30) — "Lawrence of Arabia" (Cul) (11th wk). Mighty \$24,000. Last week, \$22,000.

Grand Circus (UD) (1,400; \$1.25-\$1.40) — "Nine Hours to Rama" (20th) (2d wk). Slow \$5,000. Last week, \$7,000.

Adams (Malaban) (1,700; \$1.25-\$1.50) — "Courtship of Eddie's Father" (MGM) (3d wk). Fine \$7,000. Last week, \$7,500.

United Artists (UA) (1,007; \$1.25-\$1.50) — "Longest Day" (20th) (3d wk). Trim \$3,500. Last week, \$7,000.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.00) — "How West Was Won" (MGM) (7th wk). Whopping \$20,000. Last week, \$24,000.

Mercury (United Motion Theatre Co.) (1,400; \$1-\$1.50) — "To Kill a Mockingbird" (U) (2d wk). Nuge \$24,000. Last week, \$21,700.

Trans-Lux Krim (Trans-Lux) (1000; \$1.05-\$1.50) — "Freud" (U) (7th wk). Good \$4,000 in 3 days. Last week, \$5,000.

Key City Grosses

Estimated Total Gross
This Week \$4,000,000
(Based on 24 cities and 200 theatres.)
Last Year \$3,500,000
(Based on 23 cities and 271 theatres, chiefly first runs including N.Y.)

West' Smash 18G, St. L.; Boff 10G

St. Louis, April 16. — Launching of "How West Was Won" is drawing the most interest here currently with a great session at the Martin Cinema. "R Rapped at the World's Fair" looks good on opener at State while "Lawrence of Arabia" looks fine in third at Ambassador. "Love Is a Ball" is brisk in first round at Reguire. "To Kill a Mockingbird" is rated big in fourth at the Fox.

Estimates for This Week

Ambassador (1,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Cul) (3d wk). Fine \$14,000. Last week, \$16,000.

Apollon Art (Greco) (700; \$2-\$1.25) — "Yolande" (Indie). Nice \$2,000. Last week, "Electra" (Indie) (2d wk), \$1,500.

Reguire (Schubert-Levin) (1,000; \$2-\$1.25) — "Love Is a Ball" (UA). Brisk \$10,000. Last week, "Follow Boys" (MGM) (2d wk), \$5,000.

Fox (Arthur) (5,000; \$2-\$1.25) — "To Kill a Mockingbird" (U) (4th wk). Big \$15,000 or over. Last week, \$17,000.

Loew's Mid-City (Loew) (1,100; \$2-\$1.25) — "White Stallions" (BV) (2d wk). Modest \$7,000. Last week, \$10,000.

State (Loew) (2,000; \$2-\$1.00) — "Manhood at World's Fair" (MGM). Good \$12,000. Last week, "Courtship Eddie's Father" (MGM) (2d wk), \$5,000.

Martin Cinema (Martin) (1,113; \$1.25-\$2.30) — "How West Was Won" (MGM). Great \$18,000 or over. Last week, "Brothers Grimm" (MGM) (13th wk), \$12,000.

Pageant (Arthur) (1,000; \$2-\$1.25) — "Freud" (U) (2d wk). Good \$2,500. Last week, \$3,500.

St. Louis (Arthur) (3,000; \$1.25-\$1.50) — "Longest Day" (20th) (3d wk). Good \$9,000. Last week, \$10,000.

Shady Oak (Arthur) (700; \$2-\$1.25) — "David and Lisa" (Cont) (10th wk). Neat \$1,500. Last week, \$2,000.

West' Record \$49,000, Frisco Birds' 26G, 2d

San Francisco, April 16. — "How West Was Won" is the big news here currently, this opens soaring to all-time house record at Orpheum with 17 sellout shows. "The Trial" is rated rousing in first at smallwater Bridge. "The Birds" is still soaring in second at Golden Gate. "Critics' Choice" looks okay in second at St. Francis. "Lawrence of Arabia" shapes smash in 12th week at United Artists.

Estimates for This Week

Alexandria (United Calif) (1,200; \$2-\$2.50) — "To Kill a Mockingbird" (U) (7th wk). Hep \$12,500. Last week, \$12,000.

Coronet (United Calif) (1,200; \$1.40-\$2.50) — "Mutiny on Bounty" (MGM) (21st wk). Good \$7,500. Last week, \$7,500.

Reguire (No Coast) (840; \$1.25-\$1.50) — "I Could Go On Singing" (UA) and "Naked Spur" (Indie). NSG, \$3,000. Last week, "Diary of Madmen" (UA) and "Amazons of Rome" (UA), \$3,400.

Golden Gate (RKO) (2,000; \$1.50-\$1.75) — "The Birds" (U) (2d wk). Great \$24,000. Last week, \$26,000.

Metrol (United Calif) (1,000; \$1.50-\$1.80) — "Divorce, Hallelujah Style" (Embassy) (22d wk). Big \$2,000. Last week, \$2,700.

Orpheum (Cinecema) (1,400;

\$2.75-\$3.00) — "How West Was Won" (MGM) (7th wk). New record of \$26,000 or over, 4 extra shows helping. Last week, \$25,000.

Paramount (Par) (2,000; \$1.50-\$1.75) — "Duel of Titans" (Par) and "Tarnan Maguire" (Par) (2d wk). Fair \$10,000. Last week, \$8,000.

Frontline (Art-Theatre Guild) (750; \$1.25-\$1.50) — "Girl With Golden Eyes" (Indie) (2d wk). Fair \$1,500. Last week, \$2,000.

St. Francis (Par) (1,400; \$1.50-\$1.75) — "Critics' Choice" (WB) (2d wk). Okay \$9,000. Last week, \$12,500.

United Artists (No Coast) (1,100; \$2.50-\$3.75) — "Lawrence of Arabia" (Cul) (12th wk). Smash \$24,000. Last week, \$27,000.

Vogue (H. F. Theatre) (840; \$1.50) — "Executive Decision" (Indie). Good \$2,500. Last week, "Thyssen" (Antea) and "Black Orpheus" (UA) (4th wk), \$2,000.

Warfield (Loew) (2,000; \$1.50-\$1.80) — "White Stallions" (BV) (2d wk). Okay \$12,000 or near. Last week, \$16,000.

Bridge (Schubert) (800; \$1.50-\$1.75) — "The Trial" (Antea). Rousing \$5,000. Last week, second-run. Reguire (Manner) (800; \$1.25-\$1.50) — "Could Go On Singing" (UA). Possible \$4,500.

Birds' Great 24G, Toronto; Diners' 32G

Toronto, April 16. — With Academy winners and good Easter weather, plus top product among the newcomers, the lot got off to a solid weekend start. "The Birds" is mighty on opener at Uptown. "Man from the Diners' Club" looks lousy in four houses. "Summer Holiday" is rated big in nine spots. Both are newcomers.

Moldovans are still sock, with "How West Was Won" capacity in third and "Days of Wine and Roses" also in third round, lousy. "To Kill a Mockingbird" still is wham in sixth stamms. "Lawrence of Arabia" is standard hardticketer.

Estimates for This Week

Carlton (Rank) (2,310; \$2-\$3) — "Lawrence of Arabia" (Cul) (11th wk). Upgoing to hefty \$23,000. Last week, \$20,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odessa, Palace of Wishes, Southtown, State (Taylor) (1,342; 1,000; 800; 600; 1,000; 700; 1,100; 600; 600; \$2-\$1) — "Summer Holiday" (AA). Big \$27,000. Last week, "Cleopatra's Daughter" (Astral), in six-house Taylor combo, \$28,500.

Bandorah, Fairview, Harbour, Savoy (Rank) (1,320; 1,100; 1,200; 770; \$1.25-\$1.50) — "Man From Diners Club" (Cul). Swell \$22,000. Last week, "Please, Not Now" (Cul), \$20,000.

Estimates for This Week

Hollywood (FP) (1,000; \$2-\$3) — "How West Was Won" (MGM) (2d wk). Capacity \$11,000. Last week, \$10,000.

Hollywood (FP) (1,000; \$1.25-\$1.50) — "Diamond Head" (Cul) (4th wk). Fine \$8,000. Last week, \$8,000.

Hyland (Rank) (1,100; \$1.25-\$1.50) — "Cruella Anamoon" (20th). Nice \$5,000. Last week, "Freud" (U) (4th wk), \$5,000.

Imperial (FP) (2,116; \$1-\$1.50) — "Days of Wine and Roses" (WB) (3d wk). Nearly \$16,000. Last week, \$18,000.

International (Taylor) (807; \$2-\$1.25) — "Long Day's Journey Into Night" (Levine) (2d wk). First time at pop prices, okay \$3,000. Last week, same.

Loew's (Loew) (1,441; \$1-\$1.50) — "To Kill a Mockingbird" (U) (6th wk). Still sock at \$15,000. Last week, \$16,000.

Liveli (FP) (930; \$1.50-\$2.50) — "Longest Day" (20th) (17th wk). Lusty pickup to \$9,000. Last week, \$6,000.

Younge (Taylor) (600; \$1-\$1.50) — "David and Lisa" (IFD) (5th wk). Staunch \$5,000. Last week, \$4,000.

University (FP) (1,352; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM) (20th wk). Okay \$9,000. Last week, same.

Uptown (Loew) (2,300; \$1-\$1.50) — "The Birds" (U). Wham \$24,000. Last week, "Courtship of Eddie's Father" (MGM) (4th wk), \$2,000.

Birds' Whopping \$22,000, D.C.; 'Arabia' Hot 25G, 7th; Mock bird Wow 20G, 9

Broadway Grosses

Estimated Total Gross
This Week \$345,100
(Based on 34 theatres)
Last Year \$305,500
(Based on 29 theatres)

Stallions' Large \$12,000 in L'ville

Louisville, April 16. — The Posthouse, new type theatre installed within the United Artists house and offering a new concept in utilization of big capacity theatres, was launched Friday (12), and has been doing capacity business with "Lawrence of Arabia" in first few days.

"Miracle of White Stallions" at United Artists, new companion house to the Posthouse, is shaping potent on opener. "Critics' Choice" at the Mary Anderson shapes nice. "My Six Loves" looks big at the Ohio opening stamms. "Longest Day" at Balto's showing removed vigor in 10th round.

Estimates for This Week

Kentucky (Sutton) (800; \$2-\$1.25) — "To Kill a Mockingbird" (U) (4th wk). Good \$8,000 after third week's \$5,000.

Mary Anderson (People's) (1,100; \$2-\$1.25) — "Critics' Choice" (WB). Nice \$7,000. Last week, "Wine and Roses" (WB) (10th wk), \$5,500.

Ohio (Sutton) (800; \$2-\$1.25) — "My Six Loves" (Par). Shaper big \$9,000. Last week, "It's Only Money" (Par) (2d wk), \$5,500.

Shelby (Fourth Avenue) (1,100; \$1.25-\$2.50) — "Longest Day" (20th) (10th wk). Load \$7,500 after ninth week hit \$7,500.

United Artists (Fourth Avenue) (1,000; \$2-\$1.25) — "White Stallions" (BV). Large \$12,000. Last week, "Pal Joey" (Cul) and "Belle Dumb Story" (Cul) (re-run), \$5,000.

'Arabia' Hot \$17,000, Port: West' Lusty 11G

Portland, Ore., April 16. — Launching of two hardticketers here this session is drawing the most attention. Biggest coin total is being racked up by "Lawrence of Arabia," torrid at the Fox. "How West Was Won" is running neck-and-neck with a great total at the Hollywood. "White Stallions" is modest in first at Paramount while "My Six Loves" shapes fine in first at Orpheum. "To Kill a Mockingbird" looks hefty in sixth at the Broadway.

Estimates for This Week

Broadway (Parker) (1,000; \$1-\$1.25) — "To Kill a Mockingbird" (U) (6th wk). Lusty \$7,500. Last week, \$7,100.

Fox (Evergreen) (1,000; \$1.75-\$2.50) — "Lawrence of Arabia" (Cul). On hard ticket policy and highest score ever in this area. Soaring \$17,000. Last week, "Son of Flubber" (BV) (4th wk) 3 days, \$3,000.

Hollywood (Evergreen) (1,100; \$1.00-\$2) — "How West Was Won" (MGM). On hardticket. Great \$11,000 or over. Last week, "Best of Cinerama" (Cinerama) (6th wk), \$7,000.

Irvington (Smith) (800; \$1.50) — "Freud" (U) and "Carry on Nurse" (Indie) (re-run) (2d wk). Okay \$2,500. Last week, \$4,500.

Lawrenceville (Cruikshank) (875; \$1.25) — "Courtship of Eddie's Father" (MGM) and "Passover in Caspary" (MGM) (4th wk). Brisk \$2,500. Last week, \$3,000.

Music Box (Hamrick) (640; \$1.50-\$2) — "Mutiny on Bounty" (MGM) (10th wk). On hardticket. Solid \$4,500. Last week, \$5,100.

Orpheum (Evergreen) (1,200; \$1-\$1.00) — "My Six Loves" (Par) and "Wonderful To Be Young" (Par). Fine \$5,500. Last week, "Madame" (Indie) and "A Very Private Affair" (Indie), \$6,300.

Paramount (Par-Par) (1,000; \$1-\$1.50) — "White Stallions" (BV) and "Brave One" (BV). Modest \$5,000 or near. Last week, "Longest Day" (20th) (11th wk), on a hardticket, \$5,200.

Washington, April 16. — Old man Over pumped new muscle into "Lawrence of Arabia" and "To Kill a Mockingbird." Making the desert film to a record \$22,000 in seventh frame at the Ontario and pushing "Mockingbird" to a new \$20,000 in ninth round at the Town.

"Birds" looks for wham opener at the Trans-Lux. Another initiator, "Miracle of White Stallions" looks money at Palace. In the ninth stamms of a subrun, "Longest Day" figures nifty. "My Six Loves" at Capital looks good in first.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,000; 1,000; \$1-\$1.00) — "Critics' Choice" (WB). Good \$12,000. Last week, "Days Wine and Roses" (WB) (4th wk), \$11,000.

Apex (KB) (840; \$1.40-\$2.75) — "Longest Day" (20th) (subrun) (6th wk). Boff \$9,000. Last week, \$9,500.

Capital (Loew) (3,240; \$1-\$1.00) — "My Six Loves" (Par). Good \$12,500. Last week, "Madame" (Embassy), \$9,000.

Suprem (Mann) (400; \$1-\$1.00) — "Seven Capital Sins" (Embassy). Good \$5,000. Last week, "Electra" (Loew) (2d wk), \$5,000.

Kelley's (RKO) (1,000; \$1-\$1.00) — "I Could Go On Singing" (UA) (2d wk). Okay \$5,000 after \$10,000 in opener.

Manhattan (KB) (800; \$1.25-\$1.00) — "Term of Trial" (MGM). Trim \$5,000. Last week, "Long Day's Journey Into Night" (Levine) (4th wk), \$5,500.

Ontario (KB) (1,340; \$1.75-\$2) — "Lawrence of Arabia" (Cul) (7th wk). Fantastic \$25,000 or near. Last week, \$18,000.

Palace (Loew) (2,300; \$1-\$1.00) — "White Stallions" (BV). Sock \$7,000. Last week, "Constantine and Cross" (Embassy), \$7,500.

Playhouse (TL) (600; \$1.25-\$1.50) — "David and Lisa" (Cont) (11th wk). Brisk \$7,000. Last week, \$8,500.

Flam (TL) (378; \$1.00-\$1.50) — "Stranger Knocks" (T-L) (4th wk). Fine \$5,000. Last week, \$5,500.

Town (King) (800; \$1-\$1.00) — "To Kill a Mockingbird" (U) (4th wk). Wow \$20,000. Last week, \$12,000.

Trans-Lux (TL) (800; \$1.00-\$2) — "Birds" (U) Wham \$22,000. Last week, "Diamond Head" (Cul) (4th wk), \$4,500.

Uptown (SW) (1,300; \$1.00-\$2.75) — "How West Was Won" (MGM) (4th wk). Wow \$18,000. Last week, \$16,000.

Warner (SW) (1,250; \$1.00-\$2.75) — "Mutiny on Bounty" (MGM) (21st wk). Good \$5,000. Last week, \$7,000.

'Stallions' Smart 10G, Ind; Diners' One 74G; Birds' Wham 24G, 2d

Boston, April 16. — Easter pictures here this week with some big takes pulling his out of doldrums of recent stamms. "Miracle of White Stallions" is potent at Beacon Hill. "Man From Diners' Club" looks oke at Mayflower. "My Six Loves" is mild at Orpheum.

"David and Lisa" on moveover from Beacon Hill to Capri still is lousy after seven weeks. Second week of "The Birds" is mighty at Memorial. "How West Was Won" shapes great in third round at the Boston. Academy awards stopped up "Lawrence of Arabia" in 17th round at Gary. "Mutiny on Bounty" looks big in 22d session at Saxon.

Estimates for This Week

Andor (B&Q) (1,117; \$1.50-\$2.00) — "Longest Day" (20th) (20th wk). Okay \$5,000. Last week, same.

Beacon Hill (Sack) (800; \$1-\$1.00) — "White Stallions" (BV). Mappy \$10,000. Last week, "David and Lisa" (Cont) (7th wk), \$8,000, and moveover to Capri.

Beacon (Beacon Ent) (1,204; \$1.25-\$2.50) — "How West Was Won" (MGM) (3d wk). Great \$24,000. Last week, \$10,000.

Capri (Sack) (850; \$75; \$1.00) — "David and Lisa" (Cont) (m.o.). Great \$12,000 or near.

Center (E.M. Loew) (1,200; \$2-\$1.25) — "Girl Chasers" (Indie) and (Continued on page 17)

B'WAY EASTER WEEK BIZ 700G

LA. Biz Best in 4 Months; 'Birds' Whopping \$50,000, 'West' Giant 35G, 8th; 'Birdie' Boff 38G, 'Ugly' 19G

Los Angeles, April 16.

L.A. firstruns this week are forging ahead to biggest total since the New Year's season, spearheaded particularly by "The Birds," heading for a wow \$50,000 in four theatres plus a flock of lusty holdovers. Three other openers are not doing well, "Critics' Choice" looks light \$15,000 in three situations. "I Could Go On Singing" is rated soft \$10,000 at the Chinese.

"Bye Bye Birdie" is second at Hollywood Fox loans great \$30,000 while "How West Was Won" remains in spectacular bracket in eighth Warner Hollywood status with \$25,000 expected.

"To Kill Mockingbird," one of Oscar winners, is soaring to wow \$21,000 or over in 10th week at Fox Wilshire. "Ugly American" should hit big \$10,000 in second at Pantages. Nearly all hardtickets are up over a week ago, greatest improvement being "Longest Day," which is 50% ahead of last week in 57th round at Carthay.

Estimates for This Week

Chinese (FWC) (1,000; \$2-32.00) — "I Could Go On Singing" (UA). Modest \$10,000. Last week, "Fantasia" (BV) (release) (7th wk), \$2,700.

Orpheum, Wilshire, Hollywood, Loew's (Metropolitan - SW - FWC) (2,313; 2,344; 884; 1,200; \$1-31.00) — "The Birds" (U). Wow \$50,000 or over. Last week, Orpheum, Loew's with Iris, El Rey, Village, "White Stallions" (BV), "Brave One" (Indie) (release), \$21,200, Hollywood with Los Angeles "Duel of Titans" (Par) (release), \$17,000, Wilshire with Warren's, Maxwell, Baldwin, "Happened at World's Fair" (MGM), "No Time to Kill" (Par), \$15,700.

Fla. Hillstreet (Pria-Metropolitan) (730; 2,732; \$1-31.00) — "Diary of Madman" (UA) and "Amateur of Rome" (UA). Slim \$2,000. Last week, Fla. with State, "Manchurian Candidate" (UA) (release) (3 days), \$2,300, Hillstreet, "Papa's Delicate Condition" (Par), "Girl Named Tambo" (Par) (2d wk), \$2,000.

State, Baldwin, Iris (Metropolitan-State-FWC) (2,004; 1,800; 925; \$1-31.00) — "Critics' Choice" (WB) and "Paris Blues" (UA) (release) (State), "Baby Jane" (WB) (m.o.) (Baldwin, Iris), Light \$15,000.

El Rey, Village (FWC) (854; 1,200; \$1-31.00) — "Miracle Worker" (UA) and "Manchurian Candidate" (UA) (release). Slow \$2,700.

Pantages (RKO) (1,512; \$1-25-32.75) — "Ugly American" (U) (2d wk) (Continued on page 17)

'West' Great \$2,000 in Baltimore, April 16.
Good weather, big product and hot weekend trade spell a better season for the downtown houses currently. Big noise is "How West Was Won" which opened soke at the Town. Following closely is "The Birds," flying high in second round at the Stanton; and "To Kill Mockingbird," up in seventh week at Mayfair. "Longest Day" looks okay in 13th frame at the New.

"Sundays and Cybele," helped by Oscar publicity, is doing nicely in fourth at Little. "Miracle of White Stallions" is good in first at the Hipp. "David and Lisa" is holding up in fourth week at Playhouse. "Love is a Ball" is okay for fourth at Ambassador.

Estimates for This Week

Ambassador (Duke) (800; \$2-31.50) — "Love is a Ball" (UA) (4th wk). Okay \$4,500. Last week, \$5,000.

Avon (T-L) (345; \$2-31.50) — "Shameless" (Indie) and "Young Sinners" (Indie). Slow \$1,200. Last week, "Cheaters" (Indie) and "Many Ways to Live" (Indie) (release), \$1,100.

Carthay (Fruchtman) (500; \$2-31.50) — "Billy Budd" (AA) (4th wk), Fair \$2,000. Last week, \$2,000.

Chinese (Schwaber) (400; \$2-31.50) — "Lovers of Teruel" (Cont) (2d wk). Okay \$1,200. Last week, \$1,200.

Five West (Schwaber) (435; \$2-31.50) — "Passover in Courage" (MGM) (4th wk). Good \$1,500. Last week, \$1,200.

Little (T-L) (300; \$2-31.50) — "Sundays and Cybele" (Davis) (4th wk). Uped to nice \$2,000. Last week, \$1,000.

Mogambo (T-L) (2,300; \$2-31.50) — "White Stallions" (BV). Top \$10,000. Last week, "Smashing of Bolch" (Indie) and "Kamihara" (Indie), \$7,000.

Mayfair (Fruchtman) (700; \$2-31.50) — "To Kill Mockingbird" (U) (7th wk). Fine \$2,000. Last week, \$7,500.

New (Fruchtman) (1,000; \$1-32-32.50) — "Longest Day" (20th wk). Edged up to good \$2,500. Last week, \$2,000.

Phydeaux (Schwaber) (300; \$2-31.50) — "David and Lisa" (Cont) (4th wk). Healthy \$2,300. Last week, \$2,300.

Stanton (Fruchtman) (2,000; \$2-31.50) — "Birds" (U) (2d wk). Soke \$12,000. Last week, \$17,000.

Town (T-L) (1,125; \$1-32-32.50) — "How West Was Won" (MGM). Great \$20,000. Last week, closed.

Box (Freedman) (500; \$1-30) — "Please Don't Touch" (Indie). Good \$3,000. Last week, "Isle of Sin" (Indie), \$2,000.

'BIRDIE' TO NEW RECORD AT HALL

With the Music Hall soaring to a new alltime record this week and many other theatres doing much bigger trade than recently, Broadway is jumping this Easter week. Gross total for firstruns looks to top \$700,000 for the season. Vacationing students, out-of-town visitors and some new screen fare all are contributing to this great take.

"Bye Bye Birdie" with Easter stagelike looks to hit \$235,000 or close in current (2d) status which is about \$4,000 ahead of the old mark made by "Moon Pilot" last Easter week. Last Saturday's \$40,200 take was the biggest Saturday ever at the Hall outside of two times which made slightly higher totals on Saturdays that took in New Year's Eve. The running time of "Birdie," which is one hour and 51 minutes, is rated a basic factor contributing to the Hall's ability to reach such a new record because of the fast turnover.

"Acc newcomer is "Ugly American," which is heading for a wow \$23,000 on opening session, day-dating the Rivoli and the new Trans-Lux East. It's the first pic to play the Trans-Lux East, and getting that house off to a rousing start. "Lafayette," another new entrant, hit a good \$22,000 opening round at the DeMille.

"Mondo Cane" is holding with great \$20,000 day-dating the Forum and Little Carnegie for second stanza. "The Birds" is holding with a mighty \$24,000 in third session, day-dating the Palace and Sutton.

"Courtship of Eddie's Father" is pushing to a big \$16,000 in third round at the Victoria. "My Six Loves" is okay \$7,500 in second day-dating the Paramount and Trans-Lux, 32d Street. "Nine Hours to Rama" is slipping to mild \$15,700 day-dating the Aster and Trans-Lux 86th Street.

All hardticket pictures are climbing in current session, helped by additional performances and the Easter holiday crowds. Typical is "How West Was Won" which is hitting a new capacity \$47,000 in third round at the Cinerama aided by three extra shows. Helped considerably by Oscar awards, "Lawrence of Arabia" wound its 17th week at the Criterion with a capacity \$47,100. Both "Mutiny on Bounty" at the State and "Longest Day" at the Warner, which do not end their weeks until tomorrow (Thurs) are soaring well above last week's totals.

Estimates for This Week

Astor (City Inv) (1,004; \$1-25-32) — "Nine Hours to Rama" (20th) (2d final wk). First holdover round ended yesterday (Tues) was mild \$10,000 or close after \$14,000 for opener. "Love is a Ball" (UA) opens April 24. "Rama" is day-dating with Trans-Lux 86th Street.

Cinerama (Loew) (1,532; \$1-50-32.50) — "How West Was Won" (MGM) (3d wk). This week ended Sunday (14) was capacity \$47,000, with three extra shows after capacity \$40,000 last round. Holding on, naturally.

Criterion (Moss) (1,520; \$1-50-32.50) — "Lawrence of Arabia" (Col) (10th wk). The 17th session completed Sunday (14) is climbing to capacity \$47,100 for 11 performances. Helped by shower of Oscars made on Monday (8). Continues today. The 18th round was \$41,000.

DeMille (Reade) (1,463; \$1-50-32.50) — "Lafayette" (Indie) (2d wk). Initial stanza finished yesterday (Tues) was good \$21,000 or near. In ahead, "Balcony" (Cont) (3d wk-4 days), \$15,000.

Emmerson (Guild Enterprises) (500; \$1-50-32.50) — "7 Capital Sins" (Embassy) (subrun) (3d wk). This week winding today (Wed.) looks to get hot \$12,500 after \$10,000 for second. Stays on.

Palace (RKO) (1,542; \$1-50-32.50) (Continued on page 17)

Palace (RKO) (1,542; \$1-50-32.50) — "The Birds" (U) (2d wk). Wow \$14,000 after \$10,000 opener.

Gould (Vance) (500; \$1-50-32.50) — "Long Day's Journey Into Night" (Levine) (2d wk). Fair \$2,000 in stepup over \$2,000 previous.

Radio Park Art (Cin-T-Co) (300; \$1-25-32.75) — "David and Lisa" (Cont) (3d wk). Fine \$2,500 after \$2,000 for second.

Radio's Art (Cin-T-Co) (1,500; \$1-25-32.75) — "To Kill Mockingbird" (U). Soke \$15,000. Last week, "Son of Flubber" (BV) (4th wk), \$5,500.

Palace (RKO) (2,000; \$1-25-32.75) — "My Six Loves" (Par). Fair \$2,000 or near. Last week, "Follow Boys" (MGM), \$7,000.

Twin Drive-In (Cin-T-Co) (800; cont; \$1) — "Constantine and Cross" (Embassy) and "Mystery Submarine" (U). Pioneering \$4,000. Last week, "First Spaceman on Venus" (Indie) and "Varan the Unbelievable" (Indie), \$3,000.

Valley (Cin-T-Co) (1,275; \$1-32-32.50) — "Lawrence of Arabia" (Col). Great \$14,000. Last week, "Mutiny on Bounty" (MGM) (10th wk), \$2,000.

Additional Picture Grosses On Page 17

Chi Stronger; 'Birds' Mighty \$38,000, 'Ball' \$15,000; 'Cybele' Crisp 8 1/2G, 2d; 'Arabia' Socko 29G, 13th; 'West' 28G

Chicago, April 16.

Chi deluxer biz is bangup this session with Oscar winners sending tallies for winners to lofty heights. First round of "Voodoo Village" at Loop shanes fine. Monroe pair of "Seven Daring Girls" and "Isle of Sin" looks sexy \$4,000.

"The Birds" is still great in second State-Lake cash, same round of "Love is a Ball" is nice at Oriental. "Sundays and Cybele" shanes sharp in Revere second session.

"My Six Loves" is rated 14d in third Woods lap. "Miracle of White Stallions" is running out of fodder in Roosevelt third. "Long Day's Journey Into Night" is notching a solid fourth Carnegie frame.

Fifth stanza of "Days of Wine and Roses" is sweet at the Chicago. "To Kill a Mockingbird" is whom in seventh United Artists week while "David and Lisa" continues fancy in its Cinema ninth stanza.

On hardticket, "How West Was Won" is tallying a great seventh McVickers canto. "Lawrence of Arabia" is sock in its 13th Cinesage frame, and "Mutiny on the Bounty" is notching an okay take in its Todd 21st.

Estimates for This Week

Carnegie (Brothman) (405; \$1-25-31.50) — "Long Day's Journey Into Night" (Levine) (4th wk). Stout \$4,000. Last week, \$2,000.

Chicago (B&K) (3,000; \$2-31.50) — "Days of Wine and Roses" (WB) (5th wk). Sparkling \$28,000. Last week, ditto.

Cinema (Stern) (500; \$1-50) (Continued on page 17)

Cinema (Stern) (500; \$1-50) — "The Birds" (U) (2d wk). Soke \$12,000. Last week, \$12,000.

Palace (RKO) (2,845; \$2-31.50) — "The Birds" (U). Thunderous \$15,000. Last week, "Son of Flubber" (BV), \$2,000.

Ohio (Loew) (3,079; \$2-31.50) — "To Kill Mockingbird" (U) (4th wk). Lofly \$11,000. Last week, \$12,000.

Palace (RKO) (2,845; \$2-31.50) — "The Birds" (U). Thunderous \$15,000. Last week, "Son of Flubber" (BV), \$2,000.

Palace (RKO) (2,845; \$2-31.50) — "The Birds" (U). Thunderous \$15,000. Last week, "Son of Flubber" (BV), \$2,000.

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Estimates Are Not
Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

West' Wham 16G, Col; 'Birds' 15G

Columbus, O., April 16.

"How West Was Won" looms leader here in a big opening week, being mighty at Grand. "The Birds" on opener shanes hofa.

"To Kill a Mockingbird," aided by choice of Gregory Peck as head actor in Academy Awards, looks for a lofty fourth round at the Ohio. "Divorce, Italian Style" continues big in second at the New Main.

Estimates for This Week

Grand (RKO) (800; \$1-50-32.75) — "How West Was Won" (MGM). Mighty \$16,000. Last week, "Best of Cinerama" (Cinerama), \$4,000.

New Main (Sugarman) (1,100; \$2-31.25) — "Divorce, Italian Style" (Embassy) (2d wk). Big \$3,000. Last week, \$3,500.

Ohio (Loew) (3,079; \$2-31.50) — "To Kill Mockingbird" (U) (4th wk). Lofly \$11,000. Last week, \$12,000.

Palace (RKO) (2,845; \$2-31.50) — "The Birds" (U). Thunderous \$15,000. Last week, "Son of Flubber" (BV), \$2,000.

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'Arabia' Big \$20,000 in Cleve.; 'Birds' Robust 23G, 'West' Sock 19G

Cleveland, April 16.

Majority of firstruns this stanza are very strong, with four powerful pic in lively scrap for top honors. "Lawrence of Arabia" has big takings on opener at Stillman on the basis of many Oscar awards. Getting more con is "To Kill a Mockingbird" with a great \$23,000 in third session at the Allen. This tops the wow second week take.

"The Birds" is soaring to a lofty total on opener at the Hipp. "Miracle of White Stallions" is rated fine in first at the Ohio while "How West Was Won" shanes excellent for first week at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,000; \$1-50) — "To Kill Mockingbird" (U) (3d wk). Soaring in great \$23,000. Last week, \$21,500.

Copley Art (Stanley-Warner) (1,354; \$1-50) — "Freud" (U) (5th wk). Okay \$3,000 after \$3,300 last week.

Continental Art (Art Theatre Guild) (825; \$1-50) — "Creaks Anonymous" (Indie). Mild \$1,800. Last week, "Candidate" (Indie), same.

OUTLETS FOR 'UNSOLD' IMPORTS

Amusement Stock Quotations

Week Ended Tues. (16)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
1044	12 1/4	12 1/4	ABC Vending	86	13 1/4	13 1/4	...
2044	20 1/4	20 1/4	Am Br-Pur Th	300	20 1/4	20 1/4	---
1744	14 1/4	14 1/4	Ampex	897	10 1/4	10 1/4	---
5444	42 1/4	42 1/4	CBS	300	32 1/4	33	---
1044	12 1/4	12 1/4	Chas. Craft	631	10 1/4	17	---
20	22 1/4	22 1/4	Col Pk	181	27 1/4	25 1/4	---
4544	45 1/4	45 1/4	Decca	12	45 1/4	45 1/4	---
3044	27 1/4	27 1/4	Disney	72	34	33 1/2	---
11044	100 1/4	100 1/4	Eastman Kdt.	300	117 1/2	116 1/2	---
64	5 1/4	5 1/4	EMI	182	6 1/4	5 1/4	---
1344	9 1/4	9 1/4	Globe Alden	136	12 1/4	11 1/4	---
2044	17 1/4	17 1/4	Loew's Theat.	101	18 1/4	17 1/4	---
3044	45 1/4	45 1/4	MCA Inc.	100	35 1/4	33 1/4	---
2444	15	15	Metromedia	228	24 1/4	23 1/4	---
3044	20	20	MGM	200	23 1/4	21 1/4	---
12044	7 1/4	7 1/4	Nat. G'l Corp.	130	11 1/4	10 1/4	---
2244	21 1/4	21 1/4	Outpost	11300	22 1/4	22 1/4	---
4044	35 1/4	35 1/4	Paramount	40	30 1/4	27 1/4	---
14044	130 1/4	130 1/4	Polaroid	544	130 1/4	130 1/4	---
8044	54	54	RCA	207	60 1/4	60	---
10	5 1/4	5 1/4	Republic	112	10	9 1/4	---
14	14	14	Rep. pld.	17	16	15 1/4	---
3444	20 1/4	20 1/4	Monday War	100	23	21 1/4	---
2044	31	31	Navar	107	30 1/4	30	---
2744	17 1/4	17 1/4	Taft Edm.	171	27 1/4	24 1/4	---
3144	20	20	20th-Fox	340	31 1/4	31 1/4	---
32	27 1/4	27 1/4	United Artists	155	30	29 1/4	---
1344	12 1/4	12 1/4	Warner Bros.	70	13 1/4	13 1/4	---
3044	51	51	Wentworth	300	54	53 1/4	---

American Stock Exchange

3 1/4	2 1/4	Allied Artists	22	3	2 1/4	2 1/4	---
8 1/4	5	Bullfinch GAC	9	8 1/4	7 1/4	8	---
12 1/4	10	Cam-Picco	18	10 1/4	10 1/4	10 1/4	---
22 1/4	10 1/4	Cap. Ch. Bds.	54	22	21 1/4	21 1/4	---
17 1/4	13 1/4	Cineplex Inc.	345	13 1/4	14 1/4	14 1/4	---
8 1/4	7 1/4	Cinema Prods.	19	7 1/4	7 1/4	7 1/4	---
7	4 1/4	Fluoroc	23	6 1/4	6 1/4	6 1/4	---
11 1/4	9 1/4	Horizon	3	10	10	10	---
9 1/4	5 1/4	IFCO Vid.	11	9 1/4	8	8	---
15 1/4	5 1/4	Int'l Television	12	2 1/4	5 1/4	3 1/4	---
3 1/4	2 1/4	Navar	46	3 1/4	3	3 1/4	---
3 1/4	3 1/4	Navar	81	3 1/4	3 1/4	3 1/4	---
17 1/4	13 1/4	Navar	31	17 1/4	17	17 1/4	---
23	10 1/4	Navar	56	21 1/4	21 1/4	21 1/4	---
11 1/4	8 1/4	Technicolor	250	10 1/4	9 1/4	9 1/4	---
8 1/4	4 1/4	Teleprompter	21	5 1/4	4 1/4	4 1/4	---
2 1/4	7 1/4	Tele-Index	132	1 1/4	1	1 1/4	---
13 1/4	12	Trans-Lux	7	13	13	13	---

* Week Ended Mon. (15).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Company	Bid	Ask	Change
America Corp.	1 1/4	1 1/4	---
Commonwealth Theatres of Puerto Rico	6 1/4	7 1/4	---
Four Star Television	8 1/4	9 1/4	---
Gen. Artists & Film	300	377	---
General Drive-In	9 1/4	10	---
Magnum Pictures	2 1/4	3 1/4	---
Medallion Pictures	5 1/4	6 1/4	---
Premier Artists	7 1/4	8	---
Real Craft Grouping Cards	13	14 1/4	---
Seven Arts Productions	9 1/4	10 1/4	---
Transcontinental Television	17	18 1/4	---
U. A. Theatres	7 1/4	8 1/4	---
Universal Pictures, Pld.	80	84 1/4	---
Walter Bonds-Morling Inc.	2 1/4	2 1/4	---
Wentworth Enterprises	22 1/4	23 1/4	---
Weather Corp.	4 1/4	5 1/4	---

(Source: National Assn. of Securities Dealers Inc.)

Martin Weiser Tests

Paramount Seeks Press Reaction For Film Policy

With patterns in advertising changing around the country, and the lessons of the New York and Cleveland press blackouts in mind, Paramount Pictures has dispatched a man to evaluate newspapers ad-pub needs. He's Martin Weiser who's currently touring the nation's dailies.

Par's idea is twofold. For one thing, Weiser is tooting a set of specially-prepared color stills for planting in papers. In this capacity, he's acting as a kind of revving ambassador for Paramount product.

But more importantly, Weiser is compiling a survey of what today's papers want and need in the way of ad-pub service. The idea, which is to enhance Par's planting potential and the company figures that perhaps there are trends in the field that are yet to be learned by home office personnel. Weiser will fill 'em in and perhaps Par will undergo some changes in its domestic ad-pub operations as a result.

Chevy Cavaliers Staff To 'Lawrence of Arabia'

Cleveland, April 16.

Chevrolet dealers of Cleveland bought out opener of "Lawrence of Arabia" (Col) at Loew's Stillman Theatre last Wednesday (10) and, as a reward, gave all the seats to their salesmen and latter's wives.

First performance was marked by cavalcade of 300 Chevrolet cars that converged on theatre with honners reading: "Chevy salutes Lawrence of Arabia." Auto salesmen, executives and their wives were greeted by red-carpet, searchlights, a band of hippies and an actor from "Lawrence of Arabia."

Omar Sharif, Arabian who had been nominated for an Academy award for his supporting performance as Ali, happened to be in town that day for promotional appearances. He turned up at cocktail-dinner party given by Chevrolet, shook hands and chatted.

Bernice Kandel, head of her own ad agency, engineered the said-theatre party, banquet and Sharif tie-up. Leo Zabellin, Columbia publicity field rep, for "Lawrence of Arabia," collated.

INDIES YEN INTRO TO MANHATTAN

By VINCENT CANBY

"What do you know about the New Yorker Theatre? How much money can it pay? Do pictures get reviewed there?"

These questions, recently directed to this reporter in Buenos Aires by a young Argentine filmmaker, were an unexpected reminder of a small but important development which has been underway in the New York film scene during the last several years: the emergence of an exhibition outlet for the "unsold" foreign film. That is, the picture which, for reasons other than a high price tag, is not picked up for U. S. release by one of the major or indie distributors.

In the forefront of this development (which can hardly be called a trend since there are now only two theatres which do it on a regular "irregular" basis) is the New Yorker Theatre, Dan Talbot's 900-seat former suburban house on Manhattan's upper west side. While the main portion of the New Yorker's playing time is devoted to quality reissues, film classics and play-offs of contemporary imports, the theatre has in the last three years given the U. S. theatrical premiere of 15 "lost" features of well-known directors (Luis Bunuel's "Criminal Life of Archibaldo de la Cruz," Orson Welles' "Mr. Arkadin," etc.) and/or highly thought-of pix by comparative unknowns.

In addition to the New Yorker, the Bleecker Street Cinema in Greenwich Village has been doing this recently, but on a somewhat smaller scale. In the last year the Bleecker has premiered the Japanese "Lower Depths," the Russ "Lady With A Dog" and has upcoming the French "Army Game."

While this somewhat unusual exhibition policy might strike either exhibitors as "interesting" or not simply quaint, it has—as per the young Argentine filmmaker's questions above—served to give a certain amount of hope to new talent abroad whose pix, though interesting and offbeat, might not be able to compete in the now highly competitive U. S. artie market.

As viewed by local cineasts, the recent movement of the New Yorker and the Bleecker into this field was a natural follow-up to the pioneering work done by the film societies which, until now, provided the only U. S. showcase for "unsold" foreign pix. There have been instances in the past where foreign producers would make their own New York City dates sans distrib, but in those cases the pictures were usually the works of established directors who had refused the terms offered by the local distrib. Such was the sailing of Louis Malle's "Zazie" at the Paris two years ago. The New Yorker, on the other hand, has specialized in "lost"—if not really unwanted—pix.

In reviewing his experience with these "lost" features, Talbot reported last week that despite the fact it had not yet become a money-making venture, he intends to continue. Two things are working in his favor: he is slowly building a regular patronage for these special dates, and he is learning how to present them so as to stand a chance of making a profit.

Kahis pointed out that whenever he preems a "virgin" film, he must in effect do all the work which a distributor would do—set up screenings, get stills, put together an ad-pub campaign of some sort, check prints, pay for all advertising, etc. This can be costly for what remains, essentially, a nabe house which does not stand to recoup its expenditure from any future profits of the pic, should it subsequently get a conventional U. S. release.

Cost of launching a "virgin" pic at the New Yorker is estimated by Talbot to be between \$5,000 and \$8,000 which, of course, is pure chicken feed in comparison (Continued on page 13)

Gordons Thesis: Theatres Gotta Gain If Homes Charge 'Admish'

Hollywood, April 16.

Television, rather than posing a terrifying threat to exhibitors as many predict, in all probability will prove to be the crucial factor that gets large numbers of people out of their homes again and back into the motion picture theatres, according to Michael Gordon, currently prepping his directional stint on 20th-Fox's "Move Over, Darling." Instead of the new medium killing off theatres and thereby turning them into bowling alleys and supermarkets, as some claim, it will create a resurgence for playhouses, he contends.

"When the time comes that John Q. Public has to shell out hard cash to watch tv, the medium will have liquidated to a great extent the principal advantage it enjoys over the movies—the matter of price," he says.

Admittedly, he notes, "It still will be cheaper to pay a dollar or so to be entertained at home via pay-tv, but theatres should find it a lot far less difficult to compete with entertainment that's a little cheaper than with a competitive product that costs nothing at all."

Legit Investors Seeking Capital for Dan Petrie Film of Roth Novel

Theatrical Investors Plan, legit theatre investment company headed by Ted Bitter, and director Dan Petrie are undertaking to raise \$200,000, with 20% involuntary overall, via a limited partnership. Legit style, for the making of a motion picture. Property is "The Shame of Our Wounds," Arthur Roth novel.

Petrie disclosed this week, however, that while half of the capital already has been raised, there's a possibility that David Susskind might take it over. Susskind is now endeavoring to interest a distributor-financier and if he accomplishes this he'd become the producer with Bitter as associate. Petrie is to direct.

Story as scripted by Frank Gilroy, who wrote "Who'll Save the Plough Boys," is about two New York boys on a heira to Staten Island.

Petrie regards it as an "unfortunate" situation that the major companies won't take a chance on projects such as this. He related that an associate once proposed a \$200,000 picture and the distributor was immediately suspicious, turning it down with the explanation that it might have been acceptable if the cost were \$400,000.

HENRI MICHAUD INTO JOHN B. NATHAN SPOT

Paris, April 16.

Henri Michaud, second in command to the late John B. Nathan, Paramount International's Continental European manager and head of North Africa and the Middle East, expectedly will succeed Nathan in these post-Nathan died in New York last week (details in obit).

Michaud's specific designation was sales head of special productions in the overseas areas. He's the "Continental" type which fits into such posts as these, being well backgrounded in the linguistics and politics of European film getting about. It comes as no surprise among the overseas pic traders that Michaud should be getting the job.

Continuing in a top spot for Par on the Continent is Richard Edelstein, who had been Nathan's exec aide.

U.S. Army Chaplain Sells Yarn to Disney

Frankfurt, April 9.

American Army chaplain Lt.-Col. Ben F. Spurlock, stationed here with the Fifth Corps, has sold a story titled "Eight-Hall Express" to Walt Disney Productions. Col. Spurlock's story first appeared in Army Magazine in October 1958, and was passed along through Army research and development to Disney.

Spurlock is flying to Hollywood for a conference on the rights. Marjorie Hartrave is set to do the screen adaptation.

To illustrate, director points out that the average man, or family, confronted with paying to see a picture which may or may not be good on his home tv set, may reason, "why not spend a couple more bucks and go to the theatre. The picture undoubtedly will be better, of better quality, and no matter how good the picture on the home screen the entertainment value of the better-produced picture in the theatre will be superior."

Gordon feels that it is in the ranks of the exhibitors that the greatest anxiety about pay-tv prevails. It's only elementary logic, he says, that they are unduly alarmed. The fear that they would be deprived of product is exaggerated because for one thing large-scale pix like "Lawrence of Arabia," "Mutiny on the Bounty," "How the West Was Won" and many others which are being produced in increasing numbers can never be exhibited on the tiny tube with effectiveness and impact they have on the big screen, director contends.

"The same can be said about comedies," Gordon stresses. "All the canned laugh tracks in the world can't replace the pleasure and satisfaction of laughter shared by the hundreds of fellow humans who make an audience," he declares. "No one, from the most naive to the most sophisticated, laughs as often or as heartily at home as in a theatre. And there is virtually no one who doesn't relish that kind of laughter."

Gordon foresees a tremendous upsurge in production with the advent of pay-tv. He says, "Estimating conservatively on the basis of only two hours of paid programming a day, the three major networks alone will require the equivalent of well over 1,000 features annually. Hollywood in its most halcyon days never turned out half that number of pictures."

Michael Frostick To Head Up Choiceview

London, April 16.

Michael Frostick has been named chief executive of Choiceview, the toll tv company formed some two years back by Rediffusion and Rank. He is at present, general manager of the Old Vic Trust.

Choiceview is among the British pay television companies which have applied to the Postmaster General for a franchise to operate a field trial, and if the application succeeds, as is generally expected, Frostick will have the responsibility of mounting and operating the trials. The company hopes that its trial areas will be in north and west London, and hopes to get started by the fall of 1964.

Before joining the Old Vic, Frostick was deputy program controller of TW and previously European rep for Sol Murek.

We're tickled to announce



begins Sunday in New York

Metro-Goldwyn-Mayer presents a Seven Arts Production
in MetroColor

starring

Cliff Robertson • Jane Fonda • Rod Taylor

produced by
Everett H. Freeman

directed by
Peter Tewksbury

screen play by
Norman Krasna
based on his
Broadway comedy hit

musical score by
Peter Nero

National Boxoffice Survey

Easter Booms Trade; 'Birds' No. 1 Again, 'West' 2d, 'Arabia' 3d, 'Mockbird' 4th, 'Bounty' 5th

Usual Easter Week big upsurge in being accelerated this year by films which only recently were given Oscars. Mardisnacht pic is especially strong currently, aided of course by additional shows.

"The Birds" (U) (3d wk), which was champ last week, again is finishing on top. It is closely pursued by "New West Was Won" (MGM) (5th wk) which is winding up second, same as last round.

"Lawrence of Arabia" (Col) (16th wk) is capturing third spot, same as a week ago. "To Kill a Mockingbird" (U) (10th wk) again is finishing fourth, the same spot it held last season.

"Hush on Bounty" (MGM) (17th wk) is coping 5th place, also same as a week ago. "Lament Day" (20th) (23d wk) is moving up to sixth spot. "My Sin Lover" (Par) (2d wk) is capturing seventh position, first week out in release in any circuit.

"David and Lisa" (Cont) (18th wk) is climbing to eighth spot in against ninth a week ago. "Critic's Choice" (WB) (2d wk) is finishing 10th. "Bambule and Cybele" (Dover) (2d wk) is taking 11th place while "Man From Dime" (Col) (1st wk) rounds out the Top 12 pic.

"Love Is a Ball" (UA) and "Courtship of Eddie's Father" (MGM) are the runner-up films. "Bye Bye Birdie" (Col) shapes as a future blockbuster, being great in L. A. and nearing to a new all-time record at N. Y. Music Hall. Also new, "Landru" (Embassy) is rated sturdy on opening week in N. Y.

"Ugly American" (U) looks like a potentially smash pic, based on its first three playdates. It is great in two N. Y. houses and big in L. A. "Man From Dime" (Col) is a bit uneven on first week out but is rated well in Toronto, big in Boston and okay in Minneapolis. "World's Fair" (MGM) shapes fair in Minneapolis, fine in K.C. and good in St. Louis.

"Long Day's Journey Into Night" (Levine), just getting around, looks stout in Chi. good in N. Y. and fast in Phila. "Freak" (U), good in St. Louis and Detroit, looks okay in Portland and Cleveland.

Note: The number of weeks out in release for bigger and longer run pics are designated in such cases.

(Complete Boxoffice Reports on Pages 8-11)

Allied's National Conclave Set For Oct. 21 in N.Y. City

Allied States Ass'n's 34th annual convention will be held Oct. 21-24 at the Americana Hotel, N. Y., under sponsorship of Allied Theatre Owners of New Jersey. Irving Dellinger is convention chairman and Morton Sunshine will function as personal director of the conclave.

There will be three full days of business sessions, topped by the building of increased profits from theatre operations, legit and illicit parties for evening entertainment and three luncheons planned to feature appearances by personalities from legit, pic and political. Special events have been planned for the wives of delegates. The conclave will be climaxed with a reception Oct. 24 in the Verneille Terrace of the hotel and an awards banquet in the Americana's Imperial Ballroom.

Sunshine's activities will be assisted by National Allied exec director Milton H. London, the Allied convention committee and regional groups. A convention office will soon be opened in Gotham to handle arrangements and coordinate activities for the event, attendance at which is expected to reach new heights. Convention committee consists of Dellinger, Jack Armstrong, Sidney J. Cohen, Marshall M. Fine, Harry B. Mendel, William Infield, London, Ben Marcus, Wilbur Snapper and William M. Wetman.

NEW BOSTON REGIONAL DISTRI: FRERES DAVIS

Boston, April 14. Mel Davis and brother, Stan Davis, longtime film men on the Hub scene, are forming Davis Film Distributors Inc. Stan Davis is resigning from Audubon Films, New York, effective immediately, to join his brother. Mel Davis has operated Mel Davis Film Distributing in Boston.

Jack Martin, has joined the new firm as salesman-booker. The new company will distribute Audubon Films, Ed Harrison Pictures Vantage Pictures, DeRochemont's "Question 7" and others.

The new company will distribute pictures in Boston, Albany, New Haven and Buffalo territories. First campaign is set for Albany and Buffalo territories on "I Spit On Your Grave" (Audubon), with which Mel Davis had success in owners around Boston last summer.

PERFIDY & PROFIT

"Mockingbird" Bases Cultural Seal in Holland

Amsterdam, April 16. Universal's "To Kill a Mockingbird" has been awarded a "cultural seal" by the Central Board of Censors here, the official Netherlands government agency which screens all films shown in the country.

In addition to carrying a large amount of prestige, the seal will enable the picture to a 10% tax cut in numerous local situations.

"Uncle" Imports

Continued from page 14
to what the majors and indie distributors spend to launch a pic at a midtown or outside artie. However, in the case of the New Yorker, these costs must come out of one theatre's till, and cannot be pro-rated over subsequent dates.

When he first started the practice of booking these "lost" pic, Talbot tried putting two on one bill, but in most instances he lost his shirt, not only because business was seldom more than respectable, but also because the launching costs were doubled. Now he books his preem picture with an established classic. Then, next month, he will open Robert Brinson's "Pickpocket" with Frank Capra's (1944) "Arsenic and Old Lace."

Since he is not committed to the "lost" picture policy fulltime, Talbot is not aching for product. Nevertheless, he feels there are a lot more candidates for this New Yorker treatment than he has the time or facilities to handle. With so much production all over the world today, and such a small percentage of that production coming into the States via conventional artie release, he thinks it's inevitable that many worthwhile pic are not being seen this side. In fact, he carries around a list of 30 such pic he would like to get.

There's no point in mentioning those titles though, since it might give some hopeful filmmaker abroad grandiose ideas about the value of his film. And it's of paramount importance, says Talbot, that the foreign filmmakers make their pic available to him at "reasonable" prices. He isn't asking anybody to give him "La Dolce Vita" for nothing, but he believes that the filmmaker, whose pic has no other chance of playing a commercial U. S. date, must give him the picture under terms which might possibly allow him to recoup expenses.

He cited the case of an Argentine film, by a new director, which had been offered to him for \$7,500. "That's would be fine," Talbot commented, "if I were to re-

lease it throughout the country, but not just for the New Yorker." Has Talbot any desire to get into such distribution? "None, whatever," he reports that for about a week he played at the idea of going into distribution with "Mr. Arkadin," which was the only "lost" film to rack up a profit at the New Yorker. However, in that one week he got a gander at an entirely new world of problems which he'd have to face as a distributor, and he dropped the whole idea.

Talbot is not particularly disturbed by the New Yorker critical reception to most of his "lost" films. None has yet won unqualified praise, but he thinks it is significant that "Arkadin" was as very successful even though it received only two reviews which might be called raves. This would prove, he thinks, that these pictures are now attracting the audience that wants to see them, and for any reason or another, is not blindly following the advice of the newspaper critics.

And, speaking of critics, Talbot is surprisingly gentle (in comparison to most other N. Y. artie operators). He doesn't believe that pictures are often pulled off the screen before a large portion of the potential audience that exists for that picture has seen it.

"Serious, sophisticated patrons make it a point to go to a film they really want to see before its hauls over," he said. "The others wouldn't come even if you tripped the length of the run."

Don Hayne's Book

Continued from page 2
mishburg, Md., where he was ordained in 1933.

He details with mastery still the beginning and the growing of the doubts that overtake him—doubts of the infallibility of the Church, even of the existence of a supreme being—and the unrelenting quest for another religion to supplant Catholicism. Marriage, parenthood, divorce, are behind him when the book ends, presumptively with leave to amplify when and if a petition dispatched to the Vatican eight years ago is answered.

Meanwhile, "My Battered Heart" is a work of interest to the religious of all faiths, possibly to the non-religious in no less personal way, and if there was a De Mille around to contribute his special skill and courage to the production it might make a fine picture.

Hayne comes to the De Mille phase of his life story and sums up his long association with him. "In 14 years of almost daily association with him, in the studio, at his home, swimming with him in the key pool at his ranch, traveling with him on three continents, sitting up to talk through half the night with him, observing him at times of triumph and of dejection, watching how he behaved toward poor and humble people and little children, toward people who had hurt him, and watching him dying, what I saw was a great gentleman and a great Christian."

Levine's Pair

Continued from page 1
being Embassy prez. The company's release of Federico Fellini's "8½" will have its U.S. debut at the Festival around June 15.

The Lincoln Art is being constructed for about \$400,000 and is located on 57th St. between Broadway and Seventh Ave. The Festival also still under construction, is a few blocks east. The Lincoln will be a two-story house, with a main floor lounge featuring coffee service and other art house features.

Levine contemplates no further theatre operations in New York. He's got one house in Boston; is also building another in that city. When these four are all in operation, that's it for exhibition, he says. The producer-distributor's background is, of course, exhibition but he feels that these houses will be enough for now.

Having made something of a specialty of importing foreign pic which have been giving a lot of business to several local art houses, Levine can now have a share of that pic too. He's also got a heavy release shed for this and next year and these houses will provide ready outlets for those pic he wants to give special attention to.

Prem Cites His U.S. Crew in Vienna; His Admiration for LA Technicians Vs. Continuing Anti-Featherbedism

Vienna, April 16.

Stating his unequivocal belief in a full extension of the free enterprise system to all phases of the film business as the best answer to the chief existing problems, Otto Preminger cited "The Cardinal," now before the Technicolor, Panavision cameras in Austria, as a vital case in point.

"We are using more Hollywood technicians on 'The Cardinal' while working in Europe," he said. "I have brought over from California for 'Cleopatra' my sole aim in deciding the production aspects of a picture is where to find the best manpower and back-grounds."

"I have always felt that the best technical help in the world is to be found in Hollywood and New York. But I think some of the unions have made a mistake in their attitude toward picture-making in other areas than at home. I am using a large corps of American technicians because I believe in their efficiency and talents, wherever I work. I also believe strongly in making pictures in the locations where the story takes place."

"The big problem of film production today is to make the best pictures possible. I believe you can do that by using real people in real locales, and that this offers the best chance to meet television competition. You've got to give audiences the utmost in scope and realism, along with good stories. There is something about the way people walk in the Tyrol or Salzburg or Rome or Savannah that is just a little different from the way TV cameras would have actors do it on built-in sets in a studio. It's hard to express. It's the little touches about a place, the slight things like collars and haircuts, the feeling of a sidewalk cote or a real street in a real town. Real buildings are different from stage sets. Audiences are smarter than ever before. They feel the difference. They like it too."

Preminger says he would like to see the day come when picture companies from Europe will be just as anxious to make features all over America using American technicians as some American producers have been to make films in distant places. He feels there has been a confusion of false criticism in "going to locations," and that the business is a "grown-up one," which should be free of this kind of thing.

"There are more reasons than ever before for a film company going to a foreign locale and getting that special thing about true back-grounds that you can't do any other way," he said. "but take the best helpers you can with you."

"The big reason for shooting in real localities isn't to save money. That day has changed. It's to get the best pictures you can. There are the same reasons and more for making a story in real back-grounds than there would be for a writer going to a real locale to write it."

Logistics

"In doing 'The Cardinal' I have just about divided my shooting time between the United States and Europe. I spent five weeks photographing in New England, then went to Austria with my basic top American crew for about a month. I have some two and a half weeks in Italy, then back to Hollywood for additional scenes that can best be made there. It's not easier working under these conditions of constant travel. It's harder—but there's a stimulus to it too. And there is only one St. Stephen's Cathedral in Vienna in the world only one St. Peter's and for that matter only one St. John's in Stamford, Connecticut. There are no two cities either that are really alike."

Picture-making in the director producer's opinion, has moved along so fast that it is now on the threshold of an international era that will be as different from earlier picture-making as sound films were from silent. This, Preminger feels, shouldn't injure Hollywood, for Hollywood people will be ever in demand, and it will materially help distributors who are looking for fresh, exciting, top-

quality movies with a feeling of total realism.

It's Preminger's feeling also that unions in any country must learn to work more harmoniously together for common results and that all abuses of "featherbedding" must be eliminated. He cites the example of a union cameraman, not from Hollywood, who had been working throughout most of the production schedule of "Advise and Consent," and was then refused freedom of action when a small section, completing the film, was to be made on the Coast.

Hollywood, Preminger feels, is the original "international center" with top craftsmen, writers, and directors coming from all parts of the world. Having caught up the slack of some inevitable shift of business through the new "international era," the California colony, he thinks, should face the problems of "free enterprise" with a feeling that it can still supply talent second to none, and should thus adjust to the new ways of the present era of film making on a free enterprise basis.

No Astor Injunction Vs. Keefe Branselle; Early Trial for Trial

Contrary to a statement issued last week by Maria de Vecchi, veep of Astor Productions, N. Y. Supreme Court Justice Covington had not yet ruled in Astor's suit seeking to enjoin Keefe Branselle from representing that he has the U.S. rights to "The Trial."

As of pre-midnight Tuesday (yesterday) he still had not ruled.

At a hearing in New York Friday (15), Astor asked that Branselle and his attorney Howard Epstein be enjoined from interfering with Astor's negotiations with theatres and foreign distributors on the film, Branselle, at that time, asked for mutual approval of all contracts on the picture, that a \$50,000 bond be posted by Astor, and that all monies and receipts on the picture be held in escrow or paid to Standard Financial Corp., factoring outfit which put up the bulk of the money for the film.

The question of whether or not Branselle has legal ownership of 127 shares of Astor's 300 shares of stock is to be decided at a trial set for May 1. Branselle, who put \$10,000 to finance Astor's acquisition of the picture, alleges that since Astor defaulted on repayment, the 127 shares of stock previously put into escrow were entitled to go to him, thus putting him into control of Astor Productions.

Astor Productions is the company formed by Astor Pictures early this year for acquisition of the Orson Welles film "Astor Pictures" financial difficulties came to light late last year when it filed in Chapter XI under the Bankruptcy Act, claiming that although its assets exceeded liabilities, it needed time to reorganize to be able to meet its debts.

MAY SHOOT FEATURE ON HARTFORD'S ISLE

Nassau, April 16. Huntington Hartford's exclusive Paradise Island resort just opposite Nassau's harbor "may" become the site for location filming of a new picture to be produced by Bahama Films Ltd. according to its president, Herb Vendig.

Tentatively titled "Paradise Island" the proposed film is said to be a Caribbean-flavored comedy with music Rhonda Fleming and Andy Griffith are reportedly being sought for the leads and Alice Simms, New York composer who has written many "native" Bahamian calypsoes, is scheduled to provide the songs.

First feature completed by Bahama Films, a company based in Freeport, Grand Bahama Island, is "The Checkered Flag" an auto-racing story lensed in Florida and Nassau. Due for release shortly, it may have its premiere here.

The birds is here!



and breaking boxoffice records everywhere!

All-time house record on Broadway at RKO Palace—New York... Breaking every existing record at RKO Golden Gate Theatre—San Francisco... Biggest Universal opening in five years at State Lake Theatre—Chicago... Bigger than "Lover Come Back" & "Touch of Mink" at RKO Keith's Memorial Theatre—Boston... Phenomenal business with continuous hold-outs at Palms Theatre—Detroit... Topping Universal's biggest grosses in Miami and throughout Florida territory... Shattering all-time Universal record at Paramount Theatre—Seattle... Out-grossing "Lover Come Back," "Touch of Mink" and "Pillow Talk" at RKO Albee Theatre—Providence... and throughout New England area... Stupendous boxoffice report from first Southwest area opening at Loew's State Theatre—Houston... Doing absolutely smashing business at Fox Theatre—Philadelphia... With the same pattern of record breaking business at Orpheum Theatre—Omaha, Realitor Theatre—Peoria, Ill., Coronado Theatre—Rockford, Ill., Loew's State Theatre—Norfolk, Va., Loew's Poli Theatre—Hartford, Conn., Lincoln Theatre—Trenton, N. J.



Hollywood Museum's Old Print Hunt

Backed by a \$5,100,000 grant from the Los Angeles County for land and construction costs, the Hollywood Museum took another stride toward consummation of its establishment via an east coast division to handle acquisitions and to initiate a program to record voices of film and television pioneers. This was detailed last week in New York by former film producer Hal Loner, president of the project.

Loner explained, at a press conference in the Hotel Pierre, that a contract had been signed with the Museum of Modern Art, N. Y., to transfer some 4,300 film subjects from flammable nitrate to safety acetate. Special grants from Eastman Kodak for research and the Consolidated Laboratories for processing, make this possible. Also a program of cooperation with leading universities for the preservation of tapes and films, is under way. Columbia University is cooperating with Broadcast Pioneers headed by Ward Quaal. A similar offer has gone out to the U. of Wisconsin. There is also an affiliation with the Edison Foundation to acquire original films made by Thomas A. Edison as early as 1888. About 77,000 ft. of this material is in custody of the U. S. National Park Service.

The project's financing will total about \$14,000,000 with an additional \$2,000,000 needed to complete a tower. The Hollywood Museum will be located on 4½ acres across the road from the Hollywood Bowl.

Directors Talk Strike Vs. FPA

Screen Directors International Guild will seek authorization from its membership to call a strike against Film Producers Assn. members and other pix producers in New York at an emergency meeting next Tuesday (23). Negotiations between the directors and producers have been in progress since early March with little progress to date.

At the time of the meeting, the Guild negotiating committee will report to the membership and the board will ask strike go-ahead, should negotiations bog down much further. Union charges that producers have rejected "all the basic principles" sought by them. Spokesman for the FPA, which represents most commercial film producers in Gotham, said he was surprised by the Guild's action, noting that both sides were still "far apart" but that he felt that some forward movement had been made toward a settlement.

The "principles" which the Guild is seeking include establishment of preparation time employment for directors, increased overtime pay, clarification of staff director status, percentage scale increases and increased benefits for Saturday, Sunday and holiday work. Union claims that such "principles" are part of agreements between producers and other unions and should be included in theirs.

If called, the strike would be the first such move taken by the SDIG, although it has threatened strikes in the past. Mostly affected would be tv commercial production, over 75% of which is leased in New York.

This is the second strike threat in Gotham film biz, the Screen Publicists Guild having obtained authorization from its membership to call a strike against Columbia, Warner Bros. and 20th-Fox, should its negotiations with them break down. SDIG is negotiating on a retroactive pact, dating to March 7, while the producers have a no contract-no work policy and their pact with Col, WB and Fox expire tomorrow (Thurs.).

Stanley's Philly-Washing'tn \$850,000 Guarantee For 'Cleopatra'; Costs at \$3.50

Philadelphia, April 16. "Cleopatra" has been bought by Stanley Warner here for a price of \$850,000 and a guaranteed run of one year at the Stanley Theatre and at the Warner in Washington, D.C. The price was far and away the highest bid ever made for a picture locally. The next highest, it's believed, was \$100,000 for "Solomon and Sheba."

Frank J. Davis, S-W vice president, and Joseph M. Sugar, 20th Century-Fox general sales manager revealed the commitment and that scale for tickets will be \$3.50.

Date for opening is June 26, at which the spectacular is expected to bow in 35 cities. "Ben Hur" has been the top grosser here to date with \$1,200,000 in 56 weeks at the Boyd, of which \$300,000 went to MGM in rentals.

Berry Sullivan (libel) for second starer for indie producer Sidney Pink, "Invisible City," to roll in Europe in September, following currently filming "Tyrus" in Spain.

Exploitation Still Works, Per 'Birds' and 'Flubber'

Detroit, April 16. Crowds of Detroiters, adults and children, stood in lines to get into the downtown Palms where "The Birds" is showing, and at various suburban houses where a Walt Disney troupe is making personals to promote "Son of Flubber."

It's the old story of savvy showmanship exciting the fans to swarm. "The Birds" has been heavily and imaginatively advertised in newspapers, on radio and tv, and on billboards.

The Disney crew included Annette Funicello, Tommy Kirk, Dick Winslow, Clarence Nash and Candy Candido. They appeared at the opening of the new Mai Kai Theatre in suburban Livonia and visited four other theatres in a weekend whirlwind.

Publicists Guild Threat; IATSE's Separate Dick; N.Y. Directors Stalled

Screen Publicists Guild, at an emergency membership meeting last Monday (15), sanctioned its exec board calling a strike against Columbia Pictures, Warner Bros. and 20th Century-Fox or any one of the aforesaid companies effective 12:01 a.m. Friday, April 19, provided satisfactory settlements are not reached by that hour.

Strike, if called, would be the first in the 24-year history of the union. The Guild last week set a deal with United Artists for a new pact which provided several major gains for the union and it is attempting to obtain those same advances in dealings with other firms. Contracts with Col, WB and 20th expire Thursday (18) and agreements with Universal and Metro end April 30 and May 2, respectively. Guild operates under a no contract-no work policy and recently established apparatus for a strike, should it be called.

Negotiations are currently in progress with Col, Warners and Fox but little progress is reported. Guild is a local of District 65 of the AFL-CIO Retail, Wholesale and Department Store Union and no relation to IATSE's publicists local 872.

Meanwhile, however, IA Local 872 has recently made a settlement on new pact with Columbia and is negotiating with Warners and Fox, with talks to start with Universal in the next couple of weeks. This local represents mostly field players as contrasted to the Guild's membership in homeoffice staffs. IA's only homeoffice staffers are at Paramount and RKO Theatres.

Differently from the Guild, Local 872 negotiates on retroactive pacts so no strikes evolve from contract expirations. IA also prefers to negotiate individually with each company and not try to force gains obtained by one on another as the Guild is attempting with its CA pact. Because of this, 872 isn't spelling out its Col agreement, only saying that some gains were registered on its behalf.

In yet another union area, the Screen Directors International Guild and the Film Producers Assn. are still stalled in disagreement over a new directors pact, the old one having expired March 7. Some progress is reported but settlement is seen as still a ways off. Like the 872 arrangement, SDIG has a retroactive pact deal with the FPA.

EMBASSY'S NINE-FILM PACKAGE FOR CARCEL

Embassy Pictures has set a long-term distribution deal for Venezuela with Distribudora Salvadora Carcel, headquartered in Caracas. Nine pix are involved in the deal, implementation of which is currently being worked out by Joseph C. Goetz, Embassy Latin America supervisor.

This is yet another phase of the distrib's growing foreign operation. Still to be lined up are an agent for Germany and a distribution chief for the foreign web who will headquarter in Paris. Bob Edwards in Embassy's foreign v.p., headquartered in Rome. Caracas deal was worked out by Leonard Lightstone, the distrib's exec v.p., and Stanley J. Day, managing director for Carcel.

First nine pictures to be handled by the Caracas firm include "Long Day's Journey Into Night," "Constance and the Cross," "Landru," "Bambi the Great," "Strangers in the City," "Young Girls of Good Families," "The Bear," "Light Fantastic" and "Face in the Rain." Others will presumably follow this initial wave.

Israel Hopes

Continued from page 5. Actors are affiliated with a theatre. Actors are on salary to theatres in Israel and there is very little independent theatrical production because patronage and finance is all geared to the established theatrical outlets.

Kalus himself has directed at both the Habimah and Cameri Theatres, specializing in bringing the works of Yank writers to Israel. Particularly successful with the works of Eugene O'Neill, he has also imported others and had them translated into Hebrew for native-language presentation. In addition to the national theatres, the military also has theatrical companies of its own, so there is no shortage of actors in Israel should native thespians be called for in the script of an outside production.

Pictures are, of course, imported from all over the world by the Israelis. As in many such countries, films are the primary source of entertainment, along with the theatre. There is no tv there and the people love to go to pix. It costs about 80c in Yank equivalency to go to a picture and around \$1.50 for legit. Kalus points out.

The big problem now is to develop some homegrown product in both pictures and theatre in that most everything that's done in legit is from outside and most native pix aren't really too effective. With the help of some outside knowhow and interest by producers, this could be accomplished. It's noted that production costs in Europe are rapidly rising and feeling is that producers will soon be looking to other locales for location work and some production cost saving. Israel figures to have solid potential in this area and its government and filmmakers are trying to upend the idea to outside sources. Considering what these sources did for the Italian, French, Spanish and other areas, it would be a major step in Israel's entertainment output, it's felt.

Kalus, meanwhile, will be in the States for a few more weeks and then will essay legit and picture happenings in Europe on his way home. Among other things, he's scouting material and looking over technical innovations with an eye to improving the local scene in his adopted land.

Annette Funicello to costar with Frankie Avalon in American International's "Beach Party," on loan-out from Walt Disney.

Inside Staff—Pictures

Twentieth-Fox Thursday (11) filed suit in N. Y. Federal Court seeking an injunction against Mike Cirone, a film editor employed at NBC, to restrain him from leasing or licensing 16m versions of 15 copyrighted 20th pix.

Suit charges that since April, 1961, Cirone has threatened to sell one or more prints of the pix to others. Plaintiffs state that they do not know how Cirone acquired the pix, which include 11 20th films, two 20th-Jerry Wald pix, one Wald pic and one 20th-Magna pic.

The late Mrs. Mabel Walker Willebrandt who died in Riverside, Cal. at 73, was a familiar name in the public prints during the Volsteadian era as "the Prohibition Portia" because, as an assistant U. S. Attorney General for eight years, she was in charge of all cases involving Federal tax laws. This included bootleggers, against whom she proceeded for tax evasion and the like. Upon her resignation from Government service, she represented the Screen Directors Guild. She was one of the best known female attorneys in the country.

Feeling Pretty Good Himself, Peck Sees New Breed of Execs Making It

Okay Stanley Penny Bid

N.Y. Federal Judge Edmund L. Palmieri Thursday (11) approved Stanley Warner's petition to acquire a conventional theatre in North Hills Shopping Center, Nass Township, Allegheny County, Pa.

He ruled that the house would not unduly restrain competition but would, in fact, provide a much-needed hardship for area.

Decca Annual Meeting May 7

Decca Records, Universal Pictures parent, will hold its annual stockholders meeting the afternoon of May 7 at the company's New York homeoffice. Primary purpose of the session will be the election of six directors for the ensuing year, all incumbents being up for reelection. No other pressing business is expected.

Present directors include Milton R. Rackmil, Decca and Universal presidents; Leonard W. Schneider, Decca exec v.p. and general manager; Martin P. Balkin, Decca v.p.; and Wall Streeters Albert A. Garthwaite, Harold I. Thorp and Samuel H. Vallance. These directors and officers received an aggregate salary of \$278,000.00 from Decca this past year, including \$28,000 to Samuel Yamin as the company's secretary. Rackmil got \$42,000.12 as Decca prez and Schneider was paid \$23,200. As directors or officers of Universal, the group received \$140,000, including \$125,000 to Rackmil as the film company's prez.

It is also noted in the notice of the meeting that Rackmil's employment contracts with the company and U, dated Feb. 7, 1961 and expiring Feb. 6, 1966, provide that in the event of an incapacitating illness of six consecutive months, the employer may terminate his employment, in which case Rackmil may elect to serve in a consultative capacity at one half of his salary to the end of the term of the agreements.

Decca has one class of voting securities, capital stock of par value of 80c, of which 1,327,401 shares are outstanding, with one vote per share. In addition, 75,100 are in the company's treasury. Of these issued and outstanding shares, 1,340,515 were beneficially owned by MCA on Feb. 28, 1963. Also as of that date, Decca held 777,985 shares (58.2%) of Universal's common stock, being 87.7% of that company's voting stock and U owned 80,567 shares of MCA's common and 241,700 shares of MCA's voting, convertible preferred stock.

It is also noted that, by agreement dated Dec. 16, 1966, U leased from MCA for a period of ten years from Feb. 6, 1966, space, facilities and equipment for use in making pix at a minimum rental of \$1,000,000 per year. In 1962, Universal paid MCA \$1,144,276 under this agreement.

Only stockholders of record at the close of business on April 4, 1963 will be entitled to notice of and to vote at the May 7 meeting.

\$125,000 Advance In L. A. Los Angeles, April 16. 20th's "Cleopatra," scheduled to open June 19 at RKO Pantages Theatre, yesterday had racked up advance sale of \$125,000. Sale reps alltime advance record for house two months before opening.

Hollywood, April 16. Motion picture industry has gained new optimism and vitality through hype by a new breed of top executive manpower, Gregory Peck, this year's winner of the Best Actor Academy award and himself possessed with three indie companies, reported in a peek at the future.

"There is a real feeling of optimism today; we're coming out of the doldrums," he said.

Peck, with an Oscar for his performance in Universal's "To Kill a Mockingbird," attributed the upbeat tone in the industry to this new breed of exec, who fits in with the needs required for a modernized industry. "We need fellows with a modern look and artistic appreciation, with the talent to make modern pictures, and the ability to administer and also help and advise creative people," he declared.

"To be specific, I mean men like Ed Muhl and Mel Tucker here at Universal. I don't single them out because I happen to be working here. This is true all over town," said Peck, currently starring in "Captain Newman, M.D." at Universal.

"Muhl and Tucker are perfect examples of the new breed of executive. Both are businessmen and artists, which is what's required in such jobs in today's Hollywood, the actor averred. They are helpful and willing to offer advice to artists when it's asked for and 'smart enough to let the creative people go without too many restrictions,' Peck declared. "Actors, writers, directors—they have been here all along. I have seen no diminishing of talent in these fields. But there has been a real shortage of good executives with a modern outlook," Peck said.

The star described as "nonsense" the rash of tv shows dealing with "what's wrong with Hollywood," and said "it's the oldest gag in the world to debunk," adding it's done for one purpose, to make a tv program.

Peck, on another note, expressed the wish that "we stop calling them Hollywood pictures, and call them American pictures, just as you refer to French, British or Japanese pictures. In this day and age, it seems anachronistic, that we're trying to revive the glorious 1940's, '30's, or even '20's. In these days, when it's an international industry, when the foreign market plays a much larger part in our business, it would be more accurate to refer to our product as 'American pictures,'" he asserted.

When Peck finishes tolling in "Newman" he stars in "The Twentieth-Fifth Hour" for producer-director Fred Zinnemann. Omar Sharif and Anthony Quinn also top-line. Film will be shot in France this summer.

Brazil Film Week In Gotham Delayed

The projected Brazilian film week, originally scheduled to take place this spring at New York's Carnegie Hall Cinema, has been pushed back until September. Ella Romane, prez of Linconex Films, who is arranging for the showcasing reports that since the newspaper strike had backed up the Carnegie's shed, the first opening date would have been in early summer. Rather than compete with vacations, good weather, etc., it has been decided to holdoff until fall.

The delay will also give a chance to a couple of new Brazilian pix, which are now just winding production, to be completed in time to participate in the program. The film week will spotlight seven Brazilian pix, each of which will be shown one day at the Carnegie Hall Cinema.

TV Tapeal as Cameo

Detroit April 16. While in Hollywood to tape backstage Academy Award interviews for her WJBK-TV viewers, Shirley Eder was tapped for a cameo role in Warner Bros. "Palm Springs Weekend." The tv commentator played a tv commentator in a record-shop scene with Troy Donahue, Stephanie Foster and Connie Stevens.

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 Produced by **ELY LANDAU** Directed by **SIDNEY LUMET** An Embassy Pictures Release

Birds' Soars High in Pitt, \$19,000; West' Wow 18G, 'Arabia' Giant 17G

Pittsburgh, April 16.—End of Lenten season, a boost via the Academy Awards and a half showing by new entry, "The Birds" at the Stanley, has all first-run exhibitors happy this round. "Lawrence of Arabia" got the big post boost in its second at the Mann and is running way over opening round. "To Kill a Mockingbird," also was heated up by the Oscar, is having best week of run in third at Gateway.

"How West Was Won" is fourth at Warner, getting half returns from Easter crowds. "David and Lisa" remains powerful in sixth at Spurred Hill. "Miracle of White Stallions" seems possible in second at Fulton.

Estimates for This Week
Fulton (Assoc.) (1,000; \$1-01-50) —"White Stallions" (BY) (2d wk). Okay \$8,500 after first week at \$8,000.
Gateway (Assoc.) (1,000; \$1-01-50) —"To Kill a Mockingbird" (U) (3d wk). Mighty \$16,000 via Oscar push. Last week, \$13,000.
Mann (Rubin) (1,700; \$1-01-50) —"Lawrence of Arabia" (Col) (2d wk). Giant \$17,000 or near with Oscar awards helping out after second week \$15,200.
Shadyside (MOTC) (600; \$1-01-50) —"Two for the Road" (UA) (7th wk). Lousy \$2,500. Last week, \$2,000.
Spurred Hill (SW) (600; \$1-01-50) —"David and Lisa" (Cont) (16th wk). Powerful \$4,000. Last week, \$4,000.
Stanley (SW) (2,700; \$1-01-50) —"The Birds" (U) (2d wk). Top grosser in city with big \$19,000. Last week, \$18,000.
Warner (SW) (1,200; \$1-01-50) —"How West Was Won" (MGM) (4th wk). When \$10,000 or over and ahead of last week's \$17,000.

BOSTON

(Continued from page 8)
"Heat of Summer" (Indie) (2d wk). Okay \$5,000. Last week, \$4,000.
Roxbury (Indie) (1,270; \$1-01-50) —"Playboy of Western World" (Indie). Peppy \$13,000. Last week, \$12,000.
"Love and Larceny" (Major) (4th wk). \$4,500.
Forsyth (Indie) (1,270; \$1-01-50) —"Sunday and Cybele" (Davis) (suburban). Sack \$7,500. Last week, \$7,000.
"Girl With Golden Eyes" (Union) (2d wk). \$2,100.
Garry (Sack) (1,277; \$1-01-50) —"Lawrence of Arabia" (Col) (17th wk). Motley \$20,000, hyped by Academy awards. Last week, \$18,000.
Mayflower (ATC) (600; \$1-01-50) —"Man From Diners' Club" (Col). Okay \$7,500. Last week, \$7,000.
"Boccaccio '70" (Embassy) (suburban). \$4,000.
Memorial (RKO) (1,000; \$1-01-50) —"The Birds" (U) (2d wk). Whopping \$24,000 or over. Last week, \$20,000.
Music Hall (Sack) (4,200; \$1-01-50) —Metropolitan Opera in for week on four-wall deal. Opens on April 23 with "Ugly American" (U). Last week, "Vandora Village" (Indie) and "Girls of Night" (Indie), sad \$4,000.
Orpheum (Loew) (2,000; \$1-01-50) —"My Six Loves" (Par) and "Wonderful To Be Young" (Par). Mild \$8,000. Last week, "Five Miles to Midnight" (UA) and "War Hunt" (Indie), \$8,000.
Paramount (NET) (2,237; \$1-01-50) —"Wine and Roses" (WB) (16th wk). Loud \$10,500. Last week, \$11,000.
Pittman (ATC) (1,000; \$1-01-50) —"First Spaceship on Venus" (Crown) and "Vacant Unbelievable" (Crown). Light \$8,000. Last week, "Baby Jane" (WB) and "Music Man" (WB) (suburban), \$7,000.
Park Square (Indie) —"Divorce, Italian Style" (Embassy) (30th wk). Still perky at \$4,000. Last week, \$4,200.
Roxbury (Sack) (1,000; \$1-01-50) —"Mutiny on Bounty" (MGM) (22d wk). Big \$18,000. Last week, \$18,100.
State (Trans-Lux) (720; \$1-01-50) —"Fun in Sun" (Indie) and "The Red" (Indie). Hot \$10,000. Last week, "Daughter of Sin" (Indie) and "Flesh and Desire" (Indie) (3d wk), \$8,000.

PENNINGTON TRANSFERRED

Los Angeles, April 16.—Ward Pennington has been transferred by Paramount from branch manager of company's San Francisco exchange to manager of the L.A. branch.

BROADWAY

(Continued from page 8)

—"The Birds" (U) (2d wk). This season finishing today (Wed.) is holding up with wow \$40,000 or close after \$44,000 for second. Day-dating with Sutton. Continues on. Forum (MGM) (1813; \$1-01-50) —"Mondo Cane" (Times) (2d wk). The second week finished yesterday (Tues.) held up with wow \$22,000 after record \$20,000 for opener. Day-dating with Little Carnegie.
Paramount (AB-PT) (1,000; \$1-01-50) —"My Six Loves" (Par) (2d wk). Second stanza finished yesterday (Tues.) was okay \$25,000 after same for first.
Radio City Music Hall (Rochester) (4,200; \$1-01-50) —"Bye Bye Birdie" (Col) plus Easter stage-show (2d wk). Climbing to new all-time high of \$225,000 with boost from vacationing students. First week was \$197,000, over hopes. Stage on hold, with added shows starting Monday helping. Old record here was made by "Mean Pilot" (BY) last Easter with \$220,000. Saturday was biggest ever excepting for two New Year's Eve six.
Rivoli (UAT) (1,346; \$1-01-50) —"Ugly American" (U). Initial session ending today (Wed.) looks to hit mighty \$42,000 or close. Milder, of course. Day-dating with new Trans-Lux East, where equally hot.
State (Loew) (1,050; \$1-01-50) —"Mutiny on Bounty" (MGM) (22d wk). This week winding up tomorrow (Thurs.) is heading for great \$24,000 for 14 shows. The 21st week was \$24,000 for usual schedule of performances. Stage on, hatch!
Victoria (City Inv) (1,000; \$1-01-50) —"Courtship of Eddie's Father" (MGM) (4th-final wk). Third round completed yesterday (Tues.) looks like big \$16,000 or topping the \$12,500 for second week. "Magnificent Sinner" (Indie) opens April 24.
Warner (SW) (1,813; \$1-01-50) —"Longest Day" (20th) (20th wk). Current round ending tomorrow (Thurs.) looks to soar to mighty \$40,000 or better for 13 performances. The 27th week was \$21,000. Due to come out in May, with "List of Adrian Messenger" (U) opening May 20, playing on continuous-run policy.
First-Run Artists
New Baromet (Brade) (1,400; \$1-01-50) —"Balcov" (Cont) (4th wk). This week finishing today (Wed.) is heading for big \$13,000 after \$11,000 for third Stays on.
Carnegie (Rexel) (500; \$1-01-50) —"Wrong Arm of Law" (Cont) (3d wk). First holdover stanza completed Monday (15) was smash \$17,500 after \$15,500 for opener.
Fine Arts (Day) (400; \$1-01-50) —"Sundays and Cybele" (Davis) (22d wk). The 72d week ended Sunday (14) soared to wow \$10,000, aided by Oscar for best foreign pic. The 21st week was \$5,000.
Brooklyn (Ruffoff Th) (500; \$1-01-50) —"Four Days of Naples" (MGM) (5th wk). Fourth round completed yesterday (Tues.) was big \$13,000 or close after \$15,000 in third.
Cinema One, Cinema Two (Ruffoff Th) (700; \$1-01-50) —"Landru" (Embassy) (2d wk). Initial session completed Monday (15) was sturdy \$14,000.
Fifth Ave. Cinema (Ruffoff Th) (750; \$1-01-50) —"Wrong Arm of Law" (Cont). Opened yesterday (Tues.) It's also playing the Corner where last starting its third week. In ahead "Monkey in Winter" (MGM) (suburban) (4th wk) day was okay \$4,000.
Normandie (T-L) (500; \$1-01-50) —"Lazarillo" (Cont) (2d wk). This week looks like slow \$4,500 after \$5,000 opener. Stage on.
Little Carnegie (J. Carnegie) (500; \$1-01-50) —"Mondo Cane" (Times) (2d wk). Second round finished yesterday (Tues.) was big \$14,000 after \$10,000 new high for an opening week here.
Gaiety (Gaiety) (450; \$1-01-50) —"The Trial" (Astor) (8th wk). The eighth week ended yesterday (Tues.) pushed to big \$8,000, after \$7,500 for seventh. Naturally this pic was helped by long lines waiting to see into Music Hall.
Murray (MGM) (Ruffoff Th) (500; \$1-01-50) —"Room at Top" (Cont) and "Saturday Night, Sunday

Morning" (Cont) (reissue). Combo looks like stout \$7,000, but "The Low" (Indie) is due to open April 22.

Paris (Pathe Cinema) (500; \$1-01-50) —"Divorce, Italian Style" (Embassy) (31st wk). The 30th session finished Sunday (14) was such \$15,000 after \$12,000 for 20th week.
New Essex 22d Street (RKO) (1,000; \$1-01-50) —"Place in Milan" (Indie) (2d wk). First week completed yesterday (Tues.) was just possible \$8,000 or close.
Palm (Loew) (1,000; \$1-01-50) —"David and Lisa" (Cont) (17th wk). The 16th round ended yesterday (Tues.) was great \$17,000 or near after \$13,000 for 15th week.
Towner East (Loew) (500; \$1-01-50) —"Long Day's Journey Into Night" (Levine) (20th wk). The 27th frame completed yesterday (Tues.) was nice \$5,200 or near after \$4,700 for 26th week.
Sutton (Ruffoff Th) (500; \$1-01-50) —"The Birds" (U) (2d wk). This week ending today (Wed.) looks like great \$18,000 or near after \$15,000 for second round. Continues, day-dating with Palace.
Trans-Lux 22d St. (T-L) (500; \$1-01-50) —"My Six Loves" (Par) (2d-final wk). Second round was okay \$4,500 after \$2,500 for opener. "Time Out For Love" (Zenith) opens April 22.
Trans-Lux East (T-L) (500; \$1-01-50) —"Ugly American" (U). First round ending today (Wed.) looks like wow \$31,000 or near. Day-dating with Rivoli. Pic given international preview Wednesday (16) night, being first film to play new house.
Trans-Lux 20th St. (T-L) (500; \$1-01-50) —"Nine Hours to Rama" (20th) (2d wk). First holdover week finished yesterday (Tues.) was nice \$4,700 after \$2,500 for opener. "Love Is Ball" (UA) opens April 24.
Tuba Cinema (Tubal) (200; \$1-01-50) —"Honesty of Us Alone" (Tubal) (2d wk). First stanza ended Monday (15) was disappointing \$5,100, and stays only three weeks. "Sonjurn" (Tubal) opens April 20.
World (Perfecta) (500; \$1-01-50) —"Red, Hot and Cool Burlesque" (Mishkin) (2d wk). This week ending tomorrow (Thurs.) looks like lousy \$11,000 after \$15,000 in first.

PHILADELPHIA

(Continued from page 8)

—"Longest Day" (20th) (27th wk). Brisk \$3,000. Last week, \$5,500.
Loew (SW) (1,000; \$1-01-50) —"David and Lisa" (Cont) (18th wk). Great \$4,500. Last week, \$7,500.
Midtown (Goldman) (1,200; \$2-50-35) —"Lawrence of Arabia" (Col) (14th wk). Oscars pushing to wow \$25,000. Last week, \$14,000.
Rendolph (Goldman) (2,200; \$5-11-80) —"To Kill a Mockingbird" (U) (14th wk). Academy Awards lifting to great \$24,000. Last week, \$15,500.
Stanley (SW) (1,408; \$2-32-50) —"Mutiny on Bounty" (MGM) (22d wk). Nice \$8,500. Last week, \$7,500.
Stanton (SW) (1,482; \$5-11-80) —"My Six Loves" (Par) Fine \$13,000. Last week, "Wine and Roses" (WB) (4th wk), \$11,500.
Studio (Goldman) (480; \$5-11-80) —"Forbidden Paradise" (Indie) and "Touchables" (Indie). Hot \$5,500. Last week, "400 Blows" (Indie) (reissue), \$3,500.
Trans-Lux (T-L) (500; \$5-11-80) —"Electra" (Loew) (2d wk). Sturdy \$4,100. Last week, \$3,000.
World (Ruffoff) (400; \$5-11-80) —"Love at Twenty" (Embassy) Fair \$2,700. Last week, "Seven Capital Sins" (Embassy) (3d wk), \$2,000.
Yorktown (SW) (825; \$1-40-30) —"Sundays and Cybele" (Davis) Sack \$4,000. Last week, "Billy Budd" (AAA) (4th wk), \$3,200.

MAYOR'S DILEMMA

Knee of Raleigh Managers A Segregated House

Raleigh, N.C., April 16.—Groups of young Negroes carrying signs protesting segregation picketed the Municipal Bldg., and the Ambassador Theatre here recently. Philip Golden, a spokesman for the group at City Hall, said the demonstration there was aimed "directly at the mayor's office."
While Mayor W. G. Enloe has appointed a Good Neighbor Committee to promote race relations, he operates a segregated theatre. Golden said. He referred to the Ambassador, which is managed by Enloe.

Birds' Bello \$16,000, Mpls.; 'Diners' \$5,000, 'Cybele' 4G; West' Big 19G

LOS ANGELES

(Continued from page 8)

Big \$19,000. Last week, \$25,000.
Bollywood Paramount (State) (1,400; \$1-01-50) —"Bye Bye Birdie" (Col) (2d wk). Great \$38,000. Last week, \$41,000.
Vogue (FWC) (810; \$1-25-01-40) —"Mondo Cane" (Times) (2d wk). Socks \$8,000. Last week, \$18,300.
Crest (State) (750; \$2) —"Get On With It" (Gav) (2d wk). Rosy \$3,000. Last week, \$4,000.
Lido (FWC) (870; \$2-02-40) —"Winter's Light" (Embassy) (2d wk). Okay \$2,500. Last week, \$3,200.
Four Star (UATC) (800; \$1-01-50) —"Love at 20" (Emb) (2d wk). Wan \$1,800. Last week, \$2,300.
Warren's, Newell (Metropolitan-GAS) (1,737; 1,100; \$1-01-25) —"Happened at World's Fair" (MGM) and "No Time to Kill" (Fav) (2d wk). Dull \$5,700.
Loew (Metropolitan) (2,000; \$1-01-25) —"Duel of Titans" (Par) and "Tarns Magnificent" (Par) (reissue) (2d wk). Nice \$5,200.
Music Hall (Rex) (720; \$2-02-40) —"Long Day's Journey Into Night" (Emb) (3d wk). Slender \$3,000. Last week, \$4,000.
Beverly (State) (1,150; \$1-01-50) —"Love Is Ball" (UA) (6th wk). Fair \$4,100. Last week, \$4,000.
Warner Hollywood (SW) (1,201; \$1-25-02-00) —"How West Was Won" (MGM) (8th wk). Mighty \$25,000. Last week, \$27,000.
Pine Arts (FWC) (601; \$2-02-40) —"David and Lisa" (Cont) (10th wk). Bright \$6,500. Last week, \$6,100.
Fox Wilshire (FWC) (1,000; \$1-25-02) —"To Kill a Mockingbird" (U) (14th wk). Torrid \$21,000. Last week, \$12,000.
Warner Beverly (SW) (1,216; \$1-01-50) —"Lawrence of Arabia" (Col) (17th wk). Wham \$20,000. Last week, \$24,200.
Kryphon (UATC) (1,302; \$1-01-50) —"Mutiny on Bounty" (MGM) (20th wk). Socks \$18,500. Last week, \$20,900.
Carthay (FWC) (1,138; \$1-01-50) —"Longest Day" (20th) (27th wk). Fancy \$17,000. Last week, \$11,000.

CHICAGO

(Continued from page 8)

—"David and Lisa" (Cont) (8th wk). Excellent \$4,200. Last week, \$7,500.
Cinecraze (Todd) (1,038; \$2-40-33-80) —"Lawrence of Arabia" (Col) (13th wk). Hot \$29,000. Last week, \$20,000.
Knox (H&K Balaban) (1,350; \$1-25-01-50) —"Sundays and Cybele" (Col) (2d wk). Sharp \$8,500. Last week, \$8,000.
Loop-Brothman (600; \$1-01-50) —"Voodoo Village" (Indie). Fine \$7,000. Last week, "The Hawk" (Indie) and "The Centurion" (2d wk), \$5,000.
McVickers (Beacon) (1,100; \$1-75-33-50) —"How West Was Won" (MGM) (7th wk). Great \$28,000. Last week, \$27,000.
Monroe (Jovan) (1,000; \$5-90-30) —"Seven Daring Girls" (Indie) and "Isle of Sin" (Indie). Frisky \$8,000. Last week, "Twilight Girls" (Indie) and "Sweet Romance" (Indie), \$6,000.
Oriental (Indie) (3,400; \$1-01-50) —"Love Is Ball" (UA) (2d wk). Nice \$15,000. Last week, \$20,000.
Roosevelt (H&K) (1,400; \$1-01-50) —"White Stallions" (BY) (2d wk). Buxy \$13,000. Last week, \$14,000.
State-Lake (H&K) (2,400; \$1-01-50) —"The Birds" (U) (2d wk). Wow \$38,000 or close. Last week, \$37,000.
Surf (H&K Balaban) (684; \$1-50-11-80) —"Reluctant Saint" (Indie) (5th wk). Light \$2,750. Last week, \$3,500.
Todd (Todd) (1,000; \$2-20-33-50) —"Mutiny on Bounty" (MGM) (21st wk). Okay \$12,000. Last week, \$13,000.
Town (Teitel) (810; \$1-25-01-80) —"Throne of Blood" (Indie). Fair \$3,000. Last week, "Crooks Anonymous" (Indie) (2d wk), \$3,000.
United Artists (H&K) (1,700; \$1-01-50) —"To Kill a Mockingbird" (U) (7th wk). Smash \$28,000. Last week, \$18,000.
Woods (Kagan) (1,200; \$1-01-50) —"My Six Loves" (Par) (2d wk). Nice \$12,000. Last week, \$18,000.
World (Teitel) (600; \$1-01-25) —"7 Capital Sins" (Embassy) (6th wk). Okay \$3,000. Last week, \$4,500.

MINNEAPOLIS, April 16

One of current three important newcomers, "Sundays and Cybele," is having its initial local showing at the Rame Stratus Suburban World after its "best foreign film" Oscar award. It's also receiving local boxoffice impetus from local critic raves, and rated great. But standout is "The Birds" which looks mighty at the Mann, in first. "Man from Diners' Club" is rated fairish at Lyric on initialer.
Still numerous holdovers include the remarkable "How West Was Won," as well as h.s. champions, "To Kill a Mockingbird" and "Days of Wine and Roses." "White Stallions" looks thin in second.

Estimates for This Week

Academy (Mann) (1,000; \$1-25-02-05) —"Mutiny on Bounty" (MGM) (17th wk). Nifty \$5,000 in four days. Last week, \$7,000.
Avalon (Frank) (600; \$1) —"Magic Spellcases" (Indie) and "10,000 Bedrooms" (Indie) (reissue). Mild \$1,100. Last week, \$1,400.
Century (Par) (1,300; \$1-25-01-50) —"Days of Wine and Roses" (WB) (8th wk). Sturdy \$4,000. Last week, \$7,500.
Cooper (CP) (800; \$1-25-02-50) —"How West Was Won" (MGM) (5th wk). Terrific \$19,000. Last week, \$18,000.
Gopher (Berger) (1,000; \$1-01-25) —"Happened at World's Fair" (MGM) (2d wk). Mild \$3,000. Last week, \$5,000.
Lyric (Par) (1,000; \$1-01-25) —"Man From Diners' Club" (Col). Fairish \$5,000 or near. Last week, "Reptilian" (AI) and "Burn Witch, Burn" (AI), \$4,500.
Mann (Mann) (1,000; \$1-25-01-50) —"Birds" (U). Wham \$16,000. Last week, "To Kill a Mockingbird" (U) (17th wk), \$11,000 in nine days.
Orpheum (Mann) (2,000; \$1-01-25) —"White Stallions" (BY) (2d wk). Thin \$5,000. Last week, \$7,500.
Park (Mann) (1,000; \$1-01-50) —"Diamond Head" (Col) (19th wk). Virtue \$3,000. Last week, \$5,000.
State (Par) (2,200; \$1-01-25) —"My Six Loves" (Par) (2d wk). Moderate \$3,000. Last week, \$4,000.
Suburban World (Mann) (800; \$1-25) —"Sundays and Cybele" (Davis). Great \$4,000. Last week, "Love and Larceny" (Indie) (2d wk), \$1,500 in five days.
World (Mann) (400; \$1-25-01-50) —"To Kill a Mockingbird" (U) (11th wk). Hot \$5,000 for 8th week downtown. Last week, "Long Day's Journey Into Night" (Embassy) (2d wk), \$3,500.

'West' Top Newcomer In Seattle, 14G; 'Birds' 15G

Seattle, April 16

Local boxoffices are booming this stanza, helped by Easter week. Top newcomer is "How West Was Won" which looks much at Martin Cinerama. "Lawrence of Arabia" shapes huge in second session at Fifth Avenue. "Birds" looks hot in second at Paramount. "Man From Diners' Club" is good at Coliseum for opener.

Estimates for This Week

Blue Mouse (Hamrick) (738; \$1-25-01-50) —"Mutiny on Bounty" (MGM) (17th wk). Sack \$8,000. Last week, \$7,000.
Coliseum (Fox-Evergreen) (1,870; \$1-25-01-50) —"Man From Diners' Club" (Col) and "Battle Beyond Sun" (FF). Good \$7,500. Last week, "Samson and Seven Miracles" (Indie) and "Prisoner in Iron Mask" (Indie), \$7,000.
Fifth Avenue (Fox-Evergreen) (2,500; \$2-50-50) —"Lawrence of Arabia" (Col) (2d wk). Huge \$20,000. Last week, \$18,000.
Martin Cinerama (Martin Theatres) (27; \$1-25-02-50) —"How West Was Won" (MGM). Smash \$14,000.
Music Box (Hamrick) (738; \$1-50-11-75) —"Mockingbird" (U) (4th wk). Great \$9,000 or close. Last week, \$10,000.
Music Hall (Hamrick) (2,200; \$1-25-01-50) —"White Stallions" (BY) (2d wk). Modest \$4,500. Last week, \$11,100.
Orpheum (Hamrick) (2,600; \$1-25-01-50) —"Happened at World's Fair" (MGM) (2d wk). \$10,000. Last week, \$19,000.
Paramount (Fox-Evergreen) (3,000; \$1-25-01-75) —"The Birds" (U) (2d wk). Sack \$15,000 or near. Last week, \$18,000.

New York Soundtrack

Continued from page 1

week of meetings on company's new National Teletheatre Network. Fair will huddle with agency toppers of creative and packaging talent on programming plans for net's General Electric Talara color closed-circuit projection system. Discussions also will be held with producers of Broadway shows and musicals, impresarios of concerts and operas, and various key sports figures.

Ernie Pintoff's new five-minute cartoon, "The Critic," will rep the U. S. at the Annecy (France) fest for animated pix this June. Pic was made by Pintoff as a coventure with comedian Mel Brooks. . . . Lindsay Anderson, who directed Continental Distributing's upcoming "The Sporting Life," is in town. Film will rep Britain at this year's Cannes fest.

Madley Metinger and Ava Leighton of Audubon Films are on a biz swing through L.A. and San Francisco. . . . Paul Baker, Continental Distributor's ad-pub director, also on a Coast trip. . . . Sylvia Strom has been hired by Bore Schary to play the role of Mame Mart's mother in the upcoming film adaptation of Hart's autobiog. "Act One". . . . 20th-Fox execs are predicting that on basis of biz done so far, "The Longest Day" will become the company's biggest domestic grosser of all time. To do this, film will have to beat "South Pacific," which racked up \$12,000,000, exclusive of roadshow earnings.

Stage and tv actor William Traylor will make his screen debut in a leading role in Homer Productions' "Diary of A Bachelor," which starts filming here later in the month. Homer is a new local indie production firm. . . . Pan-Arts, the George Roy Hill-Jerry McMahon indie production firm, has acquired "The World of Henry Orient," a screenplay by Nannally Johnson and her daughter Nora Johnson. Pic will be shot on New York locations in the fall, for U. S. release.

The DeMille Theatre is getting coy. Instead of simply posting the starting times of its current attraction, it has posted a sign that reads: "Lafayette is here at 10:30, 12:30," etc. . . . Seymour Poe, 20th-Fox exec vee, back at his desk after a quick studio visit last week.

Word from Paris is that Peter Mitchell is now making an English dubbed version of the Oscar-winning "Sundays and Cybele." Mordy Kruger will do his own dubbing for the English version. . . . Val Coleman, a member of the U.A. publicity department since 1956, most recently as publicity coordinator, has resigned to work fulltime on his new play, "Henry's Edge." Another of his plays, "The Jackhammer," had an off-Broadway run last year. . . . Oliver E. Cain has been named assistant to Arthur Florman, prez of Florman & Bobb, supplier of professional motion picture equipment. Most recently Cain was assistant to the prez of Alexander International and Delta Films International of San Juan.

Ernest Sands, Allied Artists general sales manager, held special sales meetings in Atlanta last week accompanied by Harold Roth, domestic sales exec for Samuel Bronston Productions, re the latter's "55 Days at Peking." Various AA branch managers attended. . . . "Happy Anniversary," Oscar-winning live-action short, is doubling with "Landru" at Cinema I & II, N. Y. . . . Alden Theatre, located in Gotham's Lincoln Center area, began an art policy last week with the booking of the German color feature of Goethe's "Faust" with an English prologue.

Federico Fellini takes a leaf from Alfred Hitchcock's trick book in his latest, "E." by putting in an appearance in the film which is due to have its U. S. prem in New York around June 15 at the Joe Levine-owned Festival Theatre and the New Embassy. . . . Universal producer-director Harry Keller is off on a six-week story material hunt in Europe. When he gets back he'll resume work on "Fallen Angel," currently being scripted by Peter Stone. Keller's initial project under his new U pact. . . . "To Kill a Mockingbird" spreads into 100 Gotham area theatres today (Wed), including RKO, Skouras, Randolph, Century and other circuit and indie houses. "Freud" also goes into 16 houses today and Universal has "The Birds" and "Ugly American" in local prem dates during this Easter week as well.

Charlton Publications is prepping a special one-shot magazine pegged to Allied Artists' Herman Cohen production "Black Zoo," called "Black Zoo—A Chiller Mag" containing art work and text on the picture. Magazine will be distributed simultaneously with the film's summer release. . . . Barbara Steele, seen in "E.T.," has received a Gold Medal award as most promising actress of 1963, from theatre owners of Tripoli. . . . Ann Doran, having just completed a featured role in "Brass Butte," into "Captain Newman, M.D." at U. . . . William Ashland inked by Universal to produce "The Lively Set," a romantic comedy for which Mel Goldberg will collaborate on an original screenplay.

Arthur Godfrey, through the years, has had "some attractive offers from Hollywood," but he did not accept them, because the showmen suggested that he "knock off radio for three or four or four months. . . . you just don't do things like that." So he commented (1) over CBS radio web.

Metro hosting a cocktailery Sunday (21) at the Cafe Franciscan for the press, this coinciding with the first day's shooting of "Sunday in New York" (Seven Arts coproduction) with cameras going at the adjacent Rockefeller Center skating rink.

United Artists' got a neat plug in the N.Y. Times last week when President Kennedy listed as one of his favorite books Tom Fleming's spy novel, "From Russia, With Love." The thriller is being made in a film currently by Harry Saltzman and Albert Broccoli. . . . Mel Melbrock of Mark Tasson and Lincoln typing will make his film debut in Ely Landau's "The Fool Killer". . . . Walter Scherer, who'll produce "The Winston Affair" for 20th, in town en route from the Coast to London. . . . 20th also announces that Arthur Alberg has been signed to revise the screenplay for "Take Her, She's Mine," skeddied to start shooting next Monday (22).

'Purloined' Versions

Continued from page 1

production as long as it won't hurt the film, which is something that can't be determined at this time, naturally. Davis also says, however, that he'll only okay it if the film's producers agree also. He avers that if it can be worked out between Rose and the Hammers et al then he's all for it.

Interestingly, some of the cast members will be essaying roles in the property for the third time by going into the projected off-Broadway revival, having appeared in it on Broadway, in the film and now the new production. Rose has been planning the off-Broadway venture for some time and signed some cast members as soon as licensing was over a couple of weeks ago. Davis and his actress-wife Ruby Dee appeared in the original

and are in the film but won't be in the revival.

The Hammers are concerned about the possibility of a poor reception to the new legit show. Since no distrib for film has been set as yet, they are particularly wary of jeopardizing their chances of getting one should such a situation exist. Although the show ran on Broadway for 33 weeks it lost in substantial excess of \$100,000 and the fact that it wasn't successful financially then is no secret. They also feel that they should have been consulted or at least notified of Rose's plans, although they realize that the legit producer wasn't obligated to let them know.

So far the pic has cost about \$200,000, which is \$100,000 more than originally intended. Many of

those involved worked cheaply and will be participating in profits, if any. After a certain point in the film's recoupment is reached, Davis and Webster get 50% of the take, of which Rose will get 10%, per an agreement between the trio.

Webster is currently editing the pic with a June release in mind. The title will be changed also because the original one isn't felt strong enough for picture h.o., with "Come Are the Days" a strong possibility. Despite the title change, Rose's production can doubtless profit from the film advertising which must be extensive, more so than usual legit off-Broadway planting. The picture is the first such venture for the Hammers who are also planning others with an eye to the largely untapped Negro market as well as the traditional ofay audience.

Booby Traps

Continued from page 1

to do disregard the authors of novels, plays and poetry."

This strikes at a major threat—that in the cause of free communication the bread-and-butter of creative writers will be diminished. "The administrators of culture will make themselves heroes at our expense unless we manage to stop them. Remember their careers and ours are in conflict. Scientists do a lot of writing but writing is not what concerns them. Their prestige lies in their professional standing and in the grants they are able to attract from governmental and foundation sources," it was asserted.

Authors concede that the lengthened time span of copyright under the new law is to their advantage but they are dubious about all the threatened weakenings of their existing protection or, more to the point, the threatened granting of new "rights" to public institutions to disregard the author's rights out of an updated concept of "public interest" in which the author may starve though tax-supported or tax-sheltered elements never had it so good.

Practice of photoduplicating by libraries, as reported in an earlier VARIETY story, has absolutely dumfounded creative literary talent. In effect it is a growing practice of university and other libraries to freely pirate any published work on the easy assumption that the author's permission need not be sought and no royalties need be paid.

"The more I hear about the library brand of justice to authors the more I think my grievances against publishers and agents may have been over-stated," declared one dramatist who also writes novels and screen adaptations.

David & Lisa

Continued from page 1

cially entered, over thirty will be shown during the week-long meet. Festival is scheduling on Ingmar Bergman and a Robert Bresson retrospective series, a cycle of past films on Joan of Arc directed by Dreyer, Prelinger, Russellini, Victor Fleming and Gustav Uciky, as well as non-competitive screenings of Orson Welles' "The Trial," Kurosawa's "Blood Throne" and Kaneto Shindo's "Bomb II" to round out the heap of celluloid on hand.

Jury, press and guests to Valladolid this year will face four screenings daily at 11 a.m., 4 p.m., 7 p.m. and 11 p.m. to qualify for a perfect attendance score. Also on the fest agenda are the annual early morning film conversation seminars and two roundtable sessions for producers, directors and screenwriters themed to "Liberty of Expression and Censorship."

Official Valladolid entries: Britain: "Term of Trial" (Peter Glenville).

Germany: "Das Wunder Malinas" (Bernard Wicki); "Pro Mundi Vita" (feature documentary).

France: "Proces de Jeanne d'Arc" (Robert Bresson); "Une aussi longue absence" (Henri Colpi).

Italy: "La Steppa" (Alberto Latuada); "La Mano sul fucile" (Luigi Turrelli); "Ti-Koya e il suo Pasce-cane" (Piero Quillico).

Mexico: "Animas Trujano" (Ismael Rodriguez).

Finland: "Moment in the Night." Egypt: "Letter to the Lord."

San Juan 'Boom' of Quickies; One Co-Produced With Mexico

By AL BINMOFFER

Fresh Troops Brought Up For 20th's N.Y. Touting

Three recently vacated posts in the 20th-Fox homeoffice publicity department have been filled with the appointments of James O'Neill as national mag and book contact, Gene Secunda as radio-TV and music contact, and Alan Bader as newspaper and national wire service contact.

O'Neill, who was pubrel consultant for Loew's Hotels, replaces Greg Morrison, who moved to Seven Arts Secunda, a former press rep for various Broadway plays, replaces Bill Stutman, and Alan Bader replaces Sid Gamis, who moved to Columbia two weeks ago. Bader, who has been associated with Embassy, Universal and RKO Radio in the past, most recently has been handling indie accounts for his own firm.

Ben Sack's 7th Best Booking

Boston, April 16.

Ben Sack had ads for "Lawrence of Arabia" winning of the Academy Award made up and ready to go the morning after the telecast.

All Boston newspapers carried stories, "Seventh Best Picture Oscar in As Many Years for Sack."

The run of winners began in 1957 with "Around the World in 80 Days," at the Saxon "Bridge on River Kwai" made it in 1958 at the Gary in 1959, "Gigi" best American film, and "Black Orpheus," for best foreign film, gave the Gary and Capri respectively a double Academy Award win.

"Ben-Hur" was at Sack's Saxon in 1960. And two years later, "West Side Story" at the Gary capped.

Sack's future lineup of films starts with "Ugly American" which opens at his Music Hall temporarily housing Metropolitan Opera. He has Sam Bronston's "55 Days at Peking" (AA) for the Saxon opening May 20 for four weeks in a novel switch which will be shown as a "limited roadshow engagement." "Irma La Duce" is booked for June 28 at advanced prices to follow. The big picture for Sack, "Cleopatra" opens at the Music Hall, June 28.

'BOUNTY' WRECKS MGM MARCH 14 STATEMENT

Metro had an operational loss of \$4,718,000, or \$2.38 per share, for the 28 weeks ended March 14, compared with a profit of \$2,553,000, or \$1.18 per share, for the corresponding period last year.

Robert H. O'Brien, president, attributed the loss to a writeoff on "Mutiny on the Bounty" which, while one of the biggest grossers in MGM history, is obviously falling well short of the returns needed. The production cost of \$10,300,000 is the major factor.

Chief exec sees a turning point in the profits picture shortly ahead and in line with this "encouraging outlook for the latter part of this fiscal year and the expected favorable earnings in 1963-64" the board voted its regular quarterly dividend of 37 1/2¢ per common share. Contributing to earnings next year will be the multi-million dollar deal with NBC-TV covering the licensing of 30 post-1948 features to NBC-TV, commencing in September.

Another plus is "How the West Was Won" which, stated O'Brien, "may be the most successful picture ever made by MGM."

'Where Hot Wind Blows' On Market as The Law

"The Law" will make its U.S. debut as a subtitled film next Monday (22) at the Murray Hill and New Embassy Theatres, N.Y. Originally titled "Where the Hot Wind Blows," the Embassy release was only issued in a dubbed version.

Directed by Jules Dassin, "Law" stars Marcello Mastroianni, Melina Mercouri and Yves Montand.

San Juan, April 16. It looks as though this island's going to have a bumper crop of film productions this year—even though most will probably be "quickies" or modest budget cinema efforts.

The score so far this year is four productions: two action thrillers, one psychological suspense thriller, and a musical comedy in Spanish with a thrilling romance.

The locally incorporated Film Cooperative, in collaboration with 20th Century Fox films, last week completed a 12 day production called "Harbor Lights" in and around Hotel La Caneha. Starring Puerto Rican actress Miriam Colon, the action-drama centers around a ring of smugglers who enter Puerto Rico as a means of avoiding U.S. Customs inspections on the mainland. This group departed last week for the fishing village of La Parguera, located on the island's southwest shore, where a second film is being shot. Also a 12 day effort, it is called "Six Days to Hell" and deals melodramatically with a plot to assassinate a deposed dictator. It stars Miriam Colon, Gene Nelson, Brian Kelly, Fay Spain and local players.

A Mexican-Puerto Rican film production went before the cameras last week in the Condado Beach Hotel. Additional outdoor footage for this venture will be shot in and around the seashore town of Pajaro. Entitled "Siempre Estuviste En Mi Corazon" (You Were Always In My Heart), the movie is to be produced in 15 to 20 days by Juan Grol, a Spaniard who currently makes his home in Mexico. Also a melodrama, its theme is described as "a fight between good and evil plus comedy, songs and dances." It stars Spanish actor Paco Del Busto, Cuban actor, Mery Esquivel, and Puerto Ricans Arturo Carrean, Mona Martí, Lillian Hurst and Felipe Rodriguez.

The fourth film is expected to kick off May 1 under the directorial aegis of Jim Lewis, current president of the Little Theatre of P.R., a local semiprofessional stage group currently staging "Othello" in the courtyard of Fort San Cristobal, Old San Juan. Lewis last week described his initial cinema efforts as an "unpretentious effort on a tight budget, using mostly local acting and technical talents."

Called "Island Terror," the forthcoming 35mm color film is a psychological suspense drama written by screenwriter Dorothy Sumrell. It will be filmed in an abandoned Spanish style house as well as at the beach area near Boca de Cangrejos, just outside of the metropolitan area. Associated with Lewis in this eight-week project is Maria Viquez whose Island Films, Inc., will handle the production's technical aspects. Lewis says casting for the film will begin Easter Week. The film is budgeted at approximately \$200,000.

Much of the filming will be shot at night, Lewis said. Therefore, the script creates no major problems for many of those involved in the project who hold down full-time jobs during the day.

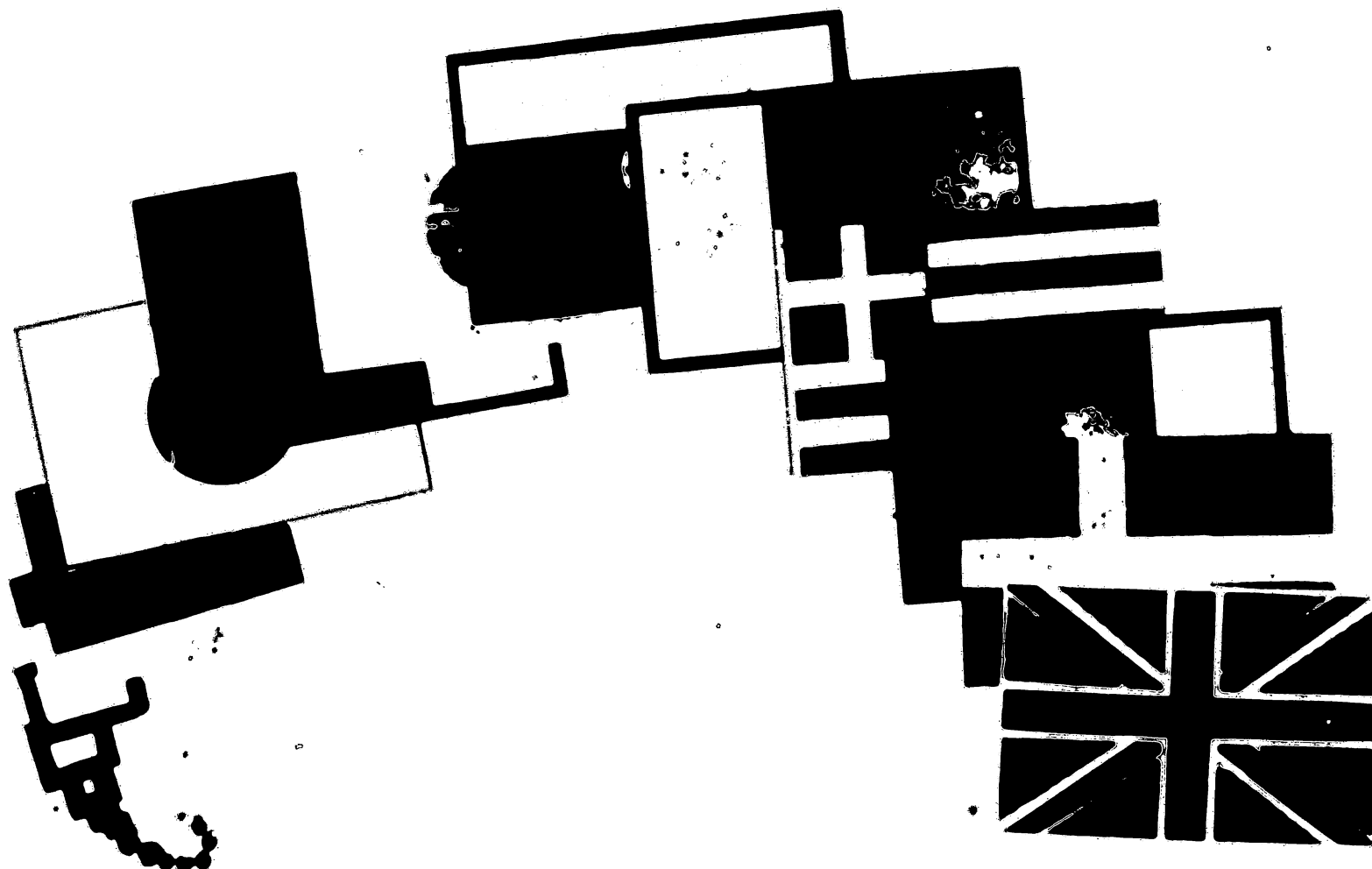
Johnston Keynote At 10th Asian Film Fest

Tokyo, April 8.

Presy Eric Johnston of the MPAA and the MPEAA will be on hand here for the 10th Asian Film Fest which opens April 17. Johnston will address the film execs and stars gathered from seven Asian nations at the festival's opening ceremonies at the New Japan Hotel.

At the close of the fest on April 19, Johnston, who is also prez of the International Federation of Film Producers Assn. and of the Japan-America Society of Washington, will present an engraved silver bowl as the Eric Johnston Award for the entered film selected as contributing the most to international understanding.

Johnston will be met here by Irving Maas, veepee for the MPEAA in Asia and Australasia. Maas returns a few days earlier from a biz trip through India and Southeast Asia.



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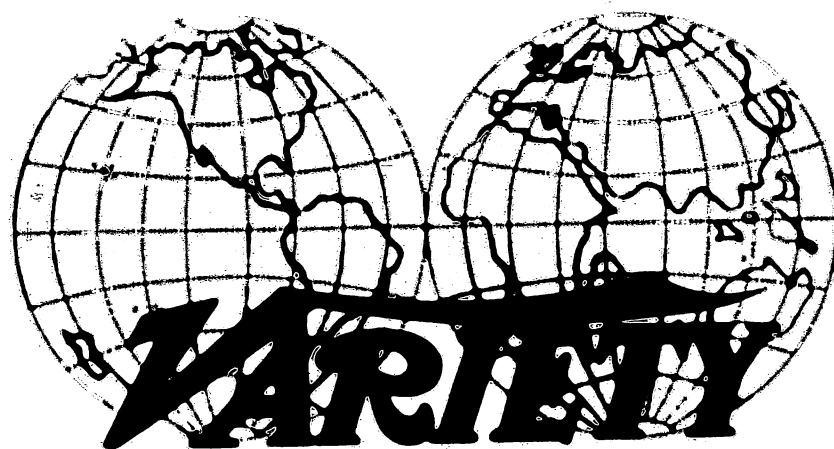
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SWEDEN'S GOAL: 22 FEATURES

All of Sudden German Pix Producers Turn Up With Six Boxoffice Hits

By HAREL GULD

Frankfurt, April 9. What's happened all of a sudden in West Germany? Producers, exhibitors and distributors have all been crying the blues for the last couple of years as film business dwindles. Then all of a sudden, half a dozen German films are tremendous hits here.

Trend for the last five years has been to knock the German production as little local homegrown films, which just might be able to break even in the home market if lucky. Some critics were just about as positive they would be able to with the "more sophisticated and demanding" audiences in other countries.

But now to everyone's surprise, for the first time six German films are doing astounding business at home. And it looks as if every one of them is a likely candidate for good foreign business as well.

Most recent surprise click here is "Der Grosse Sprung" (Three Penny Opera), latest multi-million-dollar production of the Kurt Weill-Bertold Brecht musical satire. And as a sign of the times the pic got almost unanimous glowing reviews. (The tendency in the German press of late, and especially among the film critics, is similar to that of the States—praise the foreign product, pan the local film.)

Everybody Into Panning Act. Here in Germany, even Lotte Lenge, Kurt Weill's widow, added to the clamor that "Three Penny Opera" had been made into a splendid full-color production which didn't seem to fit its downbeat mood and drab theme. However, in spite of all these predictions of doom, the Curt Jurgens-Bildgaard Hoff pic is clicking with the only people that matter—with the audience.

In Frankfurt, it's been nearly sold out for its four-week run at the Strunz theatre. And it's having just about the same success in other major German cities where showing.

Crisis Pan, Pic Clicks. Another German click with the public is something that some of local critics, too, predicted would fall apart at the boxoffice—a German "western" based on the novel of a German writer who never saw the genuine wild west. In addition, to those eager to decry the German film industry, this western was shot in, of all places, Yugoslavia. And the star was the "Tarzan" film actor, Lex Barker.

The picture is "Der Schatz im Silbersee" (Treasure of the Silver Lake). The Constantin release of the Bialto Films, is a co-production with Jadran Films of Belgrade, looks as if it's going to be one of the biggest West German postwar boxoffice hits. And with an international cast including Barker and Herbert Ross, it looks likely to do standard foreign business as well.

That isn't all. There are four other films currently in Strunz and others which originated in Germany, and they are doing tremendous business. One is "Das Schwarze Weisse-Rote Mummeltier" (The Black-White-Red Four Poster), a Scherchl release done by German director Rolf Thiele. (This is the man who made "Rosemarie," first German postwar pic to be a hit in the U.S.—the story of a German modernized call girl and the booming country that helped make her rich.)

"Four Poster" is another sex-loaded film, this time about a wealthy 17-year-old who has a riotous series of escapades involving women of every age, starring Thomas Fritsch as the robust young lover.

Fourth German hit Gresser. Next click is "Kohlhiesels Tochter" (Kohlhiesel's Daughters), a Kurt Ulrich production starring Liseotte Pulver in the dual role of the twins, one a plain Jane and the other a comely doll. It's an amusing film, and has added to the stature of Lise Pulver (who also made some Universal films).

(Continued on page 22)

'West Side' in Malaysia

Kuala Lumpur, April 16. Local press of United Artists' "West Side Story" at the Federal Theatre noted \$74,000 for Malaysia's National Monument Fund.

Charity opening, the biggest ever held here, was attended by the King and Queen of the Federation of Malaysia, as well as stars William Holden, Susanah York and Capucine, who are in Malaysia shooting "Wherever Love Takes Me," also a UA production.

German Dubbing Costs Soaring

Frankfurt, April 9.

Dubbing costs for a film in Germany, which used to run around \$5,000 for an ordinary film, are up to a minimum of \$8,000 now. And some bigger pic recently have cost as high as an astounding \$20,000 to dub.

One reason for the sudden inflation in dubbing costs is that so many actors who used to be eager for dub jobs are now busy with the country's growing love shows being produced on both the first and second tv channels. They are no longer anxious to take the dubbing jobs, for which they get good pay but no glory or any credit.

"We have to go to Munich, Berlin or Hamburg now to find the actors," one American distributor complained. "Our best bet is still Munich, which has quite a few actors around. But on one film we had to go to all three cities to line up enough voices for all the roles."

A recent U.S. pic took the all-time high of \$20,000 for dubbing because a leading German actor, who had appeared in it, did his own dubbing for the German synchronization. He was at the time filming another picture in Rome—and part of the synch work had to be done in Rome for the German version, in order to find time in his busy schedule.

With boxoffice receipts dwindling, the increased costs of dubbing are adding a few more gray hairs to the Yank distributor here.

San Sebastian Getting Comfort From Madrid Over New 'B' Rating

Madrid, April 9.

Spanish Producers' Assn. proxy Jorge Tuell and Secretary-General David Jato will visit San Sebastian this week to give the new film festival triumvirate economic, moral and organizational support despite the downgraded "B" ratings slapped on the fest by the International Federation of Producers' Assns.

Both the festival and film industry leaders were heartened by concessions from the Information and Commerce Ministries granting a bonus license for every film entry officially invited to compete for the Golden Seashell. Also, film and commerce authorities moved to eliminate import and dubbing fees and guarantee full royalty payments in the respective foreign currencies for the official pic in contest.

Measures taken are expected to compensate for recent FIAPF denunciation of the San Sebastian Festival.

Attitude in film circles is mathematical. Prior to FIAPF move, San Sebastian rated among the big four. Now that the Golden Seashell fest is bracketed with Moscow and Mar del Plata, one notch below Cannes, Berlin and Venice, San Sebastian is referred to as "one of the top six."

NEW LAW PRIMES FILM OPTIMISM

Goteborg, April 16.

Within possibly four weeks the Kingdom of Sweden will reduce to 10% taxation on theatre tickets and also legislate a system of using this 10% yield for financial aid to film producers. The legal draft is ready, its enactment assured. End of previously onerous boxoffice taxation represents a 20-year fight's successful conclusion although theatromen have had partial successes which cut taxes from the 30% of 1946 to 33% then to 25% and now to 10%, the tax which will go to finance films.

This change in exhibition and the related promised help to producers has created considerable optimism in the Swedish film industry, one of the oldest in existence but handicapped by economics and the relatively small size until recently of the export potential.

The Guild of Swedish Picture Theatre Owners decided during its 20th jubilee meeting here in Goteborg not to raise the admission scale in 1953 because of the devaluation law. It might otherwise have become a necessity as most of the 600 regular and 1300 occasional theatres are in a pretty bad state and in urgent need of repairs.

In future, instead of the present 25% tax a new 10% excise is going to be imposed and the planned income of \$2,300,000 per year is going to be distributed as film aid, a relief fund for losses, given for promotion of Swedish product abroad. A film festival activity fund and financial help for a training center organized by a new body called Swedish Film Institute are also in prospect.

Swedish coproductions with foreign partners should be encouraged. Loans up to 25% of the total cost of the coproductions are going to be given by this fund.

Sweden's exhibitors plan to start showing "exclusive films for Saturday-audiences" in a try to boost interest in films. They are convinced that in providing this special.

(Continued on page 22)

Producers Not Happy With New Spanish Edict

Madrid, April 9.

Spanish film producers were considerably surprised by a ministerial decree that substantially modifies government policy of state aid to motion pictures.

The new edict is a boon to native film-makers whose pic receive the rock-bottom "2A" and "3" classification. In the past, such classifications disqualified producers for subsidies as well as for government protection requiring distributors to release one Spanish film for every four foreign imports and compelling exhibitors to allot screen time to local product.

While the unexpected decree is silent on peseta subsidies, it offers distrib and exhib protection. Both are vital areas for the producer of below-average pic in recouping all or a major share of investment.

Explanation for the edict is that government film authorities feel that the primary function of the classification board is to rate films, not to impose penalties of a commercial nature which lie outside the jurisdiction of film officialdom.

The Spanish Producers' Assn. went on record opposing the new measure claiming it reverses the pronounced aim of both film authorities and industry leaders to raise the quality level of Spanish pic. Producer execs say that distributors might even prefer to contract films in the low-rung classifications merely to meet legal requirements at the lowest cost possible, and producer group will pressure the director general for Cinema to modify or cancel the ministerial order.

Italo TV Playing Ball With Exhibs, Cuts Down TV Features

Rome, April 16

Willy Brandt's Melange

West Berlin, April 16. Mayor of Berlin, Willy Brandt, has initiated a series of contemporary performances (music, ballet, drama) and art exhibitions between April 19-24 called "Berliner Begegnungen" (Berlin Encounters). The task is to provide a worldwide forum for the detailed discussion of the different forms in which contemporary art expresses itself. The 1953 theme is "Symbol and Myth in Contemporary Art."

Works by Schoenberg, Milhaud, De Falla, Henze and Blacher will be given at the Berlin Opera. Lotte Mannes and Aaron Copland (in his own work) will conduct symphony concerts. There will be a forum for critics and an art exhibition with works by Braques, Chagall, Klee, Kahlo, Picasso, Rausch and a retrospective exhibit in memory of Paul Claudel of his letters, manuscripts, photos, etc.

Russos Turn Down Berlin Fest Bid

Berlin, April 9.

Of the 34 nations that have been invited to take part in the 13th Berlin Film Fest (June 21-July 2), the Soviet Union is the only country that has turned down the invitation. The Soviets reportedly pointed out that "the Bonn Government is not entitled to speak for Berlin and send out invitations for the Berlin Festival."

As to Berlin festival regulations, the Foreign Office in Bonn annually sends bids to all countries with which the Federal Republic of Germany maintains diplomatic relations. The Soviet Union belongs to these countries.

The Soviets have rejected these invitations all through the years. They didn't get an invitation last year and two years ago because of the menacing Berlin crisis. And also because it was felt that they wouldn't come anyway. This year, the Foreign Office felt encouraged in view of the recent successful West German-Soviet film exchange deal. The Russians took the German film, "The Bridge" while the Germans took the Soviet "Nine Days of a Year."

Giant Irish Choir Plus Monte Carlo 90-Piece Orch to U.S. Next Yr.

Dublin, April 9.

The 180-strong Irish Choir and the 90-strong National Orchestra of Monte Carlo will make a joint three-week tour of the U.S. in 1954. Tour starts in Washington May 31, and is being set to cover Philadelphia, Boston, New York, Detroit and Cleveland. Additional concerts are to be given at the World's Fair and UN Building. Visit is being sponsored by group headed by William N. Wall, of New Jersey, and Thomas Buck, to raise funds for Catholic hospital projects in America.

The Irish Choir, also known as Our Lady's Choral Society, will be making its seventh overseas tour. It has already given performances in Paris, Rome, Berlin, Perugia, Monte Carlo and London. Conductor for the tour will be Louis Fremoux, who conducts the National Orchestra of Monte Carlo.

Choir's director, Andrew Griffith, returned to Dublin last week after conferring with Monegasque authorities and Thomas Buck in Monte Carlo. Project also has approval of Irish Prime Minister Sean Lemass.

The Italian television network, RAI-TV, has promised to cut down use of feature films beginning in May.

Move follows a recent meeting between net officials and Italian pic industry toppers. Decision was deemed a "satisfactory" one by pic reps.

RAI-TV agreed to limit casting of features to one per week for each of its two national programs. No pic will be screened on Thursdays, Saturdays, Sundays, and weekday holidays.

According to a joint ANICA-ACIS-RAI bulletin issued after the meetings, video programs advertising or otherwise promoting films will be increased. RAI-TV currently carries one weekly show dedicated to film industry activities called "Cinema D'Oggi" (Cinema Today) which runs for about an hour every Thursday night, and which has a high rating.

Committee also agreed to study the possibility of increasing the number of tv-films made in this country for RAI (rather than howling to Almita demands for a limitation to videopic importation), with a possibility of a joint tv-film production effort by the various European radio-ty nets.

Number of RAI-TV concessions came as a surprise to local observers, and are credited in large part to a firm film industry stand, culminating in a recent one-day shutdown of the 850 pic houses in the Rome area.

Bulletin however winds with a statement pointing out the impossibility of co-existence between the two media unless the most important problem currently facing the Italo pic industry, namely de-taxation of admissions, is solved.

See Bigger Influx Of Tourists to U.S.

Paris, April 16.

During a meeting here of U.S. Travel Service European reps, Paris-based head Vot Gilmore stated that this year the stress on the general "Visit U.S.A." original formula would be changed to pinpoint specific U.S. attractions.

Gilmore gave bullish figures indicating that over \$40,000 tourists hit the U.S. last year, not including Canadians and Mexicans. Each spent an estimated \$470, besides travel costs, which is reported to have placed about \$200,000,000 in American coffers.

He also was content in telling the European reps that the U.S. travel industry is now noticing this big new influx and beginning to help via cut-rate all-inclusive hotel and restaurant price additions, as well as for bus, train and plane travel. Gilmore also pointed to a 38% increase in visitors the first two months this year over the same period of 1952.

It was also noted that most were businessmen, which also could augur well economically. Besides the easing of visa requirements, Gilmore told of new customs tests to ease touristic entry by accepting all declarations verbally. It is being tried in such parts of entry as Miami and Honolulu. If figures check with previous estimates, it will be extended widely.

Gilmore underlined the growing group travels to the U.S. and the many welcome centers and volunteer groups now ready to receive them. He also noted that the American Advertising Council has decided to donate a substantial fee and to help rev up the warmth of York welcomes under the slogan that "Friendly Americans Will Win America Friends." Many show, but people will cooperate in this venture.

Many exhibitors will stay on display that America can be visited directly with its entertainment aspects also to be underlined. With tour of "U.S.A." a European gambit, Gilmore wound on the note that it was a rapidly turning into an American industry also.

International Spirit in Film Biz Growing Fast Sez French Star Delon

Paris, April 9.

French film star Alain Delon, who was promoted to top show status in Italian pic, says it is a mark of the growing internationalization of all film industries that he was stardom in male films. Sometimes there may be troubles at home, and a player may not be a prophet in his own country. But as far as he is concerned, his recent production of his first film in France in five years was caused by directors and stories.

Delon was attention in a small role six years ago in a gangster film directed by Lucien Vincent for "Nero and His Brothers," he was launched as a film acting name to be reckoned with.

He feels he was lucky to work in two films with noted French director Rene Clement, both made in Italy, and one with Michelangelo Antonioni, the controversial best country filmmaker. He says Clement spent some years away from France because of tight production purse strings and the lack of adventure by his producers.

Not Strong For "New Wave"

Delon does not think much of the recent New Wave. He finds he is happier working with dedicated directors who have something to say rather than trying to make a personal impact by overdone improvisation and technical showing off. He has nothing against new directors but wants a subject of some scope. He to him films are now completely international anyway, and since he can now choose, he sees no reason why he should not pick films that are a challenge as well as offering invaluable acting help due to the first-rate directors handling them.

After "Purple Noon" and "Joy of Living" with Clement, "Romeo" and the still unreleased "The Leopard" with Vincent, and "The Believer" with Antonioni, all in Italy, he did two appearances in French-Italian sketch pic and then "Melodie En Sans Sol" (Bancroft Melody) in France opposite Jean Gabin.

To Play in "Joy House"

Budily learning English, he expects to see it in "Joy House" where he again meets director Clement. Pic will be made in Hollywood or on the French Riviera with most of it in English. Pic rolls this summer, and will be produced by the Metro-backed local outfit, Gipsy.

Delon leaves for Japan this week for the preem of his last film, "Melodie," during the French Film Week.

Delon feels there is no such thing as runaway acting but that there is a growing group of international players ready to answer the call of filmmakers whose work they admire in any country. Fine dubbing techniques reduce any problems and one can always dub oneself in the version for his own country or in other languages.

The growing cooperation under the Common Market, and the far-ranging American film locales, also can insure U.S. pic careers without budging from one's country for many actors, says Delon.

As far as he is concerned, films are developing into a one-world affair. Naturally films from each country will keep their own flavor and outlook, but with communication as it is, all national pic really will be international films and directors, actors, etc., will be able to work anywhere, according to Delon.

This' Invited Entry To Cannes Film Fest

London, April 16.

An independently-made British film which so far, has yet to get a distribution deal, has been picked as an invited entry to next month's Cannes Film Fest. It is "Lord of the Flies," produced by Lewis Allen, directed by Peter Jackson, and based on the novel by William Golding. It will rank competitively with the official British selection, "This Sporting Life."

Other festival news here is that Walter Shenson's "Moussie on the Moon" (UA) has been picked for the San Sebastian Fest and Michael Balcon's "Sammy Going South," the Royal Command selection, will rep Britain in Moscow.

Stoddard on Rank Board

London, April 9.

Sir Ivan Stoddard has joined the board of the Rank Organisation and has also been named a director of the four principal subsidiaries—Odeon Properties, Odeon Associated Theatres, Rank Television and General Trust and Gaumont British.

Sir Ivan, who is life president and director of Tube Investments, has been a member of the Television Advisory Committee and a governor of the BBC.

Higher Reciprocity Of Argentinian and Spain; A Mar Del Plata Deal

Madrid, April 9.

Talks at recent Mar del Plata festival between government film chiefs of Spain and Argentina have resulted in reciprocal free entry of film product to 26 pic a year, an increase of 10 as fixed by past agreements.

Spanish delegation to the Argentine film fest was headed by Director General for Cinema Garcia Escudero, who signed the new pact. The director general also met with Mar del Plata delegations from other Latin American countries, and is reported to have achieved considerable headway in increasing the release of Spanish films in a number of Spanish-speaking markets. Escudero also negotiated with several film library directors for an exchange of copyrighted classics for screening at cine-theatres and film clubs.

German Pix

Continued from page 21. This is likely to do well in other lands as well as here.

The Suburban film "Suburbanese owns mobilities" (Moussie on the Moon) is another rickety success here. It's just as the name implies, a delightful comedy about the adventures of a young bachelor.

Last on the current hit list is a German-French production that came out about six months ago and is now playing the second-run. Starring Lilli Palmer and Charles Boyer, it's titled "Julia Du bist wunderbar" (Julia, You're Enchanting). It's the tale of an aging actress who is urged by her husband to take a young lover to rejuvenate her career and career. Done with a trick that enables Lilli Palmer to let the audience know just what she's thinking during all the carrying-on, this is sophisticated, extremely humorous pic.

Proof of the worldliness of this film is that it did great business in the major cities—and generally laid an egg in the German villages, where the taste preference is still for the local hillbilly themes.

Gives Industry a Big Lift

Meanwhile, back among the jobs and graces of the pic industry, for the first time in five years the German film folks have something to smile about.

Six films, it's true, aren't enough to save the film industry from the dump-heap here. But they are certainly a sign that Germany can still turn out hit pictures that succeed at home and that have a better than average chance of being accepted in other lands.

And it's further proof that those cynics who say that the German industry will fold if it doesn't get substantial government support can be proved wrong. Every one of these films is sure to go into the black, even without government subsidizing.

Velaine Forms Company

London, April 16.

Swiss-born Robert Velaine, who recently made "The Long Arm of the Law," with Peter Sellers, has formed his own production company in London.

One screenplay is now being prepped by John Mortimer and Velaine is having preliminary talks with Wolf Manowitz on another project.

French Cinema Trade Off in 1st Quarter, Fewer Pix Released

Paris, April 16.

A look at the film results of the first quarter this year shows that fewer pix were released than last year and that the boxoffice fell, but not too disastrously.

Eighteen French and majority coproductions were undertaken during the Jan.-April period, with color and scope pressures giving way to more and more use of black and white, widescreen films. In this period, 20 French pix and majority coproductions were released as against 20 Yank dubbed pix.

Of these released, only 18 took in more than 70,000 admissions on their first run, which is below 1955 for this period. Of the 18, four were French, six French-Italian coproductions, three American and two were British. Yank grosses were "The Internes" (Cell), "The Lion" (20th) and "Errand Boy" (Par). Two British were "Dr. No" (UA) and "Lawrence of Arabia" (Cell).

Foreign Pix Win Favor in Aussie

Sydney, April 9.

Foreign-made films are finding plenty of patrons here on constant-to-constant playdates. Foreign language product is also finding outlets even in suburban and country cinema where there is a large foreign population. In one Sydney industrial zone, there is a reported total of 15,000 Greeks; hence cinema spotting the Greek-made pic record very solid hit at upper admissions.

Robert Blake is the No. 1 foreign distributor here and will chalk up a major gross this year. Formerly confined to the minor art houses, he is now product-spreading to the large. Robert Kapferer is another long-established foreign distributor who is finding plenty of labor for foreign language pic.

Presently, indie distributors are springing up like mushrooms and offering exhibitors Greek, German, Italian and Japanese pic. Underneath here that many foreign consulates are backing the break-in bid here in a move to battle the American-made pic with Australia's ever-increasing foreign population.

The foreign-made film generally caps races from the local crit, and this includes his. Even a mediocre foreign pic gets a bouquet from the critics today while some local is always to be found with the best of Yank-made product.

Swedes Goal

Continued from page 21. Special features as extras in a regular program a new kind of operators can be attracted to cinema.

Immediate increase in Swedish feature productions from 12 average to around 22 is forecast. At the moment the Svensk Film Industry and Europa Film have five going and a reproduction with local planned. A new lagman Bergman film with Lilli Palmer is on the schedule. It is going to be his first color film and the rough translation of the Swedish title would be "Not to Speak About All These Women." The photography is done by Sven Nyqvist.

Director Hans Almqvist is preparing a picture with Gunnar Lindblom and Gunner Bjornstrand "My Darling is a Rose" and the shooting is going to start in July.

Mona Abrahamson is directing a feature based on Kristina Michelson's book "Virgin-Creed and Double Moral." The book is about female rights in a modern society in respect to sexual freedom and has already the same sort of fame here in Sweden as the Kinsey report attained in USA. The scenario is by Vilgot Sjoman.

Vilgot Sjoman is too working on another film called "The Dream," based on a book by Ulla Isaksson.

Swedish Filmindustri has in preparation a project with the popular Swedish comedians Tage Danielsson and Nasse Alfredson. They are founders of a review called "Swedish Word Co." They are now preparing to film with the singer Monica Zetterlund and Birgitta Anderson.

International Sound Track

London

After filming at Pinewood the cast and crew of "From Russia with Love," the second in the Ian Fleming yarns being filmed by Harry Saltzman and Albert R. Broccoli, will move to Istanbul for location. . . . Ronald Neame, who is directing "The Chalk Garden" at the Metro-British studios, spent two weeks with the principals for theatre style rehearsals before working in front of the cameras. Sam Hunter is producer and the pic presents Deborah Kerr, Bette Midler, John Mills and Hayley Mills. . . . Desmond Le Borg has started direction of "The Eyes of Annie Jones," in which Richard Crenna appears. . . . Cinema made its bow in Dublin last Sunday (14) with a premiere in aid of the local Variety Club. The former Electric Theatre is now the Cinema showcase, and the company is repaid by Herbert Marshall, in conjunction with Charles Bogan of America. . . . Kenneth More, Gala Films topper, extending his late night international film shows to the Jersey theatres in Leicester Square and Piccadilly, under a deal made with George Cohan. . . . Pat Whitaker and George Young back in London after a 10 weeks' stint covering the Royal tour of Australia for Pathe News. They had covered over 60,000 miles since leaving London. . . . Marlene Furry, actress wife of director Peter Smith, making her first British pic for two years. She is currently appearing in Vivian's "The Man on my Face," which is rolling at Twickenham studios. . . . The "Saturday Night and Sunday Morning" team of Albert Finney and David Bates to be re-united in "Night Must Fall," which is due for production at the Metro-British studios in May.

Paris

Jean Anouilh, playwright and quondam film scripter and director, reportedly preparing a musical pic with tragic overtones, in the "West Side Story" idiom, and wants Brigitte Bardot to play the lead. She recently put out her first long-playing record and displayed a pleasing if nascent voice. She has studied dancing and may be ready to try her hand at a musical pic. Anouilh would also direct. . . . The next meeting of the Federation of French Film Exhibitors will take place during the Cannes Film fest from May 14-16. . . . A series of small art-house houses, from 600 to 200 seats, may be built in the burgeoning suburbia around Paris. . . . Director Jean-Luc Godard prepping a film version of the Albert Camus novel "The Stranger" for Reno-Paris Productions here. It will be called "Le Fantome De Midt" (Phantom at Noon) with Brigitte Bardot and Jack Palance starred. Director Fritz Lang will play a role of a demanding Teutonic director in it preparing a big pic spectacle. Lingas will be French and English. . . . Actor Alain Cuny preparing a film version of the late Paul Claudel's religious play "The Annunciation to Mary" which Pathe-Napoleon Muscat will produce. Muscat was out of pic for awhile, specializing in frightfuls, but came back into the fold with this project. Cuny will direct and play in it. . . . Expected, or in and out, are Marlene Brandt for talks on the screen of his "The Ugly American" (U) soon, Tony Fontaine here to cut another disk in French and screen his coming out opposite Bardot later this season in "A Ravishing Mist." Palance and Lang also to see Mlle. Bardot on a more imminent pic still in "Phantom at Noon." Karl Boehm for opening of "Ride in Tokyo." Marie Culbert for a French pic stint and also Camille Mitchell and Suzanne Bond Bragg. . . . Fontaine Godard, just visiting. . . . Steve Provan, Walt Disney's Continental rep and pic director, will be settling down for a time in Paris after several years headquartered in Vienna. . . . Alain Robbe-Grillet, avant-garde writer who penned the script for "Last Year in Marienbad," and then got bitten by the film bug and wrote and directed "The Immortal," now has four more director-writer projects coming up. "Immortal" got mixed reviews here. Projects include one in Brazil about jealousy among rubber planters, then one in Turkey about smuggling, one in Japan about a French student in love with a Japanese girl who ends up ungratefully strangling her.

Rome

"The Leopard" (Titanus) which is breaking records in many keys added a special Sunday-morning show at Rome's Barberia to allow four shows a day. . . . Cinema-Titanus merger not off, as locally rumored, but may be postponed until Jan. 1, 1956. . . . Aldo Fallai follows up his current "Anacchino, Made in Italy," with "Eagles of Rome," in which he's partnered with Nando Botto of Madrid's Naga Films. . . . Tony Martin looking for "right property," meanwhile prepping new show for Las Vegas. . . . wife Cyl Christine winds her stint in "Anacchino" here soon.

Blas DeLamotte acquitted of producing an "obscene" pic in "I Love You Love" by an Italian court, is reportedly going to court himself against Milan daily, "Il Giornale," for statements about his company in an article called "Crisis Hurricane Strikes Cinecitta." . . . Mark Roman being paged by George Sherman for lead in "Wounds of Hunger" slated for an early start in Madrid. . . . Damon recently wound "Black Sabbath" for Al-Balala and "Tomorrow I'll be Free" . . . "Vice and Virtue," Roger Vadim's French-made feature is banned for "under 18" in France, but okay for all but "under 14" in Italy. . . . Shirley Jones thrown birthday party at Rome's Nostalgia Dall'Orto by producers of her current "Dark Intrigue" on eve of departure for Amalfi locations. . . . among present were host Paul Baron, George Sanders, George Mehl, Romano Brand, Michaelis Frede, and director George Marshall.

Munich

Twentieth booking studio space for "The Last 24 Hours" (meaning those of Hitler's) at Bavaria Geiselgasteig. . . . "My Daughter and I," Ullmann production for Gloria release, Thomas Engel directing, Helga Brandstetter starring, to roll in some studios; also another Buchmann feature, "The House in Montevideo," based on the Curt Goetz comedy, producer-director Hans Buchmann, for Constantin distribution; finally, in crowded Geiselgasteig, "Vacation from Myself," often-filmed brother, this time to be turned into a cine-musical by screenwriter Ben Burman, from Seltz producing.

Tutback-Telestar Studios harboring interiors, Munich's streets background location shots of Engel Waltherr's pic, entitled (in variation on you know what) "Always on Weekdays." Genevieve Chang in the female lead. . . . Also on the same very active producer's agenda: ex-Nollywoodite Gottfried Reinhardt's "11 Years and 1 Day," written by Ben Luntz (another MGM-igree) and Sylvia Reinhardt; and finally Lilli Palmer star, "24 Hours in a Woman's Life," from the Stefan Zweig novel, direction Alfred Weidmann.

Blas Sommer, Bavarian starlet, was signed here through agent Curt Frings to play with Paul Newman and Edward G. Robinson in the MGM-Mark Roman production, "The Price." . . . At this occasion, Frings also revealed his booking Curt Jurgens for Columbia's pictorialization of Conrad's "Lord Jim."

MGM-King Bros' new "Arabian Nights" richer, "Captain Sinbad" to be world-premiered in Munich's "Mattaer Palace." . . . Other pic prepared or packaged for international co-productions by the now exceedingly active two dozens of local filmmakers include "Night-watch 66" (NDF), Hans Schwarz, an updated paraphrase of the same company's 1949 success, Ruth Lowmuth in the lead, from Peter Werh plotting; also NDF's "The Man Who Couldn't Say No," sequel to their currently running sex farce, "Confessions of a Subtenant" which is being distributed in the States by Continental Pictures.

NBC AND THE SPORTIN' LIFE

NHK's Olympic Feeds From Tokyo

NHK, the Japanese tv network, will supply the Olympic feeds from Tokyo to NBC-TV. The American network, which is relatively influential in Japan, plans a series of October taped telecasts, possibly in color.

NBC figures on five two-hour stanzas on weekend afternoons during the October "summer" Olympics. It also plans at least 10 programs in an 11:15 to 11:30 p.m. (before "Tonight") slot on the weeknights of the games.

In the past, foreign technicians have proved problematical to American tv'ers, because of the language barrier and because of differences in technique and equipment. NHK will, however, do most of the technical work this time, and the American networks who have bid for the rights all concede the Japanese are superior technicians, who can supply what the U. S. needs in the way of good sports pictures.

NBC's George Vicas Tries to Thaw Cold War With Real Fire in Kremlin

By ART WOODSTONE

At the height of the international crisis over Cuba last October, agents of NBC News set fire to the Kremlin. It is not, however, why the Muscovites later ejected NBC News from Russia.

The fire was ordered set on the battlements of the ancient city within a city by George Vicas, who was preparing a special tv program for American consumption on the history of the Kremlin. He is head of NBC News' European production unit, and his purpose was to recreate, at best he could, the burning of Moscow in 1812 by the invading Napoleonic armies.

Presumably Vicas' heat was good enough, since 12 fire trucks arrived at Red Square at two in the morning, after natives called to declare the Kremlin was burning.

According to Vicas, an enthusiastic, multi-lingual travelling man, with the sort of position that is the envy of some producers who themselves are greatly envied, the fire on the battlements was only one of many "incredible scenes" obtained with the permission of Kremlin fathers. But it was a long, difficult road for Vicas and friends before they obtained that kind of aid from the Russians.

Vicas was recently home for a short visit and to help promote his finished product, known as "The Kremlin," which NBC-TV will program next May 21 from 9:30 to 10:30 p.m. "When I arrived in Moscow," he said, "the preliminary contacts had been made, but the Russians wanted to know precisely what we wanted to do and we naturally had to give them a treatment. So I dictated one, in Russian and English simultaneously.

"It took 30 hours to do, and until it was done I didn't get more than four hours sleep," he said. "Once the treatment was finished, all the Russians whom we needed to make a decision disappeared." Vicas said he and the other NBC employees sat and stewed while the Russians tried obviously to buck the responsibility to someone else.

Curtain Downside
"At that particular point," said Vicas, "the Minister in charge was in the Crimea, so was Khrushchev, so for three weeks we sat. There was a complete camera crew there, ready to work, but we (Continued on page 42)

GE's 90-Minute Seasonal Bow

General Foods is expanding its opening seasonal special on CBS-TV from 60 minutes to 90 minutes this fall.

GF, through Benton & Bowles, has taken the 9:30 to 10 p.m. slot on Sept. 23 (Monday) for what has now become its evening seasonal special. Talent to be showcased in the 90-minute outing a e those toppling General Foods sponsored shows. Talent roster includes Danny Thomas, Andy Griffith, Lucille Ball, Garry Moore, Jack Benny and Phil Silvers.

GALLERY'S SETUP TO MCANDREW

NBC sports programming is in for radical changes, and the first steps have already been initiated, including the soon-due switchover of the whole sports division to NBC News.

Tipoff came when the network high brass last week decided it was well worth spending nearly \$1,000,000 to outbid ABC-TV for the summer Olympic games from Tokyo, ABC, which controls American tv rights to the winter games from Innsbruck, Austria, had been dicker with the Japanese Olympics for weeks and seemed reasonably certain of getting the rights, but it so happened that NBC top brass had evolved their new policy in the interim and decided to go for broke.

Object of the dramatic Olympics grab by NBC was to kick off an intensive effort to win back preeminence in tv network sports. For a few years now, NBC-TV had avoided competition at top prices for various major sports events. As a matter of fact, NBC let CBS-TV outbid them for NCAA grid rights, which have for years been among the more coveted items on any tv sports calendar.

Concomitantly, NBC's sports department within two weeks will be taken over by NBC News and its exec veepee Bill McAndrew. This, in part, is due to the anticipated retirement of Tom Gallery, longtime director of NBC sports and, as such, a reasonably autonomous operator within the established company pattern. Gallery reaches compulsory retirement age this year, yet because he is said to have perhaps the biggest connections in sports of any broadcasting exec, he may well be asked by NBC prexy Bob Kintner to stay on as a senior counselor to NBC News. Of course, NBC News will have to appoint a fulltime sports director.

NBC-TV does have the coveted rights to the World Series. They were acquired, however, in days when the network was obviously fighting hard to preserve a prestige-laden sports formula. Within the last four months, NBC-TV executives began taking interest in steps to fatten up its shiny list of athletic events. Although, there had been considerable hesitation whether to renew weekend major league baseball in 1968, web execs decided they ought to take it after all. Despite rules which blackout major league cities, they figured they could sell the weekend stanzas and also keep in the sports picture. Also, NBC-TV decided to buy its own freewheeling sports show, this one with Bud Palmer, but only after CBS and ABC had already begun their own.

The Olympics, web execs hope, will be the turning point in exercising a greater company interest in sports after a long period of partially planned slowdown which found ABC and CBS forging ahead.

Besides they promised their affiliates early in April that they were now going out for "the best sports programming money can buy."

LINE UP STARS FOR DeMILLE SPECIAL

Hollywood, April 16.

Henry Wilcoxon and Stanley Roberts, co-producing the 90-min. video spec on late Cecil B. DeMille, pix to recreate on videotape scenes they essayed in those films. Elmer Bernstein, who scored last two DeMille productions, "The 10 Commandments" and "The Buccaneer," has already been inked by MGM-TV to tune up the subject.

Paramount has agreed to provide the spec with footage from numerous DeMille productions, plus the bit role in "Sunset Blvd." in which pioneer played himself, in a scene with Gloria Swanson.

GAC's Blue TV Skies With Flock Of '63-'64 Entries; Even a Possible Como Exit Now Taken In Stride

Telstar of David

Washington, April 16.

It's had enough when somebody ordinary mistakes NCA's satellite communications system, Project Melay, for AT&T's Telstar, but when David Brinkley does it, well then . . .

Brinkley, half of the famous NCA-NBC team of Huntley & Brinkley, referred to Melay as Telstar the other night from here, and Gen. David Sarnoff, head of NCA and therefore ultimate head of subsidiary NBC, reportedly became annoyed. It is likely David Brinkley now knows which side his satellite is buttered on.

General Artists Corp. this year has emerged out of the one-television show class and is taking its place as a major factor in the video marts. Four new shows plus its repeaters go into telecasting. Sales of "The Greatest Show on Earth," "The Glynis John Show" ("Careful My Love") and "Hundred Grand," as well as the day-timer, "You Don't Say," and the resumption of Jackie Gleason, Lucille Ball and "Fair Exchange" (for the balance of the current season) gives GAC a good enough backlog to mitigate several critical items occurring on the horizon, including the imminent exit of tv chief Don Sharpe.

A year ago, the probable loss of Perry Como might have plunged GAC into receivership following heavy expenses of acquiring the agency and the hiring of vast pools of manpower. Como was the single force that made GAC an entity

What Do CBS-TV Affils Talk About When Contented?

CBS-TV affils, living in the most affluent broadcasting society, convene May 8-10 in N.Y. for their annual affil meet.

Compared to last year's convulse, the May meet will be all sweetness and light. Last year, the network reduced its station compensation, amid affil squawks. This year, the network increased its ratings and rating expenses, notwithstanding, superior network ratings lure national spot biz.

Put another way, increased spot biz, triggered by better network ratings, is estimated to have more than compensated for the reduced compensation plan instituted last year. It's estimated that the average affil has increased its local and national spot biz this season by 15%. Translated into coin that's from \$30,000,000 to \$40,000,000 more for the entire CBS-TV affil family, in the vital area of local and national spot biz.

Affils on the opening May 8 night will be guests of CBS-TV prexy James Aubrey at the Ziegfeld Theatre, all the seats of which will be reserved for affil execs for that night's performance of Danny Kaye. The Kaye face will be more familiar to affils next season when he stars in his first regular tv stanza on the web.

Meet will be the first for Mike Dann, as program v.p. of the network. Affils will be appraised about the web's new half-hour evening news show by Dick Salant, CBS News prexy.

'Hockey Night' Bumps Jerry Lewis in Canada; Can't Do Pre-Release

Toronto, April 16.

Because Jerry Lewis is doing his show live next season, neither the Canadian Broadcasting Corp. or the CTV Television Network Ltd. will be able to tune in the 9:00 p.m. Saturday sked in that the prime time is right in the middle of the hockey telecast, an important weekly event for Canadian viewers.

Unfortunately, neither of the Canadian networks will be able to pick up the program on a pre-released basis—as they do with other American-produced series—because Lewis is doing the show live.

CBC will not broadcast the Lewis programs but CTV could get a simultaneous pickup from American Broadcasting, but this would mean going against "Hockey Night" in Canada, which few Canadian sponsors would want to interfere with.

Sharpe Dicks Exit

Hollywood, April 16.

GAC-TV prexy Don Sharpe is in negotiations with the agency agent a release from his pact, a five-year ticket. Contract allows Sharpe to exit if he wants after three years. He has been with the agency for two years.

Sharpe's desire to leave is understood to be motivated by his preference to return to his position as sole agent for Desilu productions. Sharpe currently handles Desilu as one of GAC's accounts, but as GAC's tv tapper has found himself in position of selling a Desilu series with competition being a GAC package.

In television and provided a strong point in its music section. Como will do only six shows (maybe eight) next season, but has aligned himself with Revue in the production of "Kraft Mystery Theatre." His attorney Jack Katz says it's a studio facilities deal exclusively, but trade feels that the GAC-Como association of 20 years is in its final stages. GAC is facing possibility of this loss with equanimity.

In addition, there is a report that Desilu Studios may not renew with GAC on a representation deal. Last contract expired April 1. GAC spokesmen say they don't know why since Desilu made three pilots this year, and GAC sold two of them (Glynis John and "Greatest Show"). Only the Ethel Merman pilot hasn't been sold, and GAC hasn't yet given up on that. It's recalled that acquisition of the Desilu account cost GAC board chairman and president Herbert J. Siegel a cool \$600,000. When he acquired the agency, he (Continued on page 38)

'Laffs for Sale' NBC-TV Entry?

Once NBC-TV decides on the tenancy of its Tuesday night 8:30 to 9 p.m. slot, all three network schedules will be lined up for '63-'64. NBC is expected to make up its mind this week. The choice is among three shows—a newly-formatted Art Linkletter program; the Goodson-Todman "Match Game" and a brand new panel show out of the Revue shop.

Latter is called "Laffs for Sale" with Hal March as the emcee. There will be a rotating panel. Pilot features Buddy Hackett, Joey Bishop, Sheldon Leonard and Gypsy Rose Lee. It's played strictly for laughs. There's a good chance this is the one NBC will buy.

P&G's 'Miss Universe'

Procter & Gamble has picked up the full tab of the "Miss Universe" telecast, the CBS-TV special which will be broadcast July 30 from 10 to 11:30 p.m.

Other big beauty pageant, the Miss America contest, which will be televised by CBS-TV on Sept. 7 from 10 to midnight, always is sold out before air time. No sponsors at this time though have been firmly lined up for the Miss America telecast.

\$100,000,000 TV Y&R Billings; Mostly Minutes

Hollywood, April 16.

Biggest commercial load of any agency in television will be Young & Rubicam's alltime record surpassing \$100,000,000 in time and talent next season on all three networks. Of the 30 shows in the agency's Hollywood shop, most of which are scatter buys (minutes), upwards of 25 will be on film from Hollywood. Billing will represent 40 clients.

Bulking largest in coin layout is Chrysler's \$15,000,000 for the Bob Hope anthology (20) and his own eight shows. Rest of the sponsor budget will be mostly in minute buys.

Charles C. "Bud" Barry, Y & R tv head, planned back to N.Y. after several days of meetings at Revue on the "makeup" on the Hope anthology. As head of the dramatics none of which will be comedy, Hope will strike a compromise of Alfred Hitchcock and the late Dick Powell. Other phases of production are still to be worked out, with assignments still to be made on the creative end.

Other meetings are scheduled for mid-month, when Barry will return for the discussions along with Walter Dunbar, head of the Y & R Hollywood office.

There's Just No End To Talent Scouts' Future, Summertime or Anytime

CBS-TV's "Talent Scouts," hosted this summer out by Merv Griffin, will be altered for its dog days stint.

Reason web is tinkering with the property, along with showcasing Merv Griffin, is that it believes it can work out a possible replacement variety show for the '63-'64 season, in case one of the many hourlong variety or filmed shows on the web doesn't make it. Hope is that from the "Talent Scouts" base a variety show helmed by Merv Griffin will grow. It's the first time "Talent Scouts," now a CBS property, has been utilized in an "understudy-for-the-star" fashion.

"Talent Scouts" during the summer replaces the "Red Skelton Hour" on Tuesdays.

Battle of the Game Show Formats: Talent Agencies Appeal to AFTRA In Goodson-Todman Performer Ban

Some of the larger talent agencies have gone to the American Federation of Television & Radio Artists to complain that TV post-agents Goodson-Todman refused to use any performers on "Password" who appear on Donlin's rival "You Don't Say."

"Password" is a Goodson-Todman program on CBS-TV, and after NBC-TV began "You Don't Say," Mark Goodson, a major partner in G-T, reportedly complained to NBC that the new "Say" was very much like "Password."

Subsequently, reps of G-T are said to have gone to GAC, which is involved in selling talent (as well as in repping "Say" for Donlin) and to Ashley-Stolner and William Morris, and said to those talent agencies that the performer will not use any personality who appears on "You Don't Say" over NBC-TV and that if they have previous deals with "Password" and still appear on "Say," G-T will merely pay them off and not use them.

Speculation this week is that AFTRA will undoubtedly step in and try to resolve the dispute. Ed Sullivan on CBS-TV and Jack Paar on NBC-TV a couple of years ago had a dispute over use of the same talent, and on that occasion AFTRA became involved in settling the differences.

Goodson-Todman is acknowledged expert and leader presently in packaging panel shows. Indeed, the networks turn first to that market for nearly every new game or panel show needed, and the strength of G-T is implied in the fact that it has three five-day half-hour cross-the-board series on NBC-TV — "Play Your Cards," "Match Game" and "Price Is Right," and is still not about to get involved in a squabble with the network, which is program buyer.

Of the three, "Price Is Right" will be an ABC-TV next season. This may be partly behind the reported dispute between G-T and NBC, since NBC decided some months ago to block out a renewal of the nighttime version of "Price." G-T wanted the pre-dawn and primetime versions to be sold as a package, and ABC-TV bought in where NBC would not.

CBS Playing Safe: 16 Kaye-Garlands Taped Up By Fall

Your round production of top head variety shows is being developed at CBS-TV, with 16 Judy Garland shows and six Danny Kaye shows slated to be in the can prior to fall debut.

The way program v.p. Mike Donaghy, K, producers of variety shows, most of which will be videotaped, are taking a leaf from the year-round production bank written by the network vid-film industry in Hollywood.

Production on network vidfilm series for the new season usually begins in June, although earlier signing allows producers to line up pre-production material such as scripts, talent, etc.

Producers George Schlatter (Judy Garland) and Perry Lafferty (Danny Kaye) have been holding pre-production sessions. They will begin videotaping early in the summer, Schlatter in N. Y. and Lafferty on Coast, giving them ample time to foot material, supporting talent, etc. Videotaping at a variety show, built around numbers, allows for radical surgery if a particular segment is deemed unsatisfactory. It's not that easy with vidfilm story series.

Jackie Gleason, along with Ed Sullivan, Red Skelton and Garry Moore, will be videotaping prior the season, although their pre-season videotaping commitments don't appear as simple and as well organized as that of the Judy Garland and Danny Kaye shows.

Pre-season videotaping of top variety shows also helps alleviate the guesting problem.

Donald O'Connor Series

Hollywood, April 16.
Revue Studios is currently plotting a half-hour situation comedy to star Donald O'Connor.
It's slated for the 1968-69 season.

Pontiac & Buick Buying Into Same Shows at NBC-TV

Pontiac and Buick are General Motors cars but that doesn't mean they don't usually fight each other like mad for customers. They still may be fighting each other, but they've picked an unprecedented way of going about it—by both buying sponsorships in the same television programs.

Pontiac has brought in excess of \$1,000,000 over to NBC-TV for fall. That means it is spending in participation in "Expiation," "Lionheart," "Mr. Novak," Mitch Miller and both the Saturday and Sunday movies. The only one of these NBC programs in which Buick previously—and under different agency auspices—hadn't bought was "Lionheart."

This is believed the first time that indisputably competitive products bought time on the same programs. The chief concession to product protection is that Buick and Pontiac will not be blurred on the same words.

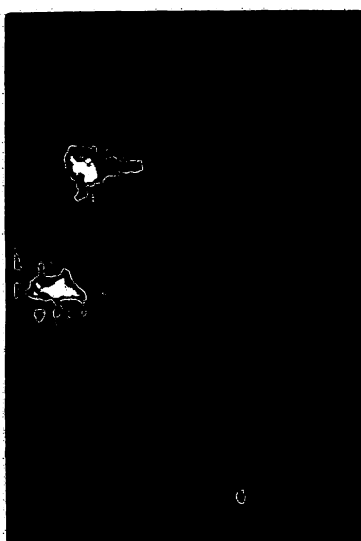
Until this event, network product protection has been deteriorating in less dramatic ways: Today it's possible for two brand rivals to buy shows right next door to each other, some of the time.

Coincident to the Pontiac buy of the Monday movie is that two-hour program's rollout. At about the same time Pontiac decided to shift back, after all these years, to NBC-TV American Tobacco decided to increase its Monday movie expenditure to a full minute a week. The program is therefore sold out.

BREX, ALTMAN TO REVUE

Hollywood, April 16.
Robert Bresson and Robert Altman have been signed as producers by Revue Studios.

Both last season produced segments of Bresson's "Combat" series.



FRANKLIN MacCORMACK

I can be heard only on WGN Radio, Chicago, where I put 'em to bed with pleasant thoughts.
LIVE and LIVELY in CHICAGO

WAR AND PEACE 22; 'AS YOU LIKE IT' 12

London, April 16.
According to figures just issued by TAM, the "battle" of the long-hair marathons was won hands down by the indie web with the two hours 35 minutes Granada production of "War and Peace." It capped a rating of 22 with an average homes viewing of 2,734,000 when it went out in two parts on March 28.

By comparison the BBC's "As You Like It" production—two hours 30 minutes put out in two parts also—on March 21, was watched by only 1,310,000 homes getting an average rating of 12.

NBC Sat. Aymn Lineup

Once and for all, NBC-TV has established its lineup for Saturday mornings next season, except for one half-hour, at noon.

The lineup includes an unexpected tentative entry—"Tol. Prevision of the Yuhon." They'll probably be repeats but that has not been established outside the company, and if no sponsor bites, then NBC will definitely re-use "Make Room For Daddy" telefilms at noon.

Shed reads: "Bull 'n' Biddy" cartoons at 9:30 a.m.; "Hector Hootchote" at 10; "Fireball XL-5" at 10:30; "Dennis the Menace" at 11; "Fury" at 11:30; "Proton" or "Denny Thomas" "Daddy" at noon; "Bulwinkle" (which General Mills has renewed) at 12:30; and "Exploring," the hour-long educational, at 1 p.m.

TV Guide Awards: NBC 6, CBS 2

Six of the eight TV Guide Awards this year went on Sunday (10 to NBC-TV, the other two to CBS-TV. Not having as many slots for specials as usual, NBC-TV, which generally airs the TV Guide shows, this time combined it with a Bob Hope special.

Coincidentally, one of the six NBC awards was to Hope's Christmas season, voted by Guide readers as "Best Single Program" (drama, musical or variety). Favorite new series was CBS' "Beverly Hills Cop," while the favorite (established) series was NBC's "Bonanza." Best single show was "The Tunnel," best news or informational drama was "Huntley-Brinkley Report," which won this same prize four straight years.

Walt Disney's Sunday hour on NBC won for being best among the juvenes, and the best male and female performers were Dick Chamberlain and Carol Burnett.

Awards, says the mag, are voted strictly by its readers, who clearly then have their favorites and stick to them. Miss Burnett has now won in female category three straight years, then there's Huntley-Brinkley with four years and "Bonanza," two years. Raymond Burr, as another example, held the most popular male two years in a row, and was again nominated by readers only to be dethroned this year by Chamberlain.

Hope anchored the one-hour special (in lieu of "Bonanza"), aided by guests Dean Martin and Martha Raye. Bob Jettison, Cliff Martin and Peter Leeds were in the entertainment segment too, along with the David Rose arch. Three quarters of the season was meant as comedy-variety. It is usual for these TV Guide affairs to place more time in the hands of entertainers entertaining than in the hands of announcing winners, so this was no twist save for the combined Hope-Guide angle. Quarter of an hour was for award-giving in an ultra-modern, face-filled setting.

Finchel Finchel Little Star, Or Emmy to Strut a New Format

Hollywood, April 16.

Hottest Ticket in Town: On Sullivan's Toronto Origination

Toronto, April 16.

With all tickets for the rehearsal and actual performance of the Ed Sullivan Show snapped up immediately three weeks ago for the April 20 engagement of the first live program to be performed in Canada, the Sullivan visit kept wild rumors as to the Canadian content, including a Robert Gould appearance.

Talent will be produced at O'Keefe Centre, Toronto, for free at rehearsal and performance; with a Canadian arch conducted by Ray Black. TV show will be jointly aired by Columbia Broadcasting System and the Canadian Broadcasting Corp. (which has had the Canadian franchise for 10 years, this marking the anniversary of the show on the CBC-TV web exactly on the shaded date).

Toronto hit will have Jan Peerce, Jack Carter, Connie Francis, Wayne & Shuster, Xavier Cugat, Orin and Abby Lane. Canadian comic, W.S. have been featured on the Sullivan Show for the past five years.

"People care more about seeing the stars of their dream than what they wear." On this last, Bob Finchel, executive producer of the Emmy awards on NBC-TV May 20, is laying out the format over the 90-minute route. The big line will poke into the faces of the attendees with greater frequency than ever before in the 18-year history of the TV Academy's colonial, both to catch their emotions and reactions and to let the home at home know what the well-dressed star is wearing.

"Viewers want to see the stars at close quarters," said Finchel, "and this we'll provide in many ways. For one there'll be a 60-foot runway down the center of the Palladium, which the winners will march from their seats and proceed up to the stage for acceptance of their Emmys. In that way they'll face the stage cameras the entire way, both coming and going. By use of the cropie-peepie, a hand camera strapped to the photographer, close-ups of the star will be seen at every angle."

Other innovations by Finchel are a theme song to be composed by Paul Weston and will be standard at all future Emmy events; the Teller beamed to London and watched all the way as they out-standingly event of the Emmy year; the opening title to be spelled out, one letter at a time by 15 nominees and ending with "Mr. Ed" taking the last word "awards."

Film clips in the 22 categories will each be given seven seconds "to give the audience a rooting interest." Finchel is now negotiating with the unions for relief from established fees for such per-

(Continued on page 40)

Mr. Allen Of La Mirada Street

Hollywood, April 16.

It's very possible that not since the days when Bob Hope and other TV comics were getting so much laugh mileage out of the topical La Brea Tar Pits, has any piece of the Hollywood landscape enjoyed such notoriety or inspired such humor as Steve Allen's La Mirada Street.

Situated right outside the Steve Allen Theatre (on Vine St. Theatre) in the congested midtown Hollywood & Vine environs, from whence emanates the five-nights-a-week 90-minute tapes as the Westinghouse Broadcasting Co.'s major contribution to late night programming, La Mirada St. is gradually taking its place as a crazy landmark of sorts. It's a tourist "must" for the eglers & gapers coming in from the 34 cities around the country now carrying the Allen TV covers which are making increasing inroads in late night U. S. viewing.

By next week the total will have mounted to 37 stations with Albany, Maine and New Haven added to the station roster at the recent NAB convention solicitations (New Haven had previously carried the show, dropped it to test reaction, soon discovered that Allen fans were picketing the station, so moved pronto to restore it). The 37-station plodder, incidentally, lates up to a 37% coverage of the nation's audience potential; represents a penetration in 17 of the

Top 20 markets, with only Philadelphia, Cincinnati and Buffalo as holdouts.

As an addenda to Interesting Statistics About TV Today: Stations buying the Allen show say it's inviting a new late night audience, thus enhancing the set-in-use picture, since in most cases there's been found to be little decline in the competing programming. (WBC reports that in its own 6 & 6 markets, as well as in a few other key cities such as L. A., the Allen show generally is topping the competing feature films in the city-by-city rating rivalries.)

For the inextinguishable Allen, his close-to-year-old five-nights-a-week marathon the tapes the seven and a half hours of weekly programming in three days—two shows on Wednesdays, one on Thursdays, two on Fridays—thus freeing him four days a week for his multiple other ventures in the show business arena has any number of revealing nuances and overtones. In fact he's becoming one of the more interesting "case studies" for the incepting of unique patterns and in demonstrating to the skeptics that, where talent is concerned, one should never write it off. Those who were ready to bracket Allen and his talent with old ringer blades and less than lets the Grand Canyon as discarded, especially after last year's ABC-TV flaccid and his previous sponsor-inspired

cancellation from NBC, are now witnessing the inscription of a whole new set of rules for the TV books, to wit:

(1) Allen today has emerged a much taller, rounder talent, a more genuine comedian, with a free-wheeling comedic flair that has brought out sharper qualities and gifts. The more fact that he's no longer answerable to any single major sponsor, with the inevitable agency-network pressures, has given the show and its participants an uninhibited facade. In particular it makes an ideal showcase for the top guests now anxious to work the show—at AFTRA scale. It's had practically everybody on, from Jerry Lewis, whose April 10 explosive 70 minute hit an Allen show peak, to Bert Lancaster, Danny Thomas, Buddy Hackett, Groucho Marx, Carl Reiner, Garry Moore, Robert Black, et al. right through to wide Jayne's periodic parties—with the rating upswing attesting to the results.

Allen's "Place of the Action" (2) With Allen enjoying a "piece of the action" as a participant in all the sponsorships—and there are hundreds of regional, local and occasional national clients around the country to help bring practical SBO for the 10 commercial insert availabilities per station, Allen's not only operating in a happier and more contented milieu but is the richer (money, that is) for it. (Continued on page 40)

Timex & Purex's 'H'wood Story'; Mon. Movies SRO

NBC-TV's "Monday Night At the Movies" is SRO for the first quarter of the new season or, at any rate, almost all of the first quarter. And the pull of the films, scheduled between 7:30 and 9:30 next season, has been sufficient to attract two unlikely partners, Timex and Purex, into joint sponsorship of an untitled, semi-documentary half-hour series called "Hollywood Story," largely because it follows the movies.

The rollout of NBC-TV's 7:30 to 10 p.m. programming during the first weeks of next season has been termed "the Monday night movie miracle." Three months ago, NBC-TV was scraping up leftovers, found at the very bottom of the sponsor barrel, but the total was barely enough to pay the Monday night electricity bill. Whatever their artistic merit, the two one-hour dramas last year filled 7:30

(Continued on page 40)

SUMMIT MEETING ON RATINGS

CBS-TV O&O's Scram Nielsen

Four CBS-TV afo stations have quit the Nielsen rating service at a time when each of them is faced with an upped Nielsen fee within 30 days. The pullback of all CBS-TV afo's other than WCBM-TV, N.Y., was said to have nothing to do with the Washington rating hearings, but a dollar and cents matter related to the fee boost for the Nielsen service.

Under the Nielsen contract, the stations had the choice either to go along with the price boost, to be applied within 30 days, or notify Nielsen of rejection. The move by the stations was described as "protective cancellation." Each of the stations was said to have written Nielsen seeking negotiations on the upped fees. Stations maintained that within the prescribed 30 day period they did not have a chance to adequately discuss the price boost with Nielsen.

Reported boost was said to range from 5% to 60%, according to the market. Stations affected are KNXT, Los Angeles; KMOX-TV, St. Louis; WBBM-TV, Chicago; and WCAU-TV, Philadelphia.

Eventually, these CBS-TV afo's may elect to return to the Nielsen fold. It was said. Negotiations with Nielsen were said to be due shortly. Each of the four CBS-TV stations are said to subscribe to American Research Bureau also. ARB has said it plans to increase its fee to subscribers as well as its sample, but according to a CBS-TV spokesman, stations as yet haven't received a request from ARB for more money.

Stations were said to have received the notification of a Nielsen price boost in mid-March prior to the Washington hearings. The Harris Congressional hearings, according to one CBS-TV official, decreased availability of Nielsen execs for negotiations on the price boost.

Nielsen has said that it wants more money for research so that it can improve its service.

ABC-TV afo's have been reported to be considering the cancellation of the Nielsen service.

Understanding in N.Y.C. isn't involved in the Nielsen service fee boost. N.Y. has the instantaneous rating service of Nielsen.

HARRIS WANTS TO 'PICK UP PIECES'

By NED CURRAN

Washington, April 16. Initial Congressional follow-up to the ratings will be a post-Easter summit meeting.

Rep. Owen Harris (D-Ark) whose House subcommittee wound up its six-week inquiry into audience measurement last week is expected to call in all ratings users—networks, ad agencies, sponsors, and broadcasters—for a roundtable discussion on ways and means to pick up the pieces.

The Harris lack, according to informed sources, will be gentle persuasion, the soft sell for a thorough housecleaning by all concerned. The impression will definitely be left, however, that unless the cleaning is quick and thorough, legislation can be expected.

Harris has also indicated he will talk with the Federal Trade Commission, FCC and the Justice Department, but that may be about ratings' past rather than future.

He left little to the imagination in his statement closing chapter one of the hearings:

"I have no question in my mind as to the need for some real thoughtful consideration action in a field where we have a few people—well-intentioned perhaps although I have doubts about some—actually controlling the industry with the greatest effect on the lives of the American people. Congress intended for the FCC to do that. If the industry hasn't learned since 1939 that people are going to demand truth and honesty, I don't know what it will take."

The only unknown factor in Harris' plans is whether his summit conference will be a continuation of the subcommittee hearings or in the nature of more informal discussion. Presumably he and the other subcommittee members will decide that after Congress' Easter hiatus.

The hearings ended about last week with ARB's James Seiler announcing that his firm is immediately doubling the size of all its samples in an effort to right some of the wrongs brought out by the subcommittee.

Mr. Seiler, last two witnesses of the hearings, lost considerable credence to the subcommittee contention that Nielsen had cornered at least 10% of the ratings business by patent moves and suits calculated to frustrate competition.

At the conclusion of his testimony, which was sketchy and uncommittal, Seiler was asked why he was being so evasive, especially when in his previous subcommittee appearance he had been so candid about his operation.

Then Harris asked him if his overcaution had anything to do with the rumors about ARB's imminent announcement. In denying that he was evasive or that his

(Continued on page 40)

The 'Hoot' & The Holler: Seeger Saga's U.S.-Canada Aftermath

Census Bureau Ratings?

Chicago, April 16.

A local broadcaster who has reasons for not wanting to be identified with the idea has tossed this intriguing one into the hopper of schemes to perfect the rating systems:

"Since the government is interested in ratings for the sake of the public interest," he says, "why not use government facilities for audience measurement? The federal government is well equipped to handle this kind of research both through the Bureau of Labor Statistics and the Census Bureau." He submits that it would cost very little to expand these operations for radio and TV research and suggests that the broadcast industry underwrite the difference and advise in the matter of standards.

This need not necessarily do away with private rating services, he points out, anymore than public housing or public hospitals have erased private enterprise in those fields.

The meandering "Hootenanny" Pete Seeger saga of blacklisting by ABC-TV and counter-bought by folk talents had a couple of Canadian angles last week.

In Toronto there was a report that Seeger has stated that it was more important for the ABC-TV folk-singing show to be on the air than for him to appear. Seeger had earlier told YANIKY from Florida that, although he had no desire to be a "celebrated cause," he would go along with the activities of the folk artist committee organized in New York to combat network blacklisting of himself and The Weavers. He also has an article in a current issue of a folk mag, criticizing "Hoot" as an abortive version of the songfests he and Woodie Guthrie originated several years ago.

Last week, Seeger, back in New York, held a screening of a

Student Pickets

About 350 Rutgers students held a sing-song picket Monday night (15) in front of the campus social centre where ABC-TV's "Hootenanny" was videotaping a stanza for future airing.

Picketing students were protesting the show's blacklisting of folk singer Pete Seeger, who recently did a smash concert at the Jersey college. Although the student organizers of the demonstration had urged no attendance at the "Hoot" taping, which uses a live aud, about 600 kids went in to take part in the production.

half-hour show he had produced and hosted for the Canadian Broadcasting Co.'s series, "Parade." About 50 persons attended the screening, but few of the invited ones of the three TV networks were on hand. There was, however, a producer currently freelancing a radio project for Westinghouse, who was slated to tape a Seeger interview for a WBC radio special on kids, and a production man from the "Hootenanny" staff. Several folk singers and enthusiasts were there, including Theodore Bikel, Allen Luman, Peter LaFarge, Logan English, Gil Turner and others.

The show, "Two Links in a Chain," was an excellently produced segment featuring Seeger singing and narrating the story of American folk singer Muddie Ledbetter (Ledbetter) and featuring rare camera footage of Ledbetter performing. There was live audience of young people and sponsors' shorts still in the house—Pop-Cola in the main and a commercial also for alternate sponsor Kraft Foods.

Seeger's Toronto pronouncement (Continued on page 42)

Assailants of NBC Newsman Sued

In a rare, if not precedential suit, NBC News seeks real and punitive damages of \$25,000 from some sports car people who allegedly beat up web camera man Jerry A. Sims. Web charges his destroyed newsreel film of the Santa Barbara road races last September meant loss of income.

Two years ago, NBC brought criminal charges against some toughs who battered cameraman Moe Levy, on assignment in Alabama. But the network's own recollection is that there was never a suit brought against assailants of a newsmen.

NBC complaint was filed in Santa Barbara (Calif.) Superior Court against the California Sports Car Club Inc., Tom Lomana, Sam Diaz and several John Does. Sought are damages for assault and battery, false imprisonment, conversion and "interference with business."

West German TV's Femmecasters Tossed Off the Air, Hoppin' Mad

Cologne, April 16.

West Germany's female broadcasters, who have just gotten the word they are going to be banned from one of the leading news shows which formerly employed them, are fighting mad. And they are using the power of the German press, plus all their feminine wiles, to win this arrip.

One of West Germany's top television news shows, "Wier und Heute" (Here and Today), formerly employed eight men and eight women in its nightly roundup of the news.

But as of April 1, the women were told they were "no longer needed" on the show.

The eight girls, Annegret Amer, Karthe Burkmann, Annette Froyenhardt, Ruz Kappelerberger, Beate Neumann, Milla Stillebach, Glenda Tacke and Christa de Vries, were informed that they could make "announcements" but that their services as reporters for the last five years on the show were no longer required.

The reason for the change over, (Continued on page 38)

First Quarter For RCA the Best Yet

Radio Corp. of America says it hit highest dollar earnings of any quarter in its history (64 years of it). The Jan.-March period of '68 saw the company rake its after-tax profits from \$14,900,000 to \$17,300,000.

Sales of products and services rose 3% to \$255,000,000 on the quarter, according to RCA.

Company said a reason for the record rise was color with a hard blow from black-white sets. Company says the take here was "remissive" of the big 1968 set sales pace.

Dann's Coast Look-See

With five new properties already lined up for '64-'65 season, CBS-TV's programming v.p. Mike Dann plans to the Coast for further exploration of '64-'65 product.

The five pilot properties include two with Warner Bros., "No Time for Sergeants," half-hour comedy series, and "The Paper Years," dealing with the problems of a young married couple; one with producer Franklin Schaffner, an hourlong series titled "Ambassador At Large"; and one with Bing Crosby Productions, an untitled western, to be produced by Matthew Rapf.

Martin Leads to Cooper

Hollywood, April 16.

Martin Leads, formerly exec veepee of Talent Associates-Paramount Ltd., has aligned with Frank Cooper Associates agency as a veepee and board member in charge of package development in motion pictures and TV, Cooper disclosed here.

Before his association with TA-Par, Leads was exec veepee of Desilu Studios for over seven years, and prior to that he was director of his biz affairs for CBS.

Bunker Cautions On Radio Ratings Vs. TV Yardstick

Chicago, April 16.

Convinced that radio now operates in "a much healthier climate" since the ouster of the rating service in the Washington hearings, Radio Advertising Bureau proxy Edmund Bunker cautions the radio industry against repeating its old mistake of using similar audience measurement methods as TV.

"Radio and television are not two different sides of the same coin," Bunker told the Chicago Broadcast Advertising Club last week. "They are not fraternal twins, and they have no more in common than other competitive media. They cannot, therefore, be

(Continued on page 40)

ABC, CBS BICKERING FOR 'HALFWAY HOUSE'

Hollywood, April 16.

ABC-TV and CBS-TV are negotiating for "Halfway House," 60-min. vidpix series created by Herb Meadow. Meadow created with Sam Rolfe "Have Gun—Will Travel," and is currently script consultant on Revue studio's "Arrest and Trial" series.

"House" project, aimed at the 1964-65 season, deals with the so-called halfway houses which are a stopover for ex-cons leaving prison, before they return to their communities. There are about 20 such houses in the country, one in L.A., called "Crenshaw House," and operated by the Quakers.

Meadow is talking to Lloyd Nolan for the lead in the series.

Right Church Wrong Cue

Hollywood, April 16.

Someone at the telephone company pulled the wrong switch Sunday night and viewers of Bell & Howell's "Close-up" of the Vatican on ABC-TV got almost two minutes of two other shows, at the time of the switching error downtown, Dinah Shore was being fed through to N.Y. and "Voice of Firestone" also got caught in the scrambled signal. In all, "Vatican" lost just short of two minutes.

Phone company will credit ABC for time lost but only on the line cost, according to James Riddell, ABC Western division veepee, "which won't amount to much." Riddell, ordered "Vatican" shown in its entirety next Sunday at 12:30 p.m. and web's stations will clear for it.

ALAN COURTNEY AS WEITMAN TV AIDE

Hollywood, April 16.

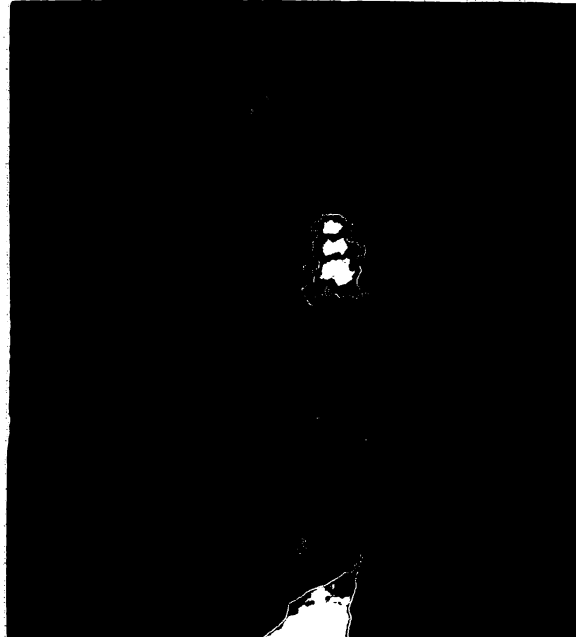
Alan Courtney, who was second in command to Hubert Robinson in network programming at CBS-TV up to their combined egress when prey James Aubrey elevated Michael Dann, and Oscar Katz, is joining MGM-TV at the studio in a top executive spot. He'll be general manager under Robert Weitman, studio head for both features and telepic. As such Courtney will move to the Coast.

Courtney was in high executive echelon at NBC-TV before he departed for a berth with MCA. Short time later he joined Robinson at CBS.

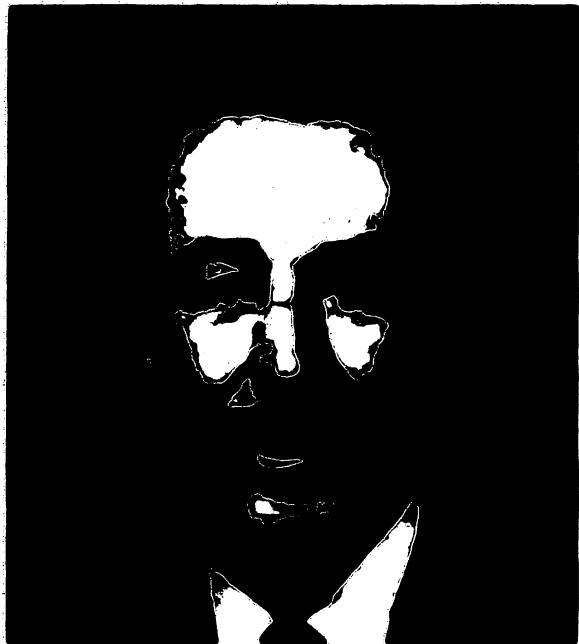
Small World Dept.: First day on the new job (Mon.) Courtney was pitching show to CBS.


BEST NEWS SERIES

MONTLEY-SWIMLEY REPORT—Produced by NBC News, Producer: Elia Frenkel


FAVORITE MALE PERFORMER

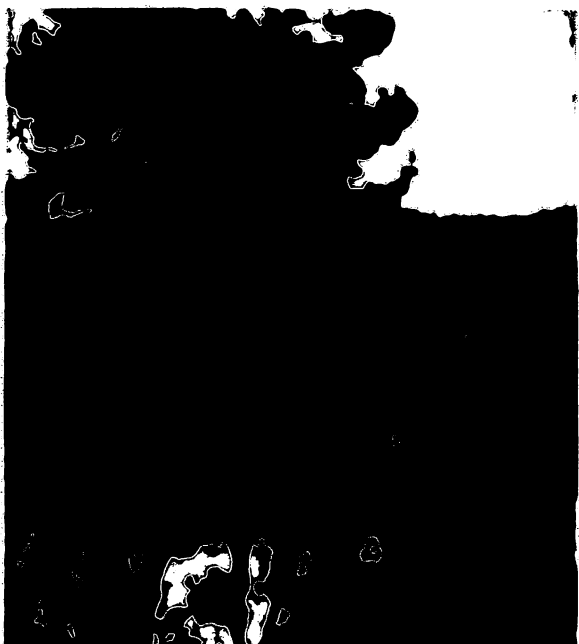
RONALD REAGAN OF "DR. KILBANE"—Co-Starring Raymond Massey, Executive Producer: Norman Fenton, Producer: David Victor, Produced by Arena Productions in association with MGM Television


BEST CHILDREN'S SERIES

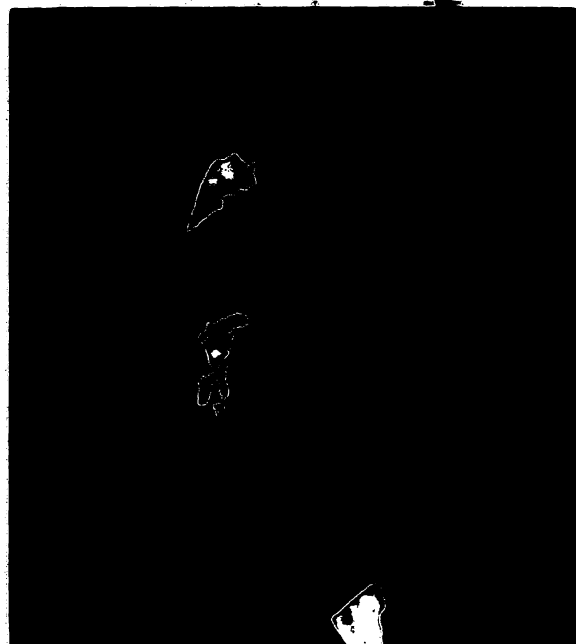
WALT DISNEY'S WONDERFUL WORLD OF COLOR—Produced by Walt Disney Productions in association with NBC Television


BEST SINGLE NEWS PROGRAM

THE WHEEL—Produced by NBC News, Producer: Ronan Frank, Written by Ronan Frank and Peter Anderson, Filmed by Peter and Chris Gohm, Supervisor of production: Gary Smith


FAVORITE SERIES

ROMEO—Starring: Lorne Greene, Pernell Roberts, Ben Stocker, Michael Landon, An NBC Television Network Presentation, Filmed at Paramount Studios and produced by David Bartlett


BEST SINGLE ENTERTAINMENT PROGRAM

BOB HOPE GUESTING SHOW—Executive Producer: Bob Hope, Produced by George Hope, Directed by Jack Shea

THE VIEWERS VOTE FOR NBC'S DIVERSIFIED PROGRAMMING

With six out of eight* *TV Guide* Awards, the public has confirmed that NBC is bringing the viewer the best and most varied television in America. Our thanks for that confirmation.

We're particularly proud that these honors cover the *full range* of television's news, entertainment and information. For no network believes so strongly in the principle of diversified, creative programming; and no network is as conscientious about putting that principle into practice.

May we express our congratulations and gratitude to these gifted people whose talents made the winning programs such notable presentations: producers, directors, writers, performers and composers.

The chief value of awards, however, is to set standards for future performance. And NBC's forthcoming schedule for the 1963-64 season shapes up as the very finest in our history.

There may never come a time when we win *all* the *TV Guide* Awards. But that won't keep us from trying.



*The other two Awards went to the CBS Television Network: Carol Burnett was voted Favorite Female Performer and "The Beverly Hillsites" the Favorite New Series.

Foreign Television Reviews

JANE EYRE

With Ann Bell, Rachel Clay, Margaret van der Burgh, Mark Dignam, Susan Drenth, Ann War, Marie Egan, Elio Markham, Paula Marshall, Patricia O'Neil, Celia Roberts, Leonard Trolley

Producer: Douglas Allen
Director: Ben Tusher
Writer: Constance Cox
25 Min., Sun., 8:45 p.m.
BBC-TV, from London

BBC-TV, which has a fair for smothered classics in palatable form, made a confident start with its six-part adaptation of Charlotte Brontë's "Jane Eyre." Producer Douglas Allen and writer Constance Cox, who have collaborated on earlier Dickens successes, remained reasonably faithful to the plot and flavor of the original, although those who date on the amount would have jibbed at the amount covered—and left out—in this opening segment. Presumably in order to get Jane Eyre and Mr. Rochester together as quickly as possible—and this is the key situation—the adaptation nudged through Jane's experiences as a child in a harsh charity school and took her to the threshold of taking her job as a governess.

This apart, the installment was stylishly directed (by Ben Tusher) and effectively deployed the ruthless inhumanity of Mr. Rochester's educational establishment, Jane Eyre's spirited rebellion against it, the death of Helen Burns, and the blindness of Miss Temple. Helped by splendidly carved sets from Fanny Taylor, the dramatization accurately recreated the period and also removed any trace of priggishness (occasionally present in the novel) from Jane.

The installment opened with Jane, as a child, in a forbidding nightmare, which set the mood effectively and maintained it. Rachel Clay was excellent as the meek, and Ann Bell promised to make an admirable Jane as the tale progressed. Mark Dignam, Margaret van der Burgh, and Susan Drenth also provided sharp accents, and Tristram Cary's background music sustained the dramatic impact.

Otis.

THE OLD MAN

With Edwin Richfield, William Morris, Sarah Lawson, Keith Barron, Paul Curran, Jean Anderson, Marina Martin, Sandra Gough, Anna Cropper, Geoffrey Reed, Jack High

Producer: Stuart Latham
Director: Richard Everett
Writer: Edward Boyd
60 Min., Fri., 9:15 p.m.
Granada TV, from Manchester

This crime tale attempts to provide a sequel to an earlier series under the same title, which made an ingenious contribution to last year's fall schedules. The central characters are the same, with one exception, and the new plot harks back to events in the previous show, which brought about the murder of the wife of Steve Gardner (Edwin Richfield). In order to bring back Sarah Lawson, a public threat well worth a new lease of life, she reappeared as a girl who was the spitting image of the dead spouse. This device seemed clumsy, although supernatural hints indicated that the script might induce it with more credibility in later segments.

Main action of the installment concerned the mysterious absence of a police chief in the same place as Gardner's wife had met her disappearance. A hint was suspected, and the chief clue was a pretty babe (Paul Curran), who had buried a trinket which might lead to the murderer. The development was somewhat hazy and rambling, and could not be fully grasped without former memories of the previous series than most viewers would possess.

Another disadvantage was the unimpressive character and actions of Gardner, the show's "odd man." He was offensive to all comers, and couldn't whip up much sympathy for his distraught behavior. And the reception wasn't helped by a petulant and gruff performance from Edwin Richfield. Sarah Lawson, as the reincarnation,

strutted gracefully through it, and William Morris moved as a supercilious cop in charge of the case. Although the plot might acquire a stricter purpose later, it lacked like a mission statement of repeating a success. Richard Everett's direction of Stuart Latham's production was heavy-handed, and the cliff-hanging introduction to follow the trail was mild.

Otis.

THE THIRD MAN

(No Word for Danger)
With Michael Redgrave, Jonathan Harris, Ina To White, Mandy Miller, Harold Goldsmith, Linda Marlowe, Alan Tilvern, Frederick Jaeger

Producer: Smokey Aaron
Director: Robert H. Lord
Writer: Vincent Tillyer
50 Min., Sat., 9:45 p.m.
BBC-TV, from London

Although it still smacked of fabrication, "The Third Man" has come back to the BBC-TV schedule with British-made segments which repeat the same as before but with glossy, if mechanical, efficiency. Vincent Tillyer, who scripted the one caught, pushed it with incident, and his only fault was to crowd too much explanation into the closing minutes, thus obscuring what ever was the issue. Michael Redgrave repeated his well-told tale, languid and expressionless, and Jonathan Harris provided some pop-eyed gaze as his sidekick.

The segment concerned Lime's attempt to buy a uranium field in the Arctic. His devilish rival tried to snatch the deal by framing Lime so that the latter thought he was clearing the savings of some simple laughing Bohemian. The plot was unconvincing, Lime rehabilitated, and the credits captured.

These off-the-shelf ingredients were given with a superficial expertise which held the interest without exactly holding it down. Ina To White finished nicely as a semi-crazy Bohemian who carried his share of greenbacks in a valise, and Mandy Miller was effective as his daughter. The other thespians lurched adequately, and the direction, by Robert H. Lord, was sure.

Those with memories of the Carol Reed movie might have switched off in despair. For the rest, it was an untiring sport, like a British-mined martial, without lev.

Otis.

YANBU-PACIFIC COCKYAN

Executive Producer: Neil Edwards
Producer-Writer: Ivan Chapman
Director: John Gray
60 Min., Wed., 9:45 p.m.
Associated-Rediffusion, from London

The Australian Broadcasting Commission was responsible for this documentary, one of the projects in the enterprising Interlink scheme and thus due for future airing in Canada and the U.S. Tahiti, and the impact of tourism on its unspoiled population, made a promising subject—but anticipation wasn't enough. The production was scrappily conceived, repetitive in its conclusions, and hand-me-down in its commentary.

On the credit side, the film seemed to cover most of the facts and the pagan atmosphere of the island could hardly be missed. But Ivan Chapman's script stumbled from one observation to another as if it needed a splint. His attempt to view the situation through the dilemma of two young Tahitians was too difficult and erratic to provide a strong thread.

It appeared, however, that there was a clash of opinion about the value of tourism and this was boldly stated. There were also glimpses of the natives taking to liquor and the tourist, to which they were unaccustomed, and hints of the commercial exploitation of their music and dancing for foreign entertainment. Vociferous dissent was rampant, the kids could get money by digging for minerals, and the Chinese had a monopoly of business because they didn't mind working.

The material was, in fact, all there, but it wasn't used to illustrate a theme. There were too many shots of guys getting off planes and Tahitians twisting. The film itself lacked spontaneity and sudden insights, and the brief on-the-spot interviews were too dogmatic to contribute to the argument.

Otis.

CRANE

With Patrick Allen, Sam Kydd, Gerald Flood, Laya Babi, James Breen, Michael Redgrave, Robert Croucher, Guy Duggs, Bruce Montague, Richard Charles, Jennifer Brown, Annette Curall, Charles Hill, Megan Latham, Grahame Smith, Stanley Morgan

Producer: Jordan Lawrence
Director: Raymond Munn
Writer: Trevor Peck
60 Min., Tues., 8 p.m.
Associated-Rediffusion, from London

This is the old filmed series shown on either of the local video since the introduction of the commercial channel. It might just as well have been the first. It is a mechanical brew of oh-so-familiar ingredients, its chief assets being a fairly Morose script from Trevor Peck, who is only writing the opener, and a thrustful performance from Patrick Allen as the freebooting Crane.

Crane heard that a friend had been killed by trigger-happy bank robbers, and determined to hunt down his killers. This involved him with a political situation, for a General, seeking power, was being sought by the local government and had engineered the theft to obtain funds. The chase was as predictable as corn-on-the-cob, and ended in contrived bullet-swinging at a dock, where the General was discovered awaiting an illicit arms shipment.

This faint-hearted tale generated a minimum of excitement, and the secrets of the chain seemed to depend on the viewer's appetite for everything that has been done before. It was doubtful whether the journey would be that strong. The dialog, as indicated, was above-average, with some gentle puns. Raymond Munn directed Jordan Lawrence's production at a hectic speed, so that the plot had no tension, little atmosphere, and less conviction. Patrick Allen, however, was gruff and virile as the lead, and, with rather more magnanimity, might have matched the best of his kind.

The other thespians filled their single dimensions without difficulty, with the solitary exception of Laya Babi, as a Moroccan doll, who seemed not to understand her lines and conveyed a Production Values, with locations in Casablanca, were quaint and Baroque, rather than fixing the improbable going-on in a verifiable locale.

Otis.

L'APPRENDU

(The Landing)
With: Edmonda Aldini
Producer: Louis Plesant
60 Min., Sat., 10:15 p.m.
RAI-TV, from Rome (tape)

RAI-TV usually puts its best cultural feet forward, in this weekly hourglass series which acts as a wrap-up of weekly highlights in fields of art, theatre, music, letters, science, etc. It is well produced with a serious, but accessible approach predominating.

Show caught gave an interesting and well-integrated survey of several legit newcomers on the Italian scene, followed by a short with comment on French painter De Chirico, and a taped debate by four critics on the merits and demerits of launching and propagandizing a new book. A brief catch-all bulletin ended proceedings.

Obviously well-rehearsed, Edmonda Aldini did a top-notch job of introducing and illustrating the various parts of the show to make it more easily assimilated by the general public. Technical credits good.

Mark.

BONDIAN'S ON AGONY

With Lando Bonaguidi, Bob Wallis and Steve Williams, James Breen, Michael Redgrave, Robert Croucher, Guy Duggs, Bruce Montague, Richard Charles, Jennifer Brown, Annette Curall, Charles Hill, Megan Latham, Grahame Smith, Stanley Morgan

Producer: Ian Griffiths
Writer: Ray Taylor
30 Min., Fri., 10:15 p.m.
Associated-Rediffusion, from London

Returning for a new series of six half-hours, Lando Bonaguidi hosted a lively, swift-moving show. He cut down on the comedy and concentrated on the grooves, thus pleasing his fans, and the items added up to a coherent and spicy full-on-jazz songbook, produced by Ian Griffiths with pace and verve. Bonaguidi, hanging a ham, parodied his latest waning, "Losing by

a Hair," and joined the pretty, demure Jill Westlake in a charming duet. Miss Westlake also was allowed a solo spot, but the torchy implications of "How Long Has This Been Going On?" hardly suited her simple gingham appeal and her tendency to seep a note rather than hitting it squarely. Brisk trad stuff came from the local group headed by trumpeter Bob Wallis, and vigorous gospel singing by the Grandmothers, from the U.S., gave a buoyant climax. The Grandmothers, like the other artists, will be appearing throughout the series, and their infectious delivery will make them welcome. Their "I Got the Feeling" summed up the spontaneous and relaxed impression of this opener.

Otis.

Foreign TV Followup

Sunday Night at the Palladium
That local gal who made good on Broadway, Sally Ann Moore, topped this season of Associated-Rediffusion's "Sunday Night at the Palladium" and seemed modestly overcome by the invitation. Miss Moore, who owns a dulcet soprano, gave a sampling of show tunes which was able rather than nerve-racking. Unmistakably clad in a complicated gown, inspired possibly by a modish caterpillar, she gave an unwavering display of competent piping, and her act lacked shape and then impact. Out of a meekness context, too, her man-maneuvres were spare and stereotyped, and she addressed most of her ditty upwards instead of outwards. The tunes included "Isn't It Romantic?" (which was serious), "Falling in Love with Love" (which was jaunty), and finally "Almost Like Being in Love," which she had sung to President Kennedy earlier in the week. The mood was lyrical, but antipathetic.

Bonnie Carroll, whose "Wonderful Things" was Britain's entry in the recent Eurovision Song Contest, trotted that out again, as well as a so-so "Then Sings" and "Sometimes I'm Happy." Carroll, carefully released, answered agreeably through a contribution which was neat and easy on the ears, without setting anything alight.

The most effective entertainment issued from David Niven, who had some charming gimmicks to enliven a basic card-guessing trick. He courtously canted three members of the audience on to the stage, made them deal from a pack of cards, and then instructed them how to play, sight unseen. Niven's affable patter made it acceptable. Emceed as usual by Norman Vaughan, who relied on ponderous topical references for easy hitting, the show was generally below par. Warren, Devine, & Sparks, who launched the show with comic tumbling, persisted in a heavy routine, long due for a new injection, and Albert Locke's production was as safely familiar as most of the material.

Otis.

Armchair Theatre

Angus Wilson, who is amongst the top 10 of contemporary English novelists, echoed a mild snarl at local class differences in "The Invasion," specially written for ABC TV's "Armchair Theatre" show. Unluckily, although the intention, and the framework, were promisingly satirical, the writing was too toothless to carry bite.

Christina Mudge-Mackling (Frances Rowe), whose aristocratic line could be traced way back, was at odds with the Land-Prices, rich property-dealing upstarts who had taken over her noble home. When a titled Mudge-Mackling died, Christina wanted him to have a traditional lying-in-state in the house of his forebears, and the Land-Prices wanted to use the ceremony to crash into upper-crust society. This resulted in not leopards and chilly situations all round, and led to one ramping scene in which the televised funeral collapsed in indignity and slapstick.

Wilson contrasted this petty squabbling with a Moritan invasion. While the families bickered, their sons picked up radio messages indicating that the men from Mars had arrived to take over. And great battle-driven figures lurked in the background, finally to announce their presence. But this attempt to press the absurd in-

relevance of status-seeking was ponderous — a literary idea that wasn't given dramatic flesh and lacked irony.

The caricatures of the plot were ably filled by a competent cast, with Patrick Wymark moving as the envious Land-Price and a few delicious moments from Athena Saylor as a County Lady. Charles Jarratt directed smoothly, but hovered uneasily between realism and the out-and-out stylization that might have put a sharper impact on the script.

Otis.

Television Playhouse
Rhys Adrian's "Too Old for Dummies," which filled a gentle hour of the "Television Playhouse" show from Associated-Rediffusion, was one of those items in which sensitivity and observation had to compensate for dramatic incident, which was spread mighty thin. It said much for the deft writing, for Peter Potter's crafty direction, and for a well-matched team of thespians that it didn't die on its feet.

Set in a London railway terminus, it explored the relationships of a group of men waiting for a train back to the provinces after a construction job in the big city. The youngest, Henry (Peter Funnell), was dared to strike up a conversation with Anne (Ann Lynn), who was on the brink of going home after a disillusioning time in London. After some initial sparring, they struck a mutual chord and Henry persuaded the gal to try again and took her address. End of brief encounter.

In the meantime, Arthur (Patrick Magee), the boy's guardian, came to a crisis with his friend Charlie (Leslie Sands), a harragart. Arthur tended to treat the boy like a newswoman, while Charlie was all for allowing him off the hook for women-and-liquor experience. It was the cynicism of Charlie's outlook that the script neatly exposed with some understatement.

Peter Funnell registered the sincere graying of the boy, and Ann Lynn also checked as the disenchanted female. But the outstanding performance came from Leslie Sands, whose bombast disguised the hollowing within. It was, in fact, a smouldering playlet which had not the plot impact to catch fire.

Otis.

Play of the Week
For the commercial web's major drama spot, "Play of the Week," "The Kidnapping of Mary Smith" was entirely unworthy. Adapted by Joan Morgan from a novel by L. N. Robertson, its idea was limp and its development crumpled with incredibilities. This was doubly disappointing, as it marked one of the few TV appearances of Margaret Rutherford, that unique purveyor of chinwagging comedy.

Here, as Mary Smith a lonely and friendless spinster, she was kidnapped by Tiny (John Manney) because she was the sole witness of a bank match during which his partner had gunned a cashier. He took her to a lonely Devon cottage, made her promise not to blab, and then went off with her on a trip to France, as a vacation. Slowly, over 90 minutes, her benign honesty seeped into him — and he finally gave the money back and took a respectable job.

This padded tale was beyond redemption and George More O'Ferrall, who directed it for Angus TV, was no savior. Miss Rutherford, wholly miscast, could not shake off her comic mannerisms, and her attempts at high seriousness merely drew the attention to the naive dialog, bringing inappropriate litters. John Manney was adequate as the bung due for reform, and other thesp support was mediocre, with the exception of Peter Butterworth, who made something of the gang leader.

Otis.

Annex's Channel O

Melbourne, April 14.
License to operate a third commercial television station here — Channel O — has been granted to Austrom Television Ltd.

Austrom is a wholly owned subsidiary of Ansett Transport Industries Ltd., which operates the large interstate airway company Down Under, Ansett-ANA, rival of the government owned TAA.

Tele Follow-Up Comment

David Brinkley's Journal
David Brinkley went into the ring twice last Monday (13) on NBC-TV, once against a shadow boxing Wyatt Earp, legend of the west, and again against putatively shady land operators. The newsmen, typically wry, only mildly incensed a legend, drawing no blood, and in his other bout hit out with one right left to the head, took a fluid if ineffectual blow to the body, in a match which promised more than it gave.

Earp may have been infinitely less than televiewers and theatre goers have been led to believe, and although "Journal" tried to be pointed in proving the cowboy a mark here there was not much to be pointed about. Despite advance claims, this quarter-hour segment, which took viewers through Tombstone, Ariz., a town evidently living off the Earp legend and nothing else, was more successful picking at the Earp commercializers than at Earp himself.

Also out in the desert (apparently trying to kill two Arizona myths with one budget), the Brinkley team in another quarter-hour picked on questionable land sales by mail. However, more of the good guys was shown than of the bad. The NBC stunner lottored overboard in an effort to be fair, making the problem seem indeed less than intended. Proving, perhaps, the power of Brinkley, a man he permitted to speak for a piece of dubious desert talked in inflections entirely too familiar—they imitated Brinkley's own. At that, Brinkley's almost as effective coming from somebody else's mouth.

Art.

Ed Sullivan Show

Ed Sullivan sometimes brings a refreshing tourists' eye view to his shows even to the extent of doing what is considered proper show biz in the back of the world in which he is operating. Then in England to film a layout at the Palladium, Sullivan programmed what could be a representative English Music Hall bill, even if it isn't the U.S. answer of tea. Sullivan, however, inserted a lot of American Southern to speed up the proceedings.

The highlight, of course, was the two numbers by Judy Garland, who had gone over for the premiere of her film, "I Could Go On Singing" and who did a benefit while there for the thalidomide babies. It's recalled that Miss Garland made her reentry into hit time with a date on that stage, and now sipped down, she remains a love on both sides of the Atlantic. Her two numbers were rewarded with cries of more.

Also in the same department, Peter O'Toole, who missed the Academy Award for his "Lawrence of Arabia" portrayal, was interviewed by Sullivan and both wound up with a rendition of "When Irish Eyes Are Smiling." Both have done better in other spheres of activity.

Also in the singing sector, Cliff Richard & The Shadows energetically rendered a pair, and Frank Mord of Australia performed with an ear toward a "sound." Both seem to have been influenced by American dishes. Margo Mendenhall, in her briefs, gave a round of impressions and some of a winner.

The rest of the bill comprised a number of opening acts. There were Robert's Heart, the jumping De Boys, the trampolining Schaller Bros., the teeterboard Postal Troupe who performed a four-high, the Rastelli Clowns, comedy magician Mac Roney, and a cute novelty, the Italian Mouse.

Joe.

Open Mind

What started out to be a rather dreary roundtable discussion on whether or not the current cultural "boom" is a "boom" wound up considerably as it rolled along to make the Sunday (14) afternoon hour one of the liveliest seen on WNBC-TV's "Open Mind" series.

Principally responsible for success of the session was a witty irreverent William Saroyan, backstopped by cartoonist-critic Walt Kelly. Kelly, whose headstrong importances rolled over the glitzy of the other panelists with a welcome disregard for good manners. As the session

wound, panelists had pretty much been divided into two camps: Saroyan and Kelly vs. theatrical producer David Merrick and N.Y. City Center chief Jean Dalmryple, to whom everything on the current scene is coming up roses. On the sidelines most of the time were moderator Eric F. Goldman and Jannan Dove. Brobeck, whose music may be his but whose opinions seemed (in this context) comparatively square. He was, however, in the conversational big leagues in the company of Saroyan and Kelly, who are nothing if not conversational, first-class.

After the panelists in the first three minutes of the show apparently concurred that there is a legitimate increase in the interest in the arts in the U.S. (commented Saroyan: "We seem to agree but I suppose we have to go on talking"), the entire crowd crumbled rapidly. Kelly objected to his companions' loose use of the word "culture," which he pointed out is something that exists as a reflection of the life of a country at any given time: "Why do we have to talk about it? Either it lies there like a cloud, or it flies in the air like a cloud." Said Merrick sourly: "What a dreamy concept!"

Noting a definition by Miss Dalmryple to the effect that an advanced culture does not necessarily have to do with specific arts, but rather with many things including the "enthusiasm, understanding and compassion of a people," Saroyan opined that the U.S., in these terms, could hardly be called cultured: "Look towards the South, for example," said Kelly: "American culture is simply that of exaggeration. Like our automobiles."

Moderator Goldman, who had earlier quoted magazine writer Richard Goodman to Merrick's displeasure ("Goldman is one of the worst hacks who ever wrote"), later quoted one of Norman Mailer's critiques of Jackie Kennedy to the shock of both Merrick and Miss Dalmryple. Later bubbled over at the thought the White House had invited the City Center's "Brigade" troupe to perform excerpts before the King of Morocco. Saroyan could not hide his amusement. He referred to the show itself as tired and overdone, and suggested all that the Washington trip meant was that somebody "took a little show down to Washington for a man from Morocco."

The barbs flew then with abandon. Commented Saroyan, on a suggestion there should be some sort of U.S. department of the arts: "I don't want a pot on the head from the government. I much prefer having them chase me around after my taxes." Kelly cut off Miss Dalmryple's poem ("I'm very happy with the cultural life of this country") with a terse "I'm sorry to hear it," Merrick to Kelly: "You seem determined to make idiots and clods out of us all . . . Why did you come on the program?" Kelly: "I was under the mistaken notion we were going to talk about American culture. Maybe I'm on the wrong show."

He wasn't, and though nobody ever quite stuck to the topic, it was stimulating hour with some highly opinionate personalities.

Andy.

Bill Telephone Hour

The Bill Telephone Hour monthly specials finished for the season last Thursday (11) with a sampler of music in three respectable genres—folk, operatic and classical guitar—and with as funny a lineup of musical artists as has been shown on any season. Yet it was a mildly disappointing offering in that the parody of opera diva Bright Nilsson, guitar virtuoso, Andrea Segovia, and singer Harry Belafonte would have seemed to promise more than just a pleasant concert of light music. Chalk it up to the necessary compromise in a layout that attempts to please all refined tastes.

With Miss Nilsson and Segovia limited to relatively static video production by the nature of their art, it was mostly Belafonte's show. As the showman of the group, he performed the opening number and climaxed the program with a 17-minute song session that included a delicate ballad from "The Fantastick," a Janis Joplin, a Coltrane, a plaintive Israeli song and finally a rousing gospel number

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EASTER PARADE

With Gloria Olson, John Tillman
Producer-Director: Marvin Long
130 Mins., Sun., April 14, 11:30 a.m.
INT. LADIES GARMENT WORKERS UNION
WPIX-TV, N.Y.
(Wexton)

Even though a viewer often gets the feeling he may be watching a videotape of last year's WPIX Easter Parade coverage from Rockefeller Center, the annual event still provides an easy going diversion.

The rerun atmosphere is created by the perennial celeb and John and Jane Doe and family interviews (what's new with these people wandering around BC any Easter?) by WPIX weather girl Gloria Olson (sharp brief-brimmed fedora over Oliver cut hairdo) and newsmen John Tillman (veit Homburg).

Also, as the WPIX cameras roved the Center, a viewer was bound to note some of the same old extroverts who make the scene each year in staid garb. But with 300,000 to 750,000 wanderers, there are bound to be new faces and new styles to gaze, and, anyhow, the plushy LP string arch backgrounds are pleasant. Fashion professionals interviewed pointed out the new trend to men's hot styles for women, which caps the masculine swing, since they put on pants a long time ago. And there were a few femmes in ballers, fedoras and turbans—the latter under the spell of "Lawrence of Arabia," said the fashion folk.

Among the celebs on the interview line (two of whom worked in plugs for NBC shows) were Carol Channing, Roosevelt Grier, Omar Sharif and Rudy Vallee—who, after plugging his book and show, said to Tillman, "And thank you for the exposure." Bill.

IN THE MOUTH OF THE WOLF

With Margherita Roberti, Morris Mantegari, Alberto Bardi, others
Producer-Writer: J. C. Sheers
Director: Robert Morgan
60 Mins., Wed. 7:30 p.m.
CBS-TV (60m)

Their program was about music-crazy Parma, Italy. The average Parmigiani, the viewer was led to believe, is pitched perfectly and can be a terrifying judge of opera. The one-hour program was almost as much about him as about the opera singers gathered in Parma to prevent Verdi's unfamiliar "Lulu Miller." And the scenes prepared by CBS News were nearly as stacy away from the procession as on it.

Producer-writer J. C. Sheers contrived scenes of a policeman singing in full house, of a man window shopping and deftly whistling "Miller" (which presumably he had not yet heard), of the audience giving out with the famous Parma "green" of disintegration of poorly executed singing, and of the troubled impresario pacing back and forth as though he were having a baby. Despite the humorous moments involved, this marriage of pseudo scenes and genuine documentary footage was uneven and unconvincing. This was also despite the excellent photographic work, done even during the least authentically staged scenes.

A Parma barkeep, Morris Mantegari, read his part of the narration with a certain flair, yet trained actress she, American opera singer Margherita Roberti, read her part stiffly and insincerely. She was also the title performer in "Miller," and the CBS crew which made this quasi documentary about the toughest opera crowd in the world never did make it clear whether Miss Roberti's performance was enjoyed by them.

Art.

FRED WARING HOLIDAY SPECIAL

With Fred Waring & Pennsylvanians
110m

Producer: Roger Gimbel
Director: Clark Jones
With: Ed Sullivan, Arthur Maivis
Choreographer: Bill Foster
60 Mins., Sun. 10, 4:30 p.m.
SHOWAW CASSETS
NBC-TV (60m)
(Hazen)

Fred Waring came back to tv last Sunday (14) for a special 60-minute salute to Easter and Springtime. There was nothing too special about the special, but the Waring blending of nostalgia and reverence was in keeping with mood of the day and resulted in an okay hour of song.

The maestro's Pennsylvanians and chorus group were neatly packaged on tape via a roving camera that brought good visual dimensions to their work. The show was

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THE VATICAN

Exec. Producer: John M. Secondari
Producer: Helen Jean Rogers
Director: Nicholas Webster
Writer: Secondari
Music: Joseph Moon
60 Mins., Sun., 6:30 p.m.
BELL & HOWELL
ABC-TV (60m)
(McCann Erickson)

What more fitting televised event for an Easter Sunday than a visit to "The Vatican"? With this in mind, Bell & Howell's "Close-up," in this edition, conducted viewers on a fascinating 60-minute guided tour of the 100 acres of holy real estate that house the oldest established permanent institution in the western world.

Among the views and ceremonies witnessed intimately in the course of this informative and edifying hour were various rites of the Roman Catholic Church in progress, several scenes of Pope John XXIII going about his daily schedule, the Vatican radio and other of its national government institutions in operation, including the fire department in preparatory drills, although it hasn't had to deal with a Vatican blaze in more than a century.

Easily the most captivating moments of the hour were those devoted to close scrutiny of the artistic masterpieces of Michelangelo and others of his stature; breathtaking works that adorn the chapels of the Vatican. In color, this was a rare treat, with the utilization of a new four-vision color film camera channel developed jointly by ABC and General Electric and employing a "coloring book" principle resulting in markedly steadier and sharper tv transmission of tint film.

Program was intelligently written and narrated by exec producer John M. Secondari. Bill Martigan and Edmunds Ricci shared the camerawork under Nicholas Webster's direction. Helen Jean Rogers produced for ABC News special projects division.

Here is a natural as an Easter perennial.

Tub.

Relief a Swallow Away? Not for Restaurateurs On Gardner Tearjerker

By ABEL GREEN

AN ARMY of "name" restaurateurs had the crying howl flying for fair on Hy Gardner's local WOR-TV'er (N.Y.) but it should have been an onslaught that (1) merited broader national attention and (2) should have been better prepared. There also should have been somebody truly authoritative, from the Internal Revenue Service position, although Charles Church, the District Director for the IRS in the Manhattan zone embracing most of this "expense account entertaining" headache, did the best he could under the circumstances.

The best he could, however, is not good enough for the basic reason he kept reiterating "we didn't make these laws, we only administer them." Possibly also Mortimer Caplin, the director of IRS, could only say the same at this point because several knotty interpretations must still be ironed out.

But whether done now or several weeks hence, when the more "definitive" directive is finalized, if the country at large was given the "message" about how much "legitimate" business entertainment is permissible it would reverse a nefarious and economically debilitating trend.

Trouble is that by the time the "cure" is finalized many of the patients will have succumbed.

This is no idle observation. Many a spot is against the ropes; some have folded; many layoffs have been the result, and the economy right down the line has been vividly dented.

It is not enough for IRS District Director Charles Church—or Caplin—or JFK, whom Church mentioned, as having "inspired" this tightening up on "tax deductible entertainment"—to say that 60% of the U.S. taxpayers know naught of the other 40% who avail themselves of these deducts.

To begin with, that potent 40% generates so much trade and traffic that in some form or another the other 60% benefit from this "business entertainment." The entire panorama of the American economy could well fall within that orbit, whether it's for plane or train fare; whether it's for meatpurses or where; whether

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ENCYCLOPEDIA OF COMMUNISM

With Chet Huntley, narrator
Producer: Lou Mason
Director: Charles Jones
Writer: Peter Jeffries
30 Mins., Wed. 7:30 p.m.
KEROX; UPJOMN
NBC-TV, from N.Y.

This show wound up the series of four NBC-TV documentaries on the history and nature of Communism, a totality that added up to one of the more ambitious public service efforts of the past few seasons. While the previous three shows ran for one hour apiece, the last one was expanded, and somewhat inflated, into a 90-minute stanza focusing exclusively on the future that has developed and deepened in the Communist monolith since the Chinese began challenging the supreme leadership of the Russians.

Billed as an "encyclopedia," this show shaped up more like a kaleidoscope in its dizzying shuttling from one continent to another to present the global impact of the Sino-Soviet split. All the important bases were touched and numerous key personalities were brought to bear on this important story, but this did not save the show from a pedestrian expository format which failed to exploit the graphic and pictorial possibilities of the documentary form.

The story unfolded through narration and interviews with occasional film clips thrown in for variety. The chief causes and the meaning of the Sino-Soviet split were elucidated by a group of Columbia University professors. Their views were presented in a straight lecture format that prevailed for most of the show, including the comments by the various NBC foreign correspondents who also delivered set pieces.

The most striking sequence comprised excerpts from a film shot in Albania by a British traveler. The primitiveness and drabness of life in this tiny Balkan ally of Red China were conveyed in convincing, visual terms. There was also an interesting attempt to dramatize the debate between Mao and Khrushchev by counterposing their pictures and comments, which were delivered by actors using Russian and Chinese accents. It would have been preferable in the interest of clarity to forego the phony dialects in favor of intelligibly-spoken English.

The documentary posed the question of the meaning of the Russian-Chinese schism to political leaders all over the world and on both sides of the Iron Curtain. The Communist view of the split, which tended to underplay its significance, was presented by Cuban, Indian and Italian Communist spokesmen. The western view was defined by such authoritative figures as the foreign ministers of England and France, Secretary of State Dean Rusk and UN ambassador Adlai Stevenson. It was arresting to see this array of notables, but the repetition of ideas was dulling to the mind.

The most provocative contribution to the discussion was made near the end by Zbigniew Brzezinski, from Columbia U. What could this professor's technical vocabulary of the cold war, including such terms as escalation, countervailing tendencies, outward thrusts and political differentiation, have meant for the average viewer? It would have been far more useful to probe more deeply into this professor's analyses than hop, skip and jump over the universe while throwing in a miniaturized three-minute history of Communism along the way.

Chet Huntley handled the anchorman slot with appropriate portentousness.

Herm.

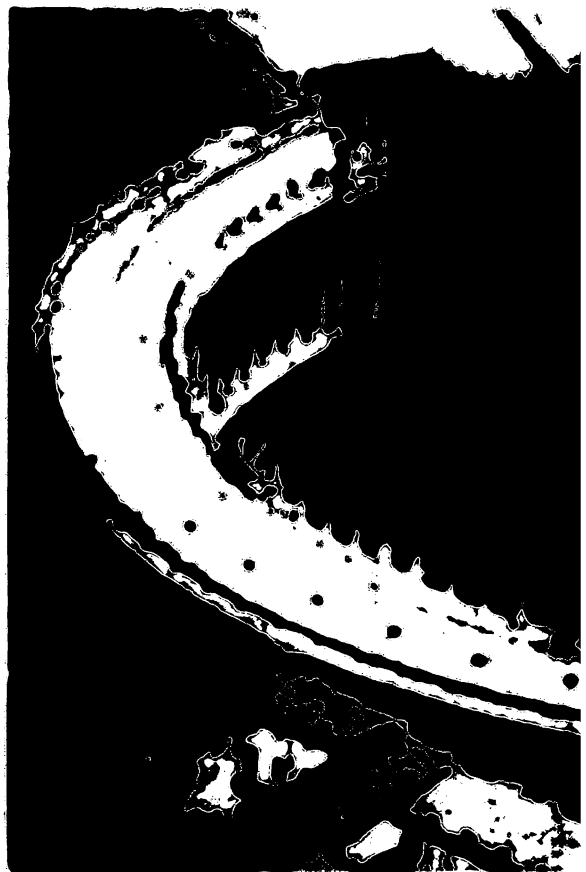
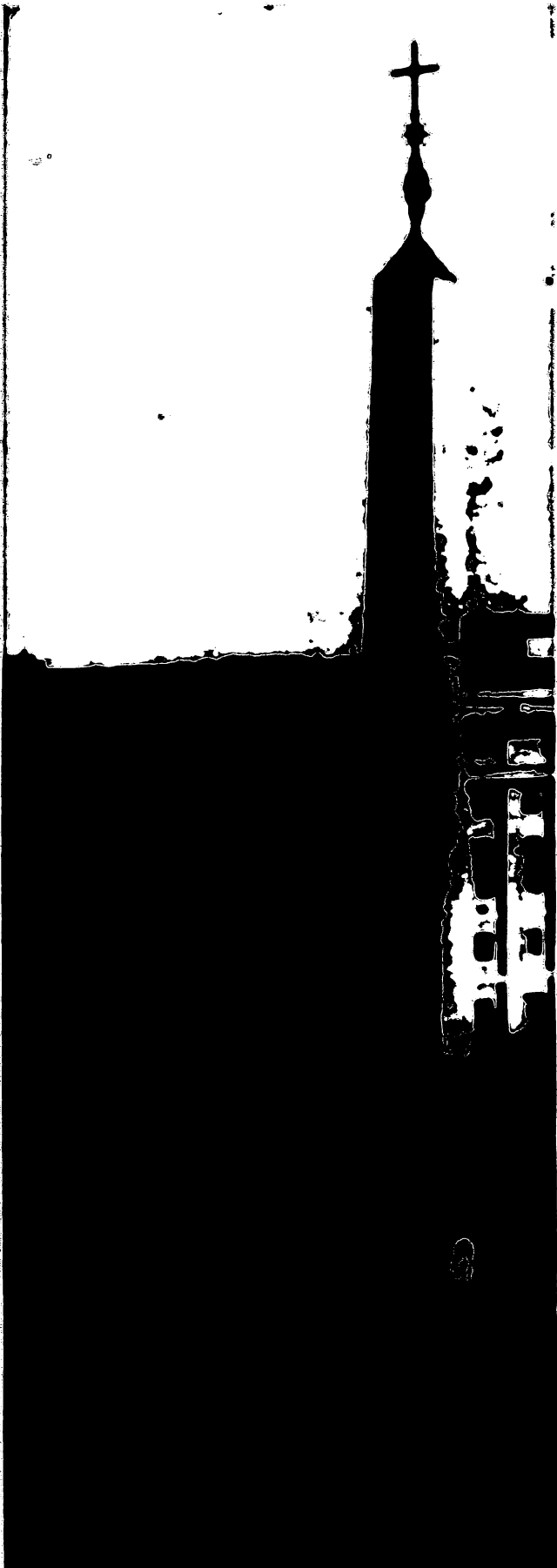
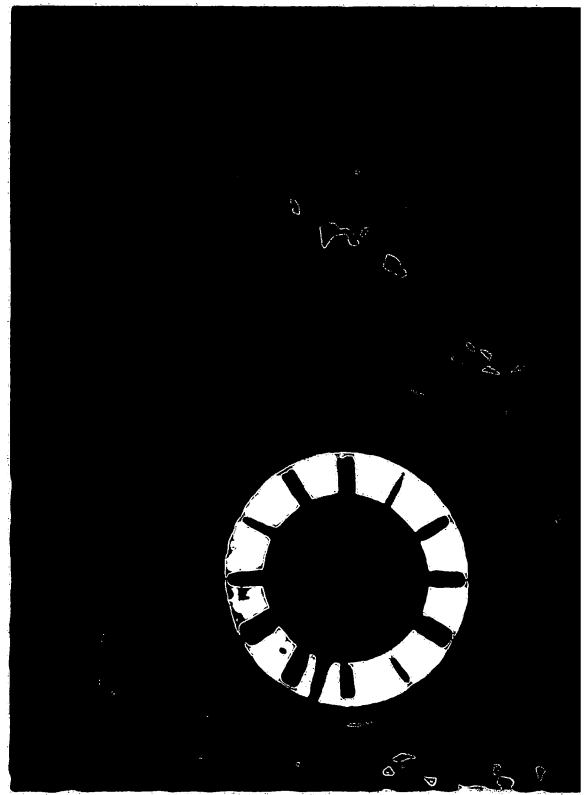
David Rich to Revue

Hollywood, April 16

Producer-director David Rich has been signed by Revue studios and assigned to a number of vidpix projects.

Rich is producing the spinoff of "Double Indemnity," from the Paramount film of the same name, as a Kraft summer theatre spinoff. Bradwick Crawford essays the Edward G. Robinson role, and casting is underway for actor to essay the Fred MacMurray role. Film goes before the cameras April 23. Frank Fontana scripted.

Rich will also produce seven or eight segments of "The Alfred Hitchcock Hour" and will produce-direct a trio of "Arrest and Trial" segs.



"The self-contained world of Vatican City was reported in fascinating detail last night in a film prepared by the American Broadcasting Company's documentary unit, headed by John M. Secundari.

"... where Mr. Secundari and his producer, Milan Jean Rogers, and director, Nicholas Webster, achieved a particular television distinction... was in their visual account of the seldom-seen rise of the Bishippian College... and in their examination of the priestly art in the Vatican."

— Jack Gould, *The New York Times*

"A fascinating, beautiful television look at The Vatican... recommended for viewers of all religious faiths. John Secundari's off-camera narration is excellent, working with the film instead of against it. Secundari displays a facility for bringing in historical references as a natural part of the narration, smooth and flowing instead of being limited in tour-guide style."

— Terry Turner, *Chicago Daily News*

"Grandeur and 'folishness' were artfully interwoven. This splendid program reflected credit on network, sponsor, executive producer-writer John M. Secundari, producer Milan Jean Rogers, director Nicholas Webster and their colleagues."

— *The Philadelphia Inquirer*

"A glittering, awesome and yet surprisingly warm and intimate survey of the world's oldest and smallest nation. From the moment the Swiss Guards opened the great bronze doors until the closing message from the Pope to his American audience, the film never faltered. Cameras were permitted in areas previously out of bounds to all journalists."

— Harriet Van Horne, *New York World-Telegram & Sun*

"A peerless camera achievement... it stood out as the most vivid and comprehensive visual telling of the Vatican story yet recorded for television."

"Portions of the enclave never before put on film were included in the striking panorama of glory and magnificence, all beautifully photographed, cohesively edited into a smoothly flowing whole, and underlined with an incisive script written and narrated by executive producer John M. Secundari."

"All in all, this must be regarded as the supreme achievement of the 'Close-Up' series."

— Percy Shatt, *The Boston Globe*

"... the program, produced, written and narrated by John Secundari gave viewers a series of fascinating glimpses of the Vatican."

"Great credit for the beauty of this feature must go to the cameramen, William Marigan and Edmondo Ricci, and the director Nicholas Webster."

— Ben Gross, *Daily News, New York*

"ABC's Easter gift was a splendid hour-long tour of the Vatican, which in gorgeous color managed to capture much of the loveliness of the city-state and the spirit of its pontiff."

— Tom Machit, *Newark Evening News*

"... an illuminating experience that is as enriching as it is so unexpectedly warm and winning."

— Dennis Harrison, *Washington Evening Star*

"An absorbing, fascinating hour."

— Eleanor Roberts, *Boston Traveler*

"... the intimate and unprecedented TV tour of the papal city was an immensely rewarding Easter Sunday delight."

— Rick Du Brow, *UPI*

"Hardly does a TV documentary achieve the scope and depth of last evening's 'The Vatican'... A warm, revealing close-up... the program was crammed with an extraordinary amount of fascinating detail."

— Robert J. Williams, *The Evening Bulletin, Philadelphia*

"The Vatican' on ABC-TV last evening was a lovely hour, especially in TV-color... a fine, fitting Easter hour."

— Jack O'Brian, *New York Journal-American*

"Superb color enhanced The Vatican. A superb showcase for ABC-TV."

— Larry Laurent, *Washington Post*

"Credit must be given John Secundari of ABC for putting this presentation together with skill and good taste. The film managed to capture the spirit of timelessness of the Vatican as the enduring temporal center of Christianity."

— Fred Stern, *San Francisco News Call Bulletin*

"Seldom before in television history has so much been depicted within a single program. As a television special, the 'Vatican' was many things: a display of some of the world's greatest art, a tour of the Vatican and its vast facilities, an intimate portrait of the Pope, a look at the work-a-day life of the tiny nation. It proved now, television at its best is indeed an art form of its own."

— Frank Judge, *Detroit News*

"Achieved a particular television distinction"
The unusually warm and widespread response to "The Vatican," presented on Easter Sunday on the ABC Television Network, is most gratifying and a source of pride. The most unusual—and the most cherished—tribute came in an unprecedented statement from His Holiness Pope John XXIII who, after viewing the film in his Vatican apartment, sent his personal thanks to all at ABC and asked that they be told that he was "greatly moved. Veramente buono."

"The Vatican" An ABC News Special Projects Presentation

From The Production Centres

(Continued from page 33)

Queen Sirikit while in Bangkok . . . Claire Beach, the weather girl for WJZ-TV, Baltimore, is leaving there to take over the same forecasting assignment for WAC-TV, Washington . . . CBS News diplomatic correspondent Marvin Kalb (formerly the web's Moscow man) will deliver the annual Carl Rye Memorial Lecture at Syracuse U. tomorrow (17) . . . WWDC is the only radio station in the D. C. area to receive the National Safety Council's Public Interest Award for 1962; the award went to 134 stations nationally . . . A blining group was registered by WTOP-TV: Washington Post-Newsweek station had six newsmen and cameramen on the scene of two raging fires, which were hot and exclusive items on WTOP-TV's popular "Newsmight."

IN LONDON . . .

Erie Partman making his first BBC-TV appearance in two years when he takes the lead in Nigel Bonham's play "August For the People" on Friday (19) . . . Des O'Connor taping his shows for ATV, his first starring vehicle . . . Between the BBC and the indie channels on March 27, Dr. Meekling, Britain's railways' boss was seen by 7,331,000 homes, explaining his ailing and fares' hiking plans for putting the railroads into the black . . . ABC has launched comedian-writer Bob Monahan on a show of 16-minute Sunday afternoon programs sending up TV ads; scheduled for right through spring, perhaps summer too . . . The new Ted Willis crime show for ATV, "Case Book of Sergeant Cart," alienated the starting date of June 20 . . . Roger Moore to do a further 13 eps of "The Saint" in July for ATV, making 20 shows in all of the gentlemanly Charles's sleuth . . . This month Sir Kenneth Clarke is doing another part-time art program, this one on the life and works of Michelangelo, and later this year he will film a special show on Japanese art while he is in Japan as a guest of the government there . . . Billboard Martin co-starring with CBE Richard in his first spectacular for BBC-TV scheduled for airing April 20.

IN MELBOURNE . . .

Buddy Bala, American wandering minstrel a hit on GTV9 . . . Malcolm Smith quits top quiz job on HSV7, due to health reasons . . . Lane Carroll, GTV9 thrash says she will go to America when contract ends in July . . . Viki Hammond, of HSV7's "Daily at Night" stars in her own HSV2 series . . . Johnny Chanter, teenage singer, has big success in country circles . . . Helen Bala, Yank comedienne, here for month's nightclub-TV season . . . Geoff Cuthbert dropped from GTV9's kids show due to ill-health . . . Jane Stumm, visiting American TV personality from Georgia, here to promote a shirt brand on GTV9, Bob Kennedy, Tom O'Connor, GTV9 news-men get Army accreditation to act as "war correspondents," to cover re-enactment of World War II battles in New Guinea . . . Norman Smith, KEE emcee signed by GTV9 for kids show. He injured his knee first time on camera, so is out for several weeks . . . Jan Brubaker, American singer on GTV9 . . . Larry Mann, Yank emcee-producer, quits HSV7 to produce and sell his own TV shows . . . Ben Bond, KKY emcee signed by HSV7 for new weekly national show "Variety 7."

Marcel Marceau, famous French mime here for a month's season, at Comedy Theatre, booked for ABV's "People" program . . . ABC expects mass audience in Melbourne for its BBC Crime series "Z Cars" due to start on ABV2 next month . . . Barrie Bungle, founder of well-known singing quartet, to emcee HSV7's new daytime show "Price Is Right," which starts next month . . . Susan-Gaye Anderson, GTV9's kids show personality engaged to Melbourne surgeon, Dr. Peter Bruce . . . Tony Chastan, GTV9's sports editor visits Lake Eyre, 300 miles north of Adelaide, to make special one-hour documentary on Sir Donald Campbell's attempt on world's land speed record in his Bluebird.

IN PHILADELPHIA . . .

WCAU-TV's documentary "Conformity" selected one of eight regional winners competing for the first annual Station Award of the National Academy of Television Arts and Sciences . . . Sam Smith, former WFLA publicity director, is now public relations rep for president of City Council, Paul D'Orsico . . . Sam Edwards, recently general manager of WTRY, Troy, N.Y., appointed to same post with Triangle's WNBC, New Haven . . . WFLA-TV has set four star's "Billionaire" returns for next season . . . WCAU-TV to present prime-time special "Commencement Law Day: Man's Day in Court," starring Raymond Burr (20), Burr here taping scenes (13, 14) . . . Larry Bonnell from WTVY, Tampa, joins WFLA promotion department as sales rep writer . . . WCAU-TV to hold open house at its studios, for young viewers and parents to meet Marshall Man and his puppets, the Tuckers. Programs dramatic emotional problems of the four to 10 group . . . WIP's Joe McCord, Tom Brown, Ned Powers and Jim Tate played British soldiers on opening night of "M.M.S. Pinetree," at the Forrest Theatre (16).

IN ST. LOUIS . . .

Comedians Steve Allen and Tim Conway will be in St. Louis on Monday, May 27, as the guests of honor at a dinner meeting of the local "Emmy" chapter. Conway is a regular on the "McHale's Navy" series . . . KSD radio has completed installation of and is operating with its new 5000-watt high fidelity transmitter. Same station also reported that general manager Harold Gross has cancelled the Nielsen ratings service because he believes the company's "radio audience findings are inaccurate" . . . KMOX-TV's "Repertoire Workshop" taped a jam show, featuring Singleton Palmer and his group, for a Saturday, May 11, airing. It is titled "Dixie at the Opera House" . . . KMOX radio has been named as a 1962 winner of a Univ. of Missouri Honor Award for its distinguished record of service in radio journalism . . . Oldtime radio man Ray Quinn is back on KADY airwaves with his "Farmer's Friend" show . . . John Bauer Jr. has joined the sales staff of Balaban's WIL radio.

IN PITTSBURGH . . .

WTAE's Joan Connolly will be on the panel at the American Women in Radio & Television convention in Philadelphia from May 2 to May 5. On the panel with her will be Clair McCullough, president and g.m. of the Meiselman stations in Pennsylvania and Delaware, and producer Bob Banner . . . WWSW has been voted a National Safety Council Public Interest award . . . Home improvement tycoon Joe Eshelbald and the BBA, Doug Shover have picked up the tab on Jim Woods' "Scoreboard" following each Pittsburgh Pirate game . . . The new baby camel at the Highland Park Zoo has been named Roxane, after the 16-year-old daughter of John Stewart, who is host on KDKA's "Program PM" and the announcer on the station's "Party Line." It was the zoo's way of thanking Stewart for the many features he has done there . . . Area high schoolers, participating in the student United Nations program, were guests on Sat. (13) on WHC's "Twist Twelve and Twenty" telecast.

IN DETROIT . . .

Shirley Elder back from backstage Academy Awards interviews for her WJBK-TV show his program, included in Miss Elder's tapes are comments by Joan Crawford, Ginger Rogers, Ed Begley, Patti Duke. Also, Miss Elder is regaling her fans with her experiences in a cameo role as a TV commentator in "Palm Springs Weekend" . . . WWJ sports-caster Don Kremer will fly to Nairobi, Kenya, in Africa, this fall to

collect program material and exclusive films for an "Olympic Preview" report on the eve of the Olympic Committee's decision which could bring the 1968 Games to Detroit . . . Program planners for WWJ radio's "Ask Your Neighbor" show in which housewives exchange household hints via phone asked listeners to express their preferences for a new time period when the show was hosted by the baseball game broadcasts. Listeners are voting heavily for a morning show . . . WJR will broadcast all Detroit Tiger night games with a brewery and a cigar company sponsoring and George Kohl and Ernie Harwell handling the play-by-play and color . . . WXYZ-TV's Dave Bates readying the second part of a documentary series dealing with the causes, effects and prevention of crime.

IN MINNEAPOLIS . . .

WLOR-TV getting jump on other Twin Cities stations in coverage of the Tyrone Guthrie repertory theatre which opens here next month. WLOR will beam a series of 26 weekly interview shows, "Backstage at the Guthrie Theatre," starting May 6, night before the playhouse opens. First two entries will feature Tyrone Guthrie describing his interpretation and staging of "Hamlet" and Douglas Campbell discussing "The Mirror." Set for subsequent broadcasts are production manager Peter Schuler and company members Hume Cronyn, Jessica Tandy, George C. Scott and Rita Gam . . . KMSP-TV covered Barbara Hart's tour of the Variety Club Heart Hospital while the actress was in town last week plugging MGM's "Come Fly With Me." . . . Two specialists on female cancer syndromes will answer questions phoned in by dialers on WDGY's "Nightbeat" tonight (16). Lee Vogel show has been dubbed "for women only" . . . WCCO-TV repeated its "Stations of the Cross" from St. Olaf church in Minneapolis on Good Friday. Father Michael Hoffmann was commentator . . . TV Times, Local weekly modeled after TV Guide, has moved its publishing headquarters to the Griggs-Midway building in St. Paul.

IN BALTIMORE . . .

Josh Wells, formerly of WJZ-TV and then a local brewery, goes to Los Angeles and KABC to head his own program "Open Line" . . . WMAR-TV's new building will be ready for occupancy toward the end of May, in the word . . . George Nichols will visit the "Buddy Deane Show" on WJZ-TV April 21 . . . Bill Hartmann, WBAL-TV newsmen, addressed Maryland Association of Hospital Auxiliaries. He discussed his "Dark Corner," Emmy nominee special on mental retardation . . . Claire Beach has cut ties with WJZ-TV. She's now with WRC-TV in Washington as weather girl . . . Donald Kirkley of Morning Sun, who was named outstanding tv critic by Directors Guild, did half-hour special on WMAR-TV, reminiscing about interview program he conducted there from 1948 to 1950 . . . WFSB and WJZ-TV are formulating plans for Second Annual Toy Bowl Football game.

IN CINCINNATI . . .

Daytime WEIP jockeys now include WML Loney, formerly of WSAI and WKY, and Sam Allen, transfer from WLW . . . Scripps-Howard Broadcasting Co. secondary offering of common stock being handled here by W. E. Hutton & Co. . . Bill Bawn, former WSAI deejay and with Texas stations since 1958, back in Cincinnati with WCPO which he likes for having dropped rfr music . . . Al Schmittzetha, WCPO-TV news director, always quick to console guests on his programs with multilingual monikers . . . Ruth Lyons registered a new high handkerchief job on her WLW-TV "Fifty-Fifty Club" show after guest Ethel Waters, who is singing in churches after 20 years in show biz, noted "His Eye Is on the Sparrow." Bert Farnes, who cradled at Cranley stations, on a quickie visit, was spotlighted for the umpteenth time on the Lyons.

IN CLEVELAND . . .

With the opening of the new Alpine Theatre Restaurant, WJW-TV's hourlong live 11 a.m. Dale Young show, moves into the refurbished quarters that'll hold over 100 viewers. Ernie Anderson replaces Jim Boney on the Young show . . . Kelly Edmund, ex-Oklahoma City, named WKH deejay . . . Tom Thorne named KYW sales manager . . . Sam Grooms shifted from KYW-TV to WJW-TV production staff . . . WERE re-running sponsored "The Shadow" and "Sherlock Holmes" . . . Al Henderson named WGAR back and Arlene Blank leaves the Hanna promotion staff to join Henderson . . . Shelly Ballman reported over 50,000 postcard entries received in WJW-TV "Wheel of Fortune Contest" for new station wagon . . . Jack Thayer, WKH veeep, accepted Air Force Award for help in '62 recruiting . . . Van Lane parted for WERE airing of horse races from Ascot . . . Carl Bauer and Keith Morris left WKH announcing chores.

Nielsen Vs. Cowles

(Continued from page 33)

were passed to the Nielsen firm in a letter dated March 25, 1963, to date more than two weeks later, no answers have been forthcoming. He said the Cowles execs had tried repeatedly, without success, to meet with Henry A. Rahmel, Nielsen exec vicepres.

He said Nielsen's "curious, uncooperative attitude" and the hearing's testimony led Cowles to conclude that the rating firm had breached its contracts with Cowles.

He Cowles' use of local tv ratings, Whatmore said that the Washington hearing had "disclosed considerable discrepancies and has served to raise serious questions as to the validity of the Nielsen ratings in the broadcast area."

Concluding the criticism, Whatmore's letter to Nielsen said, "Confidence in the precision and validity of the work is the very keystone in the usefulness of media audience research to the advertising industry. Without such precision and validity, incalculable damage can result, not only to the media involved, but to the entire structure of American advertising."

He said Cowles would be running newspaper ads this week, calling for joint industry action to provide accurate audience measurements for magazines and broadcasting.

Nielsen's answer to Cowles said, "The figures which Nielsen currently reported for Look Magazine were below the expectations of Look's management. We have discussed this problem with the Look

people and we had all agreed that further meetings were needed because of the technical nature of the questions raised. These meetings were being arranged and a discussion this afternoon (17) between Look and ourselves indicated that meetings will be held in the very near future."

"The Look organization has, in our opinion, relied upon the recent Washington hearing as an excuse for breaking their contract. It's difficult to consider this action and the public manner in which it was taken, as anything other than opportunistic."

"To the question of NMS field work raised by Look, a full and complete investigation by Nielsen disclosed that a few faulty magazine interviews were submitted by our field men. Nielsen's own supervisors had discovered this fact prior to the recent Washington hearings and three of the four field men were dismissed. The fourth man resigned. These faults were detected by Nielsen company via normal checking procedures in sample times to permit complete and correct interviews to be made. Nielsen supervisors believe that 99% of the nearly 5,000 interviews used for its magazine report were properly conducted."

Wheeling—Ted Eiland, manager of sales development for Rust Craft Broadcasting, has been named general manager of WSTV-TV here, flagship of the Rust Craft group.

RCA Goes to The Fair—In Tint, Yet

RCA laboratories which produce miracles upon order, failed to come up with one of its customary technical revolutions when it announced its participation in the 1964 N. Y. World's Fair with a kiosk to the fair grounds last Thursday (11). RCA will build a copperclad structure that will serve as the communications and television center for the fair. RCA recently did a color telecast housed off its Relay satellite, which left its inventory of mirrors and technical milestones in a state of temporary depletion.

The new RCA building, to be located in the Fair's industrial section, will have a fully equipped color telecasting center with provision for visitors, the largest closed circuit color network link-in the telecast center is about 200 points on the grounds, a year-around-in-color demonstration for visitors, a mobile color transmission unit, and listening rooms for stereo and hi-fi fans.

It's revealed that RCA made the first black & white telecast for the 1959 N. Y. World Fair, and was reported planning a Relay color telecast for the announcement, but jumped its own gun.

The RCA Fair structure was designed by Malcolm B. Wells, who architected the RCA buildings in Palm Beach. John Yonan is the industrial designer for the project.

Godfrey Talk' Sans

Godfrey for NBC-TV

Stripping in Daytime

NBC-TV is considering a program for its '63-'64 daytime schedule that CBS-TV had considered for its prime-time summer schedule. It's the Heather-Quigley package, "People Will Talk," and if NBC-TV chooses the deal, as it is expected to, a pilot for a possible daytime stripping will be cut in Hollywood this week.

It-Q said CBS "People" and a pilot was prepped with Arthur Godfrey. Godfrey, under CBS contract, didn't come with the show when it was later taken to NBC-TV after CBS-TV failed to slot it.

"People" is one of several formats being tried out by NBC-TV, which must find an adequate replacement for "Price Is Right." "Price," a mainstay of the NBC-TV pre-dark shed, shifts to ABC next fall, because NBC execs refused to keep a nighttime version of "Price" on the air.

Daytime Minute Sales

Tote Us for CBS-TV

CBS-TV racked up a series of sales this week, most of which fell in the daytime hours.

General Foods bought alternate quarter hours in "House Party," "Millionaire," "Secret Storm," and daytime newscasts of Harry Reasoner. Reasoner deal was a minute buy over a 12-week period.

Dr. Pepper Co. bought 21 minutes in the morning minute plan. Church and Dwight inked for 20 minutes in the 10 to noon period. General Foods also bought alternate week quarter hours in "Mighty Mouse Playhouse."

On the sports end, Hamilton Watch Co. bought one-third sponsorship of pro football.

Metropolitan Life Insurance picked up sponsorship tab on web's 30-minute special Thursday (11) on the nuclear submarine tragedy.

CBS-TV's The Great War

On the occasion of the 34th ann of World War I, far enough away to gain historical perspective, according to producer Isaac Kleinerman, CBS News will launch a World War I documentary series, titled "The Great War."

Full scale treatment of World War I, consisting of at least 26 half-hour episodes, is being prepared for the '64-'65 season on CBS-TV. A project of CBS News, it will be produced by John Sharnik, in association with Burton Benjamin and Isaac Kleinerman. Sharnik has been detached from his duties as producer of "Eye-Witness" under exec producer Leslie Midgley. Benjamin and Kleinerman will continue their production pools with "Twentieth Century."

Royal Ballet Wears Two TV Hats

When CBS-TV asked for the one hour Royal Ballet special, it also was a point for free (commercial) tv as opposed to pay tv. That wasn't what prompted CBS-TV to make its deal with British Home Entertainment, Ltd., London, but it's an interesting re-orientation of the deal.

The filmed performance of the Royal Ballet in London's Covent Garden was done under the auspices of British Home Entertainment, Ltd., a pay tv outfit. When the 60-minute special of this famed ballet troupe, formerly Sadler's Wells, is eventually telecast in Britain, it will carry a toll, in some direct way the public there will have to pay for it.

Incidentally, British Home Entertainment, Ltd., includes among its directors, Sir Laurence Olivier and Margot Fonteyn. CBS-TV is looking toward a longer association, seeking the American rights to selected productions.

In the U. S., when the Royal Ballet and other British Home Entertainment shows are telecast by CBS-TV, the sponsors will pick up the tab. Whatever the American public pays will be indirect, except the commercials.

Israeli Supreme Court Upholds Govt. Plan to Establish Comm'l TV

Tel Aviv, April 16.

The Israeli Supreme Court, sitting in Jerusalem, dismissed an appeal by London businessman Victor Aron and the Worldwide Broadcasting Co., against a decision made by the Minister of Post, who rejected their request to set up a commercial tv station in Israel.

The applicants argued that the Minister's decision was not based on national facts, but on principle. According to this argument, the Ministry of Post should have checked on the financial and personal reliability of the petitioners and if they were not found wanting, the authorities should have issued the requested license. Instead, they were rejected off hand, since the Government is not interested in establishment of commercial tv in the country.

The Supreme Court decided that the Minister has full jurisdiction, in accordance with the law, to permit or reject the establishment of any kind of telecommunication, including tv stations. "It is not our duty to decide," the Supreme Court said, "whether the Government policy of establishing or not establishing tv stations is right or wrong. This matter belongs to the discretion of the Government. If the Government policy goes against the public will, the Parliament is well able to compel the Government to act accordingly."

In the meantime, preparations are made for the establishment of the first tv station in Israel. It will be purely instructional tv, for schools, on an experimental basis, financed by the Rothschild Foundation, under Government control. General or commercial tv is not yet contemplated.

ITV's 51% TAM Rating, BBC 44%

London, April 16.

According to new figures just issued by TAM, commercial tv once again got the lion share of viewing in March with 50% compared to the BBC's 44%. For the six months up to the end of March the ITV share was 57%.

In only two regions did the BBC capture more of the potential audience than the indie webs—54% in Wales, West and North, and 52% in Southwest England. Closest divisions were in London (53% ITV, 47% BBC) and South Wales & West where the figures were the same.

Other carveups (ITV figures first) were: Midlands (56-44); North (50-50); Central Scotland (60-40); South (55-45); Northeast (61-39); East Anglia (54-46); Ulster (56-42); Border (54-46); Northeast Scotland (50-50).

Cox Designates Staff

Washington, April 16.

Newly sworn FCC Commissioner Kenneth Cox announced appointment of a four-man personal staff.

Allen Gordon will be legal assistant and Martha P. Shaffer become confidential assistant. Frances Jarvis and Elizabeth Harris will fill secretarial posts.

Cox is not naming an engineering assistant at this time.

NBC-TV'S 'SUNDAY'

Shed Northfield was put in charge of NBC News plans for a new Sunday afternoon tv program. The hour will be known as "Sunday" and will bear a resemblance to "Today," another NBC News program.

Henry Rosenbaum, chairman, now with CBS News in Washington, is expected to join NBC-TV as one of the "Sunday" regular correspondents. She probably will work other chores for NBC News as well, but that was not certain.

The shows will go on either at 2:30 or at 3, depending on the time NBC-TV figures give the best clearance.

Ray Scherer, Bob Abernathy (whose "Update" weekend show goes off this season), Joe Garagiola, and Ed Newman will be other "Sunday" regulars.

Northfield, one of NBC News senior producers, will continue producing three specials (on football, art collections and schools) for NBC-TV exposure.

"Sunday" will begin in October and run for 26 weeks.

BBC Gets \$36-MIL More in Fees For Second TV Web

London, April 16.

The BBC is now to receive all the license revenues paid by viewers instead of having 20% siphoned off by the Treasury under an Excise Duty imposed in 1957.

The annual license fee is \$11.20, and the change will give the Corporation an additional \$36,000,000 in a full year. For the remainder of the current year it will bring in an additional \$21,000,000 into the BBC's coffers.

The decision, announced by the Chancellor of the Exchequer, Reginald Maudling, in his budget statement will help the BBC in financing its second tv network, which starts operating next year, and its plans for increased sound radio programs which are due to start very shortly.

CBS-TV Half-Hr. News Show Bows on Sept. 2, NBC's One Week Later

CBS-TV will beat NBC-TV by one week in the opening of the half-hour evening news feed by the networks.

Freeze date for CBS-TV is Sept. 2. Debut of NBC-TV is the following Monday, Sept. 9. Both CBS-TV and NBC-TV are expanding their present 15-minute news feed to 30 minutes in a half hour next season.

NBC-TV has selected Neuyen Frank to produce its half-hour show, with separate producers stationed in the Far East, Europe and Washington. CBS-TV has yet to select an overall producer for its series. NBC-TV's Washington producer will be Bill Corrigan, with Eliot Frankel and Jack Fern functioning as producers in Europe and Far East.

Those British Com'l TV Profits Aren't So 'Gee Whiz' Any More

London, April 16.

A number of members of parliament this Easter have for vacation reading—if they are that conscientious—a memorandum produced by a committee roping the four indie tv major companies on the sore subject of their profits and the impending government profits' levy. The gloomy picture it paints has already resulted in sharp dips on the stock market in share prices.

For the memorandum, primarily aimed at convincing the government to think again before taxing the industry as outlined by the Postmaster General in his proposed TV Bill, seems to indicate that profits are lower than anticipated and will fall more steeply than even the pessimistic city sages have prophesied.

Estimated profits for 1967-68 are put at around \$24,000,000 before tax on a total income of \$207,200,000—which is something like \$11,000,000 lower than the previous year's net. In fact the profits' drop of the four major companies (AR-TV, Granada, ATV and ABC-TV) is even steeper, from around \$44,000,000 to \$31,000,000.

If the levy is based on the 1967-68 figures, it would take \$42,000,000, or \$12,000,000 below what the Postmaster General estimated when he presented his Bill before parliament. This would leave total profits for the entire industry of only \$17,000,000 of which well over \$11,000,000 would go to the four majors.

The memorandum makes four distinct arguments in pressing its requests to help persuade the government against its present intentions, chiefly its unfairness in that the wealthiest and most successful companies will come off best with crapped profits but something, at least, to show for effort, while the small regional stations could lose money.

Two of Britain's regional tv stations suffered setbacks in their earnings over last year's business. For the first time in three years Southern TV in 1967 did not increase profit over the previous year, dropping \$700,000 to \$495,000. And Anglia TV dropped \$438,000 to \$220,000.

Despite these "setbacks," Southern—which covers south and south-east England's 3,510,000 population from stations in the Isle of Wight and Dover—will be paying a dividend of 75% tax free, or \$14.50 per share, and Anglia in the Eastern counties will still give its shareholders the usual 40% dividend with a one-for-two handout of free shares to follow.

Anglia's boss, Marquis Townshend of Raynham reporting the drop predicts "It is probable that the profit for 1968 will be the largest we are likely to see."

Wales Not Dips

Lord Derby, chairman of Television Wales and West, claims forcibly that critics of spots on commercial tv are out of touch with the genuine public attitude to tv selling. "Inserted with discretion in the programs," he says in his statement with the company's (Continued on page 62)

George Grabin, Babylon From TV, Prod. Four, Push Series to NBC

Hollywood, April 16.

George Grabin, more than 20 years co-head of radio and tv for the William Morris Agency and subsequently in charge of program, production and sales of Paramount Pictures TV Division, has returned from nearly a year in Chicago where he has formed a subsidiary company in partnership with the H. & E. Babylon Corp. of Chicago. Latter company owns five major radio and two major tv stations, in addition to numerous theatres and other enterprises.

Grabin will be in charge of entertainment, pictures, radio and tv series. He has created a 60-minute anthology called "The Babylon One Show," which will be headed up by Eddie Albert and George Grabin, who is under his personal management.

Grabin is leaving for New York next week, at the request of Elmer Babylon, to meet with NBC top brass Bob Kline, Mort Warner and Bob Burnett regarding a three-part series for the anthology. Babylon's request for this moving stems from the fact that most of the H. & E. Babylon Corp.'s stations are affiliates of NBC.

Grabin is also negotiating with Tom Tammann, owner in charge of tv of Screen Arts Prod., with a view to coproduction on behalf of the Babylon-Grabin Co.

NBC Int'l Stake In Aussie TV'er

NBC International is part owner of the newest television outlet in Sydney, Australia. They own 5% of the third station run under the corporate name of United Telecasters Ltd.

Aussie government rule is that foreign interests can own no more than 20% of any domestic station. One company can own no more than 15%.

Actually, largest block of ownership in the new Sydney outlet is 15%. Three different native concerns own that much, making NBC fourth largest holder. Total of 60% of the stock will be held for public sale.

For some time now, NBC has owned 10% of a Brisbane, Australia, outlet. The second buy makes it decidedly the largest American holder of stock in an Australian station. ABC International owns about 14% of an Aussie station.

'Sticks & Stones Will ...

Hollywood, April 16.

There may be feeding in the hills from whence come "The Beverly Hills Cop" but Paul Henning is not about to pick up a gun and go hunting down Bob Hope. He'd rather that Hope provide the revenge for the infamous and derogatory remark the comic made about the hill folk at the NAB convention in Chicago.

Hope was quoted as referring to "hillbillies" as the equivalent of a Chickadee (incredibly misquoting Mr. Henning's remark was supplied by Henning, to wit, that "hillbillies" has consistently topped Hope in the national index the three times they appeared each other.

"That's my answer to Hope," said Henning, creator, producer and writer of "Hillbillies." He thought that Hope was "bitting pretty low."

Brit. Comm'l TV Faces \$50-MIL Tax On Ad Revenues

London, April 16.

Postmaster General Reginald Davies provided a severe shock for commercial tv operators when he tabled an amendment to the Television Bill last weekend which is aimed to yield about \$50,000,000 a year via a levy on advertising revenue. The present advertising duty, which brings in some \$22,000,000 annually, is to be abolished.

The amendment, which will come before the House of Commons Committee now considering the Bill, will certainly be challenged by commercial tv interests, though it is believed the government intends to stand by its intention of making a severe dent in the earnings of the program contracting companies.

Under the amendment, the first \$2,500,000 of a program company's ad revenue over a 12 months period, will not be subject to the levy, but the next \$22,000,000 will be taxed at 22½%, and above that figure the levy will soar to 60%.

Payments of the levy will be made to the Independent Television Authority who will pass them on to the Treasury.

It has been estimated that ad revenue on the whole commercial network has been running at between \$200,000,000 and \$250,000,000 a year, with the largest slice inevitably going to the majors. The levy could cost Associated-Rediffusion, Associated Television and Granada TV Network about \$10,000,000 a year each.

FCC's Gag on Nags

Washington, April 16.

FCC has proposed tightening its rules on broadcasts of horse racing results to silence that source of information for bookies. Comments are invited by May 18.

Part 3 of FCC's rules under the proposal would be rewritten to prohibit the broadcast of "any program known or intended by (the licensee) to be of substantial use to persons engaged in illegal off-track gambling on horse races."

Another section, carrying specifics of "dos and don'ts," is designed to eliminate the broadcaster's uncertainty about complying with previous loose Commission rules in this area.

Under the proposed rule, no program containing horse race information would be affected if it neither preceded nor followed another such program within a two-week period.

Rationale for this requirement is that such programs have to be broadcast at more frequent intervals to be of "substantial" use to illegal gamblers.

Another proposal is that the restrictive provisions will not apply to races as being of "national interest to sportsmen and the general public."

One more exemption would allow broadcasts on two occasions during the same calendar year of information on the full day's racing card if the track is within 100 miles of the main studio. But this would be limited to twice a year.

Justification for it, according to FCC, is the existence of local and regional events, like country fairs, where horse racing is often an important feature. Thus, stations careful with their twice-yearly quota could broadcast such events.

FCC commented there has been a significant increase in the broadcast of horse racing information and that certain stations are broadcasting information which is of value to persons engaged in illegal gambling activities.

Santangelo To Talent Associates

Michael R. Santangelo has quit Westinghouse Broadcasting to become No. 2 man at Talent Associates Paramount. He's going over as vice president and assistant to proxy David Susskind, and evidently in this factum-like capacity will get a crack at producing in three media as well as general administration.

During his seven-year stay at WBC, Santangelo headed public relations and then a couple of years ago traded over into tv production under program chief Dick Pack. In the meantime, he launched his own legit cinema, "Black Nautilus," which played the 41st St. Theatre in N.Y., the Santele Festival in Italy and is still touring.

Santangelo brought him in to work in all three TV Par area: video, legit and motion pic. Effective date of the shift will be May 8.



In a Class by Themselves

Mr. Novak is a high-school teacher.

Put the name in quotes, and it's a television drama series. Not just *any* drama series, but the medium's first to be set in the field of education.

This sort of departure typifies the freshness and broad appeal of NBC-TV's Fall schedule.

Yet, the full-hour "Mr. Novak" has more than the *novelty* of a metropolitan high-school background to recommend it. (That distinction, if you'll

permit a small jest, could be fairly academic.)

Far more significantly, the series has a realistic, non-cornball approach to problems that might come up in such a setting:

A brilliant teen-ager suddenly finds he can't cope with classroom routine; a faculty member is suspected of being a professional propagandist; a teacher seeks the kindest way of dealing with the blind student who's fallen in love with him.

Bringing these situations to life for the viewer is a superlative cast—headed by young James Fran-



circus as Mr. Novak and Dean Jagger as Jefferson High's principal, Albert Vane.

Neither characterization comes within a hundred light years of being a stereotype. Our inexperienced teacher-hero is far more certain of his education ideals than his ability to put them into practice. And our principal is a convivial martinet who insists on rules being followed but who's secretly delighted when a teacher shows the initiative to step out of line for a good reason.

Viewers will be struck, too, by the absence of

caricatures among the students. For, along with Mr. Novak himself, the program believes every teenager is as unique as a fingerprint.

Just as distinctive, may we add, are *all* the elements of NBC-TV's fall lineup. For they're part of a power-laden schedule that combines proven successes like "Bonanza" and "The Joey Bishop Show" with brand-new adventure series like "The Robert Taylor Show" and "The Lieutenant." Truly, we have never anticipated a brighter season.

Look to NBC for the best combination of news, information and entertainment.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly syndication chart based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area covered. The metro area ratings are based on the metropolitan markets within the total area covered. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the chart valuable.

Over the course of 6 years, ARB will tabulate a minimum of 200 markets. The results of that tabulation will be found weekly in Variety Coupled with the rating performance of the top 10 network shows, on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CINCINNATI

STATIONS: WLWT, WCPO, WCRC. SURVEY PERIOD: JANUARY 4-31, 1963.

Rank	Top Network Shows	Stn.	Total Area Homes Reached	Rank	Top Syndicated Shows	Day & Time	Stn.	Total Area Homes Reached	Rank	Top Competitors	Stn.	Total Area Homes Reached
1.	Beverly Hills	WCPO	101,700	30	1. Wild Camp	Thurs. 7:00	WLWT	101,700	25	Adv. in Paradise	WCRC	92,000
2.	International Showtime	WLWT	101,700	31	2. Jason's Son	Wed. 7:00	WLWT	101,700	26	Papery, Spitz, Woe	WCPO	70,000
3.	Virginia	WLWT	101,700	32	3. Space Ship	Mon. 6:00	WCRC	112,700	27	Meet The Press	WLWT	92,000
4.	Don Casey	WCRC	101,700	33	4. Supercat	Thurs. 7:00	WCRC	112,700	28	Keyhole	WLWT	101,700
5.	Larry Show	WCPO	101,700	34	5. Edward	Fri. 7:00	WLWT	101,700	29	Wide County	WLWT	101,700
6.	Red Skelton; Suburban	WCPO	101,700	35	6. South Valley Days	Fri. 7:00	WCRC	101,700	30	South Valley Days	WCRC	101,700
7.	Suburban	WCRC	101,700	36	7. Red Skelton	Mon. 6:00	WCPO	101,700	31	Edward	WLWT	101,700
8.	Phantom	WCRC	101,700	37	8. Supercat	Thurs. 7:00	WLWT	101,700	32	News; Woe; Hunt-Brink	WLWT	101,700
9.	Benjamin	WLWT	101,700	38	9. Supercat	Thurs. 7:00	WCPO	101,700	33	Supercat	WCRC	112,700
10.	Not At The Movies	WLWT	101,700	39	10. Supercat	Thurs. 7:00	WCRC	101,700	34	News; Woe; Hunt-Brink	WLWT	101,700

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: JANUARY 4-31, 1963.

Rank	Top Network Shows	Stn.	Total Area Homes Reached	Rank	Top Syndicated Shows	Day & Time	Stn.	Total Area Homes Reached	Rank	Top Competitors	Stn.	Total Area Homes Reached
1.	Don Casey	WJBK	101,700	30	1. Supercat	Fri. 7:00	WJBK	101,700	25	At The Zoo	WWJ	101,700
2.	Don Casey	WWJ	101,700	31	2. South Valley Days	Wed. 7:00	WJBK	101,700	26	Don Casey	WJBK	101,700
3.	Beverly Hills	WJBK	101,700	32	3. South Valley Days	Wed. 7:00	WJBK	101,700	27	Supercat	WJBK	101,700
4.	Candid Camera	WJBK	101,700	33	4. Red Skelton	Mon. 6:00	CKLW	101,700	28	News; Spitz; Hunt-Brink	WJBK	101,700
5.	Don Casey	WJBK	101,700	34	5. Red Skelton	Mon. 6:00	CKLW	101,700	29	News; Spitz; Hunt-Brink	WJBK	101,700
6.	Not At The Movies	WJBK	101,700	35	6. Red Skelton	Mon. 6:00	WJBK	101,700	30	News; Spitz; Hunt-Brink	WJBK	101,700
7.	Dr. Kildare; Goodman	WJBK	101,700	36	7. Red Skelton	Mon. 6:00	WJBK	101,700	31	News; Spitz; Hunt-Brink	WJBK	101,700
8.	Larry Show	WJBK	101,700	37	8. Red Skelton	Mon. 6:00	WJBK	101,700	32	News; Spitz; Hunt-Brink	WJBK	101,700
9.	Monday Night Movie	WJBK	101,700	38	9. Red Skelton	Mon. 6:00	WJBK	101,700	33	News; Spitz; Hunt-Brink	WJBK	101,700
10.	Benjamin	WJBK	101,700	39	10. Red Skelton	Mon. 6:00	WJBK	101,700	34	News; Spitz; Hunt-Brink	WJBK	101,700

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: JANUARY 4-31, 1963.

Rank	Top Network Shows	Stn.	Total Area Homes Reached	Rank	Top Syndicated Shows	Day & Time	Stn.	Total Area Homes Reached	Rank	Top Competitors	Stn.	Total Area Homes Reached
1.	Beverly Hills	WFBM	101,700	30	1. South Valley Days	Fri. 10:30	WLWI	101,700	25	Jack Paar; Tel. Mr.	WTTV	111,700
2.	Candid Camera	WFBM	101,700	31	2. Edward	Fri. 7:00	WLWI	117,000	26	News; Men of Destiny	WFBM	92,000
3.	Red Skelton	WFBM	101,700	32	3. Red Skelton	Mon. 6:00	WLWI	101,700	27	News; Woe; Hunt-Brink	WFBM	92,000
4.	Jack Benny	WFBM	101,700	33	4. Supercat	Thurs. 7:00	WLWI	101,700	28	News; Woe; Hunt-Brink	WFBM	92,000
5.	Andy Griffith	WFBM	101,700	34	5. Supercat	Thurs. 7:00	WTTV	101,700	29	News; Woe; Hunt-Brink	WFBM	92,000
6.	Don Casey	WFBM	101,700	35	6. Supercat	Thurs. 7:00	WFBM	101,700	30	News; Woe; Hunt-Brink	WFBM	92,000
7.	Larry Show	WFBM	101,700	36	7. Red Skelton	Mon. 6:00	WLWI	101,700	31	News; Woe; Hunt-Brink	WFBM	92,000
8.	Benjamin	WFBM	101,700	37	8. Supercat	Thurs. 7:00	WFBM	101,700	32	News; Woe; Hunt-Brink	WFBM	92,000
9.	Don Casey	WFBM	101,700	38	9. Supercat	Thurs. 7:00	WFBM	101,700	33	News; Woe; Hunt-Brink	WFBM	92,000
10.	Benjamin	WFBM	101,700	39	10. Supercat	Thurs. 7:00	WFBM	101,700	34	News; Woe; Hunt-Brink	WFBM	92,000

MILWAUKEE

STATIONS: WTMJ, WITI, WISN. SURVEY PERIOD: JANUARY 4-31, 1963.

Rank	Top Network Shows	Stn.	Total Area Homes Reached	Rank	Top Syndicated Shows	Day & Time	Stn.	Total Area Homes Reached	Rank	Top Competitors	Stn.	Total Area Homes Reached
1.	Candid Camera	WISN	101,700	30	1. South Valley Days	Fri. 8:30	WTMJ	101,700	25	77 Sunset Strip	WITI	101,700
2.	Don Casey	WITI	101,700	31	2. Wanted—Dead or Alive	Tues. 9:30	WITI	101,700	26	Garry Moore	WISN	101,700
3.	What's My Line	WISN	101,700	32	3. Wanted—Dead or Alive	Tues. 9:30	WITI	101,700	27	Jack Paar; Tel. Mr.	WTMJ	101,700
4.	Man!	WTMJ	101,700	33	4. Wanted—Dead or Alive	Tues. 9:30	WITI	101,700	28	Theatre at 4	WTMJ	101,700
5.	My 3 Sons	WITI	101,700	34	5. Wanted—Dead or Alive	Tues. 9:30	WISN	101,700	29	Don Casey	WITI	101,700
6.	Benjamin	WTMJ	101,700	35	6. Wanted—Dead or Alive	Tues. 9:30	WTMJ	101,700	30	Larry Show	WITI	101,700
7.	Andy Williams	WTMJ	101,700	36	7. Wanted—Dead or Alive	Tues. 9:30	WISN	101,700	31	Big Movie	WISN	101,700
8.	Garry Moore	WISN	101,700	37	8. Wanted—Dead or Alive	Tues. 9:30	WTMJ	101,700	32	Larry Show	WITI	101,700
9.	Larry Show	WISN	101,700	38	9. Wanted—Dead or Alive	Tues. 9:30	WISN	101,700	33	Theatre at 4; Hunt-Brink	WTMJ	101,700
10.	Eleventh Hour	WTMJ	101,700	39	10. Wanted—Dead or Alive	Tues. 9:30	WISN	101,700	34	Larry Show	WITI	101,700

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: JANUARY 4-31, 1963.

Rank	Top Network Shows	Stn.	Total Area Homes Reached	Rank	Top Syndicated Shows	Day & Time	Stn.	Total Area Homes Reached	Rank	Top Competitors	Stn.	Total Area Homes Reached
1.	Candid Camera	WBNS	101,700	30	1. Ripcord	Tues. 7:00	WTVN	101,700	25	Look Long; CBS News	WBNS	92,000
2.	Larry Show	WBNS	101,700	31	2. Ripcord	Tues. 7:00	WTVN	101,700	26	Look Long; CBS News	WBNS	92,000
3.	I've Got A Secret	WBNS	101,700	32	3. Ripcord	Tues. 7:00	WTVN	101,700	27	Home Edit; Hunt-Brink	WLWC	92,000
4.	Red Skelton	WBNS	101,700	33	4. Ripcord	Tues. 7:00	WTVN	101,700	28	I've Got A Secret	WBNS	101,700
5.	Beverly Hills	WBNS	101,700	34	5. Ripcord	Tues. 7:00	WTVN	101,700	29	Biography; Gold	WBNS	92,000
6.	Candid Camera	WBNS	101,700	35	6. Ripcord	Tues. 7:00	WTVN	101,700	30	Home Edit; Hunt-Brink	WLWC	92,000
7.	Ed Sullivan	WBNS	101,700	36	7. Ripcord	Tues. 7:00	WTVN	101,700	31	Wynit; Eary; Pre Bowl	WLWC	92,000
8.	What's My Line	WBNS	101,700	37	8. Ripcord	Tues. 7:00	WTVN	101,700	32	O'Toole; Disney's World	WLWC	101,700
9.	To Tell The Truth	WBNS	101,700	38	9. Ripcord	Tues. 7:00	WTVN	101,700	33	Jack Paar; Tel. Mr.	WLWC	101,700
10.	Gale & Harriet	WTVN	101,700	39	10. Ripcord	Tues. 7:00	WTVN	101,700	34	Juvenile Court	WBNS	92,000

GAC

Continued from page 35
Gave Daily \$450,000 for three pilots and an additional \$80,000 for promotion expenses. Besides, they claim relations have been cordial with Desilu.

Don Sharpe

Another troublesome factor with GAC has been its yeoman in charge of the television dept., Don Sharpe, with whom the agency happens to have had some differences, reportedly over huge expenses incurred by that department. There has also been a continuing friction

with senior television veepee Herman Bush who is in charge of sales. Sharpe is now negotiating for a release from his five-year contract. It's significant that during the current television selling season, Sharpe was in New York only briefly. However, Bush together with Dave Gerber and Art Fries, latter on the Coast, comprised a task force that did well with the networks. This trio went out to St. Louis, for example, to interest Ralston in the Glynis John layout, and emerged with a firm deal, despite some sizeable opposition from other agencies and studios.

The tv sales force is still up- about that Merman will be sold,

if not for the fall, then in January when replacements start moving up. They also indicate that "It Pays to be Ignored" revival may go into exhibition.

Despite these crises GAC feels that it's in strong position mainly because of its sales record including some sizeable contributions by Tony Ford, in charge of guest shot sales. GAC also predicts a year of huge earnings after several seasons in the red, mainly through its tele accomplishments.

Toronto. — Hugh Gauntlett has been appointed assistant program director of the English tv net of the Canadian Broadcasting Corp.

W. Gorman TV

Continued from page 35

according to the chief of the show, Walter Kramsey, is that "men are better." He explained that the women tend to mope and get nervous, that they think too much of how they look in front of the camera, that they sometimes lack the humor and charm and ask

direct and difficult questions during an on-the-spot news interview, that they are not sufficiently informed about industry, business,

and politics, and that while the television audience makes no comparisons about the social status of a man who is conducting an interview, they tend to judge a woman on her makeup, hairdo, clothing.

The furious consensus of the women is that the show production chiefs just don't know what they're talking about, and that the man is a "shameless attempt to drive the girls back to the kitchen and deprive them of their rights as equal citizens."

The girls (who are undoubtedly better looking than their male counterparts) are getting the best of it a prize. But so far, the week-old ball is still sticking.

Kahn's 'Layover' As Projects Perk

London, April 16. Ronald J. Kahn, who came to London from America some two years ago, will be completing his assignment on "The Human Jungle" video series at Beaconsfield Studios by the end of this month, but has a number of projects in hand, which will keep him in Britain for some considerable time to come.

"The Human Jungle" series, which was created and supervised by Kahn, was made by Julian Wittle and Leslie Parkyn for Britain's ABC-TV, and the series started on the commercial network a few weeks back. By the end of the month the first 13—each running 60 minutes—will be complete.

Herbert Lom, who made his tv bow in "Human Jungle," is now partnered with Kahn in a new production company, which is preparing another vidfilm series. Additionally, Kahn is associated with Larry Forrester in a project entitled "International Squadron," which entered the first joint prize in a competition organized by the International Federation of Authors, for the best original tv yarn, and the property is now being pitched to major U.S. networks by the William Morris agency.

Together with Gerald Savory, Kahn is preparing another property, "Henry Smith, Spy," which is now being negotiated with a British network and, on his own, he is working on "Big Ben," a series to be based on the lives of two MPs. He has a Labor and a Conservative member of Parliament acting as technical advisors, and is now talking a deal with BBC-TV.

Pro-Atheist Cabbie Loose Rd to Kays Fiance KNBR Renewal

Washington, April 16. FCC threw out a petition by Robert M. Scott of Sonoma, Calif., opposing renewal of KNBR, San Francisco, licensed to NBC, on the grounds that the station refused Scott time for a talk supporting atheism.

The Commission's letter to Scott said KNBR had broadcast no program directed against Scott or the position he espoused. Thus, FCC said, the station was not guilty of denying Scott "the opportunity for the presentation of a controversial issue of public importance."

FCC noted that Scott has previously made complaints against other stations and that they had been dismissed.

Budweiser Coin For SC's Puerto Rico Tver

International Broadcast Division of Screen Gems has sold a major spot campaign to Budweiser and arranged for the rerun of some NBC-TV specials on the company's San Juan, Puerto Rico, station, WAPA-TV, bought more than a year ago.

Budweiser campaign is for 26 weeks, with spots aired in a spring and fall split of 13 weeks each. Agency was D'Arcy, St. Louis.

Reruns from NBC will be the March 26 special "The Tall Man," and half-hour "American Landmark," which will be aired on WAPA sometime after its April 21 run on NBC. Former show will be bankrolled in San Juan by The Savings & Loan Assn. "Landmark" will be sponsored there by the Institute of Life Insurance.

Rifleman & Zane Grey

With tv hour dramas odd-on currently and half hours running more or less out, Four Star Distribution has come up with a two-horse parlay for the syndication sweepstakes.

By shooting some extra footage, Four Star has rigged it so that its two off web half hour entries, "Rifleman" and "Dick Powell's Zane Grey Theatre" can be slotted as an hour western block. "Rifleman" star Chuck Connors is currently filming intros and bridges for the link up.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

CHICAGO

• STATIONS: WBBM, WNBQ, WBKB, WGN • JANUARY 4-31, 1967.

WBBM		TOP COMPETITION	
Total Area Homes: 196,200		STATION & TOTAL HOMES	
Metro Rating: 9		PROGRAM	
Share of Audience: 31		Garfield Goose; News	
MONDAYS 8:00-9:00		5:00-6:00	
Program: EARLY SHOW		WGN	
237,100			
Jan. 7 "BUCK BENNY RIDES AGAIN"	Jack Benny, Ellen Drew 1946, Paramount, MCA, Repeat		
Jan. 14 "RAIDERS OF THE DESERT"	Richard Arlen, Andy Devine 1941, Universal, Screen Gems, 1st Run		
Jan. 21 "BEST FOOT FORWARD"	Lucille Ball, William Cagney 1946, MGM, MGM-TV, Repeat		
Jan. 28 "PACIFIC BLACKOUT"	Robert Preston, Martha O'Driscoll 1942, Paramount, MCA, Repeat		

WBBM		TOP COMPETITION	
Total Area Homes: 177,800		STATION & TOTAL HOMES	
Metro Rating: 9		PROGRAM	
Share of Audience: 28		Garfield Goose; News	
TUESDAYS 8:00-9:00		5:00-6:00	
Program: EARLY SHOW		WGN	
236,000			
Jan. 8 "DORRIS ME"	Greer Garson, Robert Mitchum 1947, MGM, MGM-TV, Repeat		
Jan. 15 "DORRIS TO ELL"	Lloyd Nolan, Mary Beth Hughes 1941, 20th Century-Fox, NTA, Repeat		
Jan. 22 "EYES IN THE NIGHT"	Edward Arnold, Donna Reed 1942, MGM, MGM-TV, Repeat		
Jan. 29 "WHERE'S THERE'S LIFE"	Bob Hope, William Bendix 1947, Paramount, MCA, Repeat		

WBBM		TOP COMPETITION	
Total Area Homes: 172,800		STATION & TOTAL HOMES	
Metro Rating: 8		PROGRAM	
Share of Audience: 27		Garfield Goose; News	
WEDNESDAYS 8:00-9:00		5:00-6:00	
Program: EARLY SHOW		WGN	
247,500			
Jan. 9 "BLACK CAT"	Basil Rathbone, Nigel Bruce 1941, Universal, Screen Gems, 1st Run		
Jan. 16 "CAUGHT IN THE DRAFT"	Bob Hope, Dorothy Lamour 1941, Paramount, MCA, Repeat		
Jan. 23 "TARZAN'S FUR"	Lex Barker, Virginia Houston 1961, RKO, Banner, Repeat		
Jan. 30 "DEVIL'S PIPELINE"	Richard Arlen, Andy Devine 1946, Universal, Screen Gems, 1st Run		

WBBM		TOP COMPETITION	
Total Area Homes: 196,100		STATION & TOTAL HOMES	
Metro Rating: 10		PROGRAM	
Share of Audience: 32		Garfield Goose; News	
THURSDAYS 8:00-9:00		5:00-6:00	
Program: EARLY SHOW		WGN	
251,500			
Jan. 10 "SO PROUDLY WE RAIL" PART I	Claudette Colbert, Veronica Lake 1943, Paramount, MCA, Repeat		
Jan. 17 "DANGEROUS PARTNERS"	James Craig, Signe Hasso 1945, MGM, MGM-TV, Repeat		
Jan. 24 "MOODLUM SAINT"	William Powell, Esther Williams 1946, MGM, MGM-TV, Repeat		
Jan. 31 "STREET OF CHANCE"	Burgess Meredith, Claire Trevor 1942, Paramount, MCA, Repeat		

WGN		TOP COMPETITION	
Total Area Homes: 317,800		STATION & TOTAL HOMES	
Metro Rating: 13		PROGRAM	
Share of Audience: 22		Intern'l Showtime	
FRIDAYS 8:30-9:00		6:30-7:30	
Program: FAMILY CLASSIC THEATRE		WNBQ	
482,000			
Jan. 4 "THE LONE RANGER"	Clayton Moore, Bonta Granville, J. Silverheels 1954, Warner Bros., Telesynd, 1st Run		
Jan. 11 "TIMES OF BAGDAD"	Sabu, June Duprez, Conrad Veidt 1940, Alexander Korda, Western TV Div.		
Jan. 18 "SNOWFIRE"	Molly McGowan, Dan McGowan 1954, Allied Artists, Allied Artists-TV		
Jan. 25 "THE PRINCE AND THE PAUPER"	Errol Flynn, Claude Rains 1937, Warner Bros., AAP		

(Continued on page 60)

Canadian 'Ringo' In Sale to Philly

Philadelphia, April 16. First Canadian independent packager to hit a major U.S. market with a daytime strip is Group Four and Leland Publishing Ltd., which has peddled "Ringo," a video version of bingo, to WFL-TV, Philadelphia.

Sold locally to Penn Fruit and other advertisers, "Ringo" is hosted by Rex Morgan and airs Monday through Friday from 11 to 11:30 a.m. (Philly title is "Rex Plays Ringo"). In Canada the show is seen in Montreal, Ottawa, Toronto and Halifax.

With the home audience taking part (as in the old radio variations on bingo), the show in Philadelphia has been surveyed in two special studies, one by ARB and the other by Trendex. Specials indicate that March "Ringo" segs came up to a tie with one other station and three points ahead of the other (ARB phone coincidental), while a Trendex telephone recall test during the March 25-28 period had "Ringo" at 87 against a 12.8 and 7.1.

U.S. Capital Ships Can Closed-Circuit CBS-TV Shows on the High Seas

U.S. capital ships sailing the seven seas now can have closed circuit telecasting of CBS-TV shows.

Defense Department deal, negotiated by Jim Lavenstein, administrative manager of the network program department, makes available free prints of CBS-TV shows on 60 capital ships equipped with closed circuit tv. Capital ships involved include aircraft carriers, and light and heavy cruisers.

One provision in the contract prohibits the telecasting of CBS-TV shows when a ship is in port or in the pick-up area of commercial television. Prints involved are those already made available to the Armed Forces Television stations. Some prints will be made available to the ships.

WCBS' Eye on New York A Twice-a-Weeker

In order to reach a larger audience, WCBS-TV, N.Y., is going to repeat its telecasts of "Eye on New York," starting April 27.

The public affairs series usually is telecast Saturdays at 1:30 p.m. Starting with the April 27 show, dealing with a girl rehabilitation center in New Jersey, "Eye on New York" will have a repeat telecast Sundays from 4:30 to 5 p.m.

Station topper Norm Walt feels that the Sunday repeat in a measure answers the call for repeat telecasts urged by FCC chairman Newton Minow, in his plea for the use of the UHF band.

Mike Wallace, now a CBS News correspondent, makes his "Eye on New York" debut with the April 27 show.

WBC's Cleve. Shifts

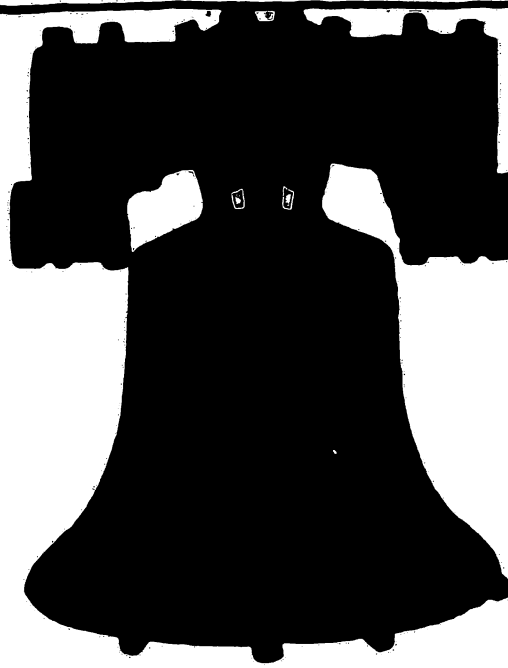
Cleveland, April 16. In a series of changes at Westinghouse Broadcasting Co., Richard Matthews has been named national sales coordinator for radio, succeeding John Dingel who moves to a similar post with television.

Jeff Scott, ex-Philadelphia, has been appointed public relations director replacing Mike Ruppe. Rover Allen has been elevated to KYW-TV producer-director. Jim Kenney, film supervisor, Don Stuart, television sales, Bob Fields engineering operations supervisor, and Dick Monroe television facilities supervisor also announced the retirement of Ross Planted who joined WTAM in 1924, and has been with the 1160 spot on the dial ever since.

NEW HTS RELEASES

Spurred by increasing demand for serial product by tv programmers, Hollywood Television Service has released 16 Republic cliffhanger for American tv.

The subject, which are still being screened theatrically in about 50 countries abroad, include many science fiction and jungle adventures.



as much a part of Philadelphia as the Liberty Bell

WRCV-TV's significance goes far beyond its immediate locale. From its Philadelphia center, WRCV-TV ties 38 counties in five states into one television community.

To create programs which reflect both the widespread local and international range of interest of its audiences, WRCV-TV's staff is continuously on the move. For example, a film crew from WRCV-TV's widely acclaimed *Concept* series recently returned from Guatemala. This film exploration of the primitive Mayan village of Chichicastenango and Tikal, "place of whispering

voices," was produced by a girl... and the girl is Marcia-rose, winner of the 1962 McCall's Golden Mike Award as the outstanding woman in Radio and TV. Previously, she took her crew to Israel for three special television reports on Israel's development as a nation.

Closer to home, *Concept* aroused the city with a trip to Philadelphia's Skid Row and intrigued its audience, both in the city and neighboring states with *Gettysburg* and *Songs of the Civil War*. Another prime time public affairs series, *Profile*, examined Phila-

delphia's traffic problem. *Profile* also focused on a ballet fantasy from Philadelphia's famed Rodin Museum, and in the *Legacy of Long Beach* it dramatically showed the reconstruction of a hurricane damaged New Jersey community, and the effect on its people.

Whether the focus is on its own backyard or distant continents, WRCV-TV is alert to the issues, events, and community conditions that have meaning for its entire audience. This kind of community-station link is distinctive to the programming of all NBC Owned Stations.



WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK

NBC Owned. Represented
by NBC Spot Sales.

Clevo FM, Indies

come in during the news blackout had been contacted previously.

All did say news was considered public service and that a cost-benefit, full-coverage-ahead-attitude prevailed.

News-wise, WJW-TV, according to program director Bob Hunter, "is following a closer degree of integration with sports, weather being part and parcel of extended operations from a uniform set."

Under a new four-man format, working back-to-back, WJW-TV now offers 140 extended news periods, one beginning at 6:40 p.m., the other at 11 p.m.

KYW began its radio news setup during the last phases of the strike.

It is continuing its 60 newscasts a day, with the 6 p.m. program a full half hour. Station under Art Schreiber, is planning to increase its 10-minute newscasts to 15 minutes.

WGAE, according to Carl George, vice president, will continue its daily business report as well as extended coverage of news on the weekend, particularly on Sunday.

The upswing in general radio listening, brought on by the strike, appears to have helped the FM outlets such as WCLV and WDSN. Both indicated advertising pickup and interest.

WCLV noted "that because of

the overness for news, it is continuing its additional news and fine arts events programming."

WDSN allowed it did get additional spot business and "we are just three years old, running ahead of a year ago by 30%; most of that is natural growth and progress," according to Wayne Johnson.

CBC Entering Parade' Sag at Montreal Fest

Toronto, April 16.

Canadian Broadcasting Corp. will have an entry in the Third International Festival for TV Light Entertainment programs to be held at Montreux, Switzerland (April 25 to May 3).

Entry is from the Toronto-produced "Parade" series, seen on the trans-Canada English-language web of the CBC on March 6.

Dezile

Continued from page 31

pilots. A studio record for use of its production facilities is assured via contracts already signed, according to Molly. There are 14 stages at Gower; 11 at Culver City and eight at Culver City. Altogether, there are 62 acres at the three lots.

Nelson attributes the studio's success in luring rentals at a time when this is a vastly competitive big in Hollywood to reduction of the studio overhead. Permanent employees at Dezile number 130, this as against something like 1,300 during the peak of production operation last year. Figure depends entirely on the amount of production, except for that permanent payroll.

"We're in the supermarket business. We can make a deal anyway a tenant wants. We tailor every deal to their requirements. We have streamlined our operations to eliminate overhead. The sound department doesn't cost us a cent. Glenn Glenn handles the sound, and we participate in the gross. We pick the best outside jobbers to take care of the tenants. We have an independent casting operation. When we are not in production, we don't even have assistant department heads on the payroll—just department heads," says Nelson.

And Molly explains, "all of these areas reflect and reduce the cost of operation to the tenant."

New Dezile series debuting next fall have already been sold abroad, on the basis of pilots of those series. "Greatest Show on Earth," for example, has already been sold in Japan at double the price the studio received for its "The Untouchables."

However, Molly has ordered the company's syndication arm to end selling product in Latin America. "We can't get any money out of there so we are not releasing any new product in Latin America until the situation stabilizes," Molly explained.

'Host' & Heller

Continued from page 31

was to the city's press via Theodore Bikel who said that the blacklisted singer had told him he favored the series being aired over his being on it. Bikel, in Toronto at the time for a Massey Hall concert, told the press, "if we were to boycott the show, they might have to say, 'All right, forget the whole thing.'" He said perhaps the most effective anti-blacklist tactic would be to "lead the sponsor with letters telling him they're going to stop buying his product."

Back in New York at the longer screening, Bikel was highly critical of the production and format of "Host." He said he felt the mood and spirit of folk singing were stymied by the cued takes of a performer. In a recent taping session, Bikel said he was on camera for the show's closing act and was compelled to sing right through to the end of his number despite frantic throat-slit cues from the director when the cameras stopped rolling.

In active support of his current "Host must go on" feelings, Seeger was scheduled Monday night to sub The Tarriers in their Bitter End engagement while the group was off for location taping of a "Host" stanza. He considers the "Host" exposure for The Tarriers a "breakthrough," since it's a mixed group.

Syndic Enthusiasm

Continued from page 31

Harper of Metro TV, Irwin Ennis of United Artists Associated, Bob Seidelman of Screen Gems, and Bob Rich of Seven Arts Associated.

Mow's the action in the big league off-network ball park? For the most part, it's described as good. Current market is characterized by a high degree of selectivity, with the good, commercial properties getting the big play. Number of hourlong series put on the market has swelled considerably. Some of the better half-hour series are being treated as gems by the distributors.

Summary of the situation, as described by one key man, is that there's an excitement in the syndicate air, an excitement that wasn't around two years ago.

Wendell Corey's 11th Hour Exit; Bellamy Goes In

Wendell Corey will be replaced next season by Ralph Bellamy as anchor for Metro TV's "11th Hour."

Corey's departure from the hourlong series about psychiatry, carried from 10 to 11 Wednesday nights over NBC-TV, was said to be due to the press of his other responsibilities. The actor is president of the Motion Picture Academy, of a Santa Monica payee company and serves on several industry boards and panels. He also has set up his own feature film production company.

Bellamy, who himself is big in industry functions (e.g. high posts in Actors Equity), will play a new character, Dr. Simon Burke, like Corey's doctor, a psychiatrist. Jack Ging will continue as the other lead in the Metro television series come fall.

NBC's Vices

Continued from page 31

could do nothing; a curtain had descended."

(It'd seem that Lucy Jarvis, whom high-ranking NBC News execs credited with laying the all-important groundwork in advance of Vices' arrival in Moscow, had had similar problems: After seeming to have gotten decisions from Russian officials, they would, in Joseph Heller's terms, "disappear themselves," and the back-passing would begin all over again.)

"On September 17," said Vices, "I finally announced that I was leaving. The next day there was a phone call; they were ready to go ahead."

Vices said that the Russians were obviously sincere in seeing Americans make a program about Kremlin history, but still they were suspicious. They assigned two security officers to the NBC camera team. But, in keeping with the nature of how well relations progressed between that small segment of America and the Russians, the two, who came to be known as "the heavenly twins," willingly helped carry French flags through the Kremlin main gate, thus helping reenact the triumphal entry onto sacred ground of the enemy armies.

The Russians, said Vices, warmed to their task once they'd viewed some early color footage shot by cameraman John Peters. "He's an extremely good cameraman, and once they'd seen it the internal security detail realized the quality of the work we were doing. They became confident of our good intentions and that's when we started getting those corners."

Coronation Also

In addition to starting a fire, marching through the gates as an enemy force, Vices & Co. also got into the sanctum sanctorum, Lenin's apartment and office, with cameras. Also, NBC actually got the anti-imperialistic Russian to help re-stage the coronation of a czar, not once but twice, after the first try came out badly. "We used the real crown jewels. They let us," said Vices.

Other NBC sources said that Vices' chief editor Oram Boyajan has had over 60,000 feet of color film to choose from in building the one hour program.

Vices said the Kremlin is four-fifths national monument, which includes museums, "cathedrals which are also museums" and holy places like Lenin's apartment. The other fifth is high governmental, with most of the government ministries actually functioning outside the Kremlin's walls. "This is not a tour," Vices persisted, "We are trying to give an idea of what the Kremlin has meant in Russian history."

There is a postscript to the Vices story, in which he played no part. As he and his crew, in Paris, were preparing the final program on "The Kremlin," the Russian government evicted NBC News' correspondent from Russia. Such things had happened before, but in NBC's case, the Russians were late because back in the U. S. NBC-TV had aired two programs called "The Death of Stalin" and "The Rise of Khrushchev," with which Russians took exception.

But, said NBC the other day, "The Kremlin" will go on.

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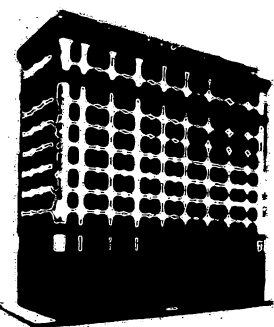
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\$483,651 QUARTER NET TO MACFADDEN BARTLE

Macfadden-Bartell Corp.'s consolidated net for the first quarter of the year was \$483,651 or 30.4 cents a share, the company said yesterday (Tues.). This is against a final quarter loss for '62 of \$136,486, and because of a tax loss carry forward, there was no provision made this time for income taxes.

Combined publishing and broadcasting revenues for the company in 1962 totaled \$89,545,764 for a net income of \$142,728. This total, however, included the coin gotten through sale of radio station KYA, a San Francisco radio station.

During the first quarter of '63, radio revenues were \$889,300, marking a 4.7% increase over the '62 first quarter. Revenues on the company's 12 publications was up 20% over the like period a year earlier.

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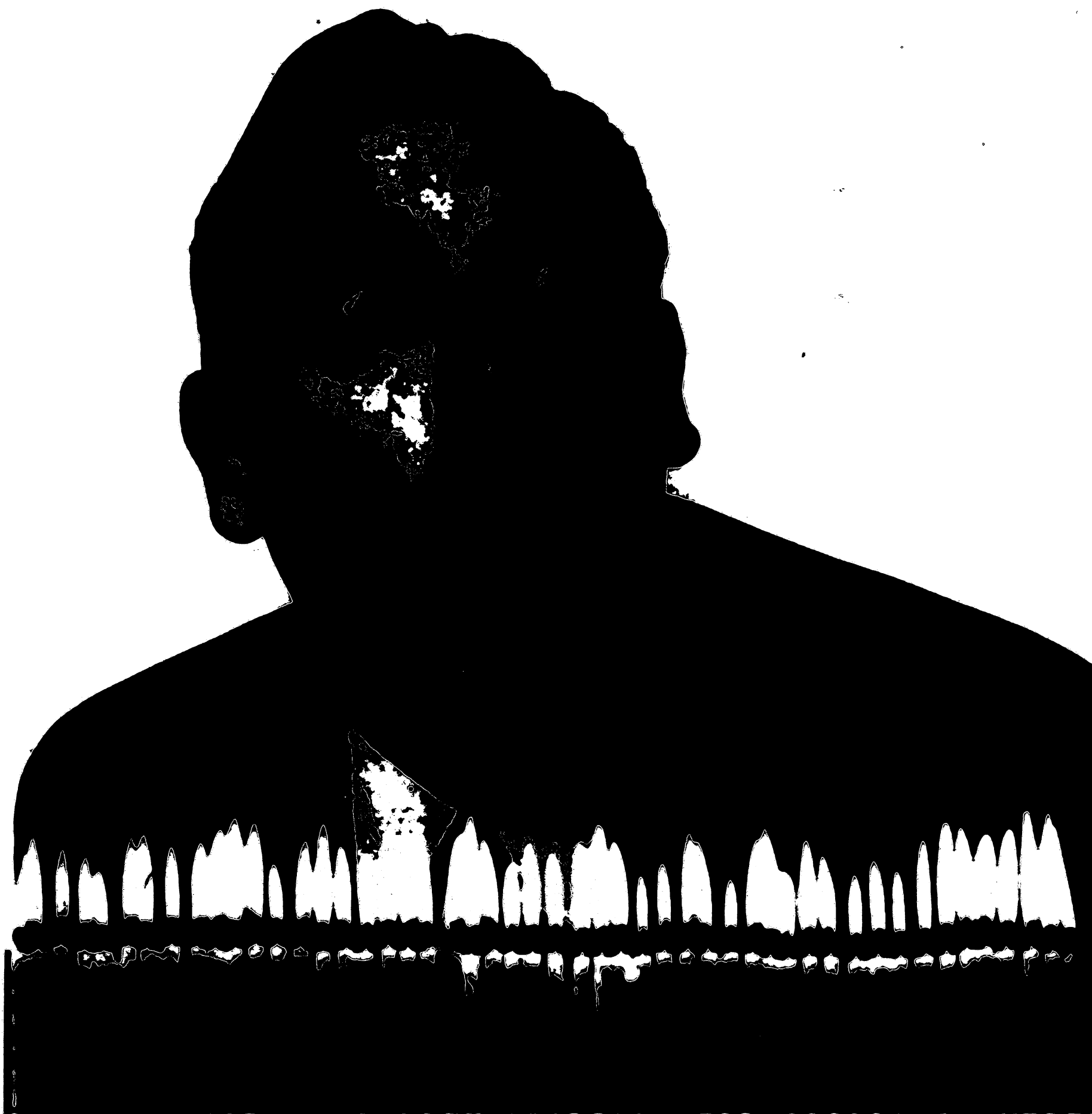
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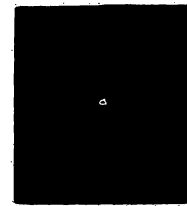
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on your 50th Anniversary in Show Business*



Radio Reviews

NEWS CLOSEUP

(The Battle of the Warsaw Ghetto)
With Reid Collins, commentator;
others

Producer-Writer: Marlene Sanders
Director: Sheldon Hoffman
25 Min.; Mon., 7:25 p.m.
WNEW, N.Y.

WNEW Radio somberly revived the memories of hate, prejudice and death wrought by the Nazis in Sunday's (14) public affairs program, titled "The Battle of the Warsaw Ghetto."

The new half-hour, on a calm, beautiful Easter Sunday, wasn't pleasant to listen to, but it retold in human terms a story which should never be forgotten, a story which should be repeated time and again in the forums of man, for its lessons are terrible and important.

The story, as told by seven Warsaw ghetto survivors, all participants in the struggle to remain alive in the resistance against the Nazis, and in the final battle against the existing oppression, had its beginning long before the Nazis. More than one survivor talked about the anti-Semitism of the Poles before the Nazis arrived. The sickness was there; the Nazis polluted it to the extreme.

Little fresh light was thrown on the subject, which is the first of a two-part on the Warsaw uprising, the second chapter to be broadcast next Sunday (21). What was new were the personalities involved, each person leading his or her own personal drama to the unfolding story. The commentary of Reid Collins, and the sound effects to capture the period, were for the most part an intrusion. They were hackneyed compared to the people.

The seven participants, now living in N.Y., are members of the Warsaw Ghetto Resistance Organization. They, and the station, deserve a round of thanks for an effective recapitulation of the Warsaw ghetto story.

Here,

Radio Followup Comment

Music Spectator
Husband-and-wife team of Steve Germe and Steve Lawrence had a ball with songs and guitar in this half-hour "Music Spectator," done in cooperation with Local 68

of the American Federation of Musicians.

The Germe-Lawrence duo, broadcast by WNEW last Sunday (14) at 6:30 p.m., was the fourth in this "live on tape" "Music Spectator" series on behalf of the Musicians' Aid Society and the wedding of station and AFM interests was well served in this episode. It's a series designed to get away from the recording groove of most of radio music today, and if these's dimensions to the air medium, these stations prove the point.

William B. Williams handled the emcee chores easily, triggering a few laughs. Joe Guercio and his band backed the singing couple. Singing ranged from "In Other Words" to "What Kind of Fool Am I," to "I Believe in You."

Bob Madges produced and Dave Pound directed.

WJLB

Continued from page 42

on WJLB, which hangs over the heads of its managers, and won't be resolved for some days yet.

On Thursday (11), the battling pair again overheard, with everything except enough money.

Richard D. McFerrer was fired from his \$28,000 a year job as general manager and as program boss of WJLB. Official word from the board of trustees is that they had to save the money he cost per annum, which undoubtedly was true. But it wasn't all the story. Part of it was reportedly a clash of minds and personalities with Dr. Samuel B. Gould, proxy of the Educational Broadcasting Corp. And this stemmed from which way the baby station should go programmatically.

How much the following stamp-out actually stood between the two men cannot be determined, but they certainly are quotable that one or another of them had in mind recently: How much depend on what WJLB have upon Jack White's NET, video's "national" educational organization? How much, or how little, formal college courses should be taught via WJLB? What proportion of continued support should WJLB cut from the primary school systems around and in N.Y.? (See separate story).

Dr. Gould will now take over

active command of WJLB in addition to continuing his vital role as fund raiser. And while he may have decided the answer to each of these questions—since now he no longer faces opposing internal policy—there yet remains one more question: Will what he does work sufficiently well to improve the situation? If not, observers agree, it will be a blow felt across nearly 3,000 miles of already nervous educational geography.

WJLB

Continued from page 42

because most of the stations in these areas depend a great deal on network funds. This tactic also forces the local papers to live up to their wire service agreements and feed the news stories they're supposed to. What this does is break the covering stronghold small-town politicians can and do court.

The formula is simple, North adds. "In Greenwood, for example, the various committee groups were told three things to do if trouble develops. First, call the cops, then call their respective headquarters, and then call WJLB, New York—outlet."

Bank was that WJLB's news director Charles Horan has consistently been able to feed Associated Press in New York into on shortings, beatings, burnings and other happenings of Negro activities. AP, New York, in turn contacts the Atlanta bureau for more info. And, says North, once the story hits the wire, the local AP stringer can do nothing but feed the info requested from up the line, or lose his contract, and to the local reporter, the wire service station gains a lot.

Specifically, North cites the case of the shooting of Samuel Black in Greenwood. While the field secretary for the Students Non-Violent Coordinating Committee was being treated for wounds, local cops kept reporters away. But Black called WJLB during the hospital treatment, and with a hand cup thought he was talking to the Committee's New York office, his story was taped by the station, placed, then fed to AP for nationwide coverage.

Appearance of the same Negro in Greenwood, while the field secretary for the Students Non-Violent Coordinating Committee was being treated for wounds, local cops kept reporters away. But Black called WJLB during the hospital treatment, and with a hand cup thought he was talking to the Committee's New York office, his story was taped by the station, placed, then fed to AP for nationwide coverage.

Nielsen's Top 20 (15 for CBS)

(March II Report)

The new Nielsen—the second March Report—finds CBS with a seven-out-of-10 and 15-out-of-20 status, which pretty much summarizes the season in the three-week competitive rating race. Nielsen are probably the last of the meaningful ratings for the '68-'69 go-round. From here on is the decline in sets-in-use (with arrival of daylight savings) sets in.

Here's the Top 10:

Beverly Hillsbillies (CBS)	30.1
Candid Camera (CBS)	22.5
Red Skelton (CBS)	22.2
Andy Griffith (CBS)	20.7
Bonanza (NBC)	20.2
Larry Shaw (CBS)	20.4
Bob Hope (NBC)	20.4
Danny Thomas (CBS)	20.0
Ben Casey (ABC)	17.4
Dick Van Dyke (CBS)	17.1
Arthur Godfrey (CBS)	16.7
Loose (CBS)	16.5
What's My Line (CBS)	16.3
Dr. Kildare (NBC)	16.0
I've Got a Secret (CBS)	15.9
Mann (NBC)	15.3
Ed Sullivan (CBS)	15.0
Jack Benny (CBS)	14.8
Garry Moore (CBS)	14.6
Jarvis Brown (CBS)	14.3

Television Melons & Lemons

Continued from page 1

carefully selecting a top cast, ones to be named. Or why a Bob Bonbrun and Arthur Krim have begun to project themselves actively into the UA-TV picture, along with John Sims and Dick Burns, now that, for the first time, they've made a favorable impact on the '68-'69 show.

No one knows more than Warner what it is to lose out in the competitive programming race. Just a few short years ago the WB studios were practically programming ABC-TV, with a firm and profitable over-the-board continuity with that web. They were adopting a runaway status among all the studios, both big and little. But the fortunes have reversed themselves. WB has been knocked out of the box. That's why Warner personally is calling on all the networks in a fresh bid to recast WB's sphere of influence in tv programming. (He's already succeeded in making two '68-'69 pilot deals with CBS-TV).

Situation at 20th is just as critical, and that's why the studio has been shopping around for a new tv chief. Aside from the sale of its feature holdings to NBC, 20th has been having real bad.

The Bob O'Brien-Bob Weisman team at Metro will be riding high in television next season, but they they're taking no chances on any one. That's why, only last week, they brought in Alan Courtney as Weisman's key administrative aide.

As Metro, 20th-Fox, Warner, Revue and all the others know, there just isn't enough prime time on the three networks to physically take care of the large volume of product that has to be turned out by the major producers to keep them alive and thriving. The studios are in trouble unless they can keep grinding them out, even if they're only 15-week deals.

The situation at Revue is perhaps the best tip-off as to their economic plight. Thanks to its Warner-Worldwide-Galaxy combo, considered perhaps the hottest and shrewdest in the business, Revue again goes into '68-'69 prominent among all the victim producers. But even so it's a far cry from the 14 or 15-show status it once enjoyed and which, by virtue of its expensive facilities are necessary to meet that kind of an overhead. That goes for Screen Gems, Four Star and all the others.

The Four Star situation is perhaps even more revealing. Tom McLaughlin, with only two shows

upcoming in '68-'69 as opposed to eight earlier the current season, is riding with one of the most enviable creative staffs in Hollywood (as was reflected, for example, in the high professional standards of "Dick Powell Theatre"). With only two shows going for him, the situation is insupportable. Yet McDermott, vice in the ways of producing and selling and devoted to the up-and-down in victim trends, is determined to hold fast, whatever the losses incurred. That creative staff is too hot an asset, and '68-'69 is another spin of the wheel. He's already in there fighting.

Then the background as Warner, Revue, Screen Gems, Four Star, Metro, 20th, Fox (also hurting), or any number of aggressive studios such as DeSica, Bing Crosby Productions, Danny Thomas-Sheldon Leonard, et al., was the networks for pilot deals. They're all jumping with ideas and formats. But without a Krimmer-Aubrey-Moore pledge, they're meaningless. One thing's for sure—there will be no more buying from an idea on a piece of paper. The pilots will be back stronger than ever.

New Japan \$ Policy Firms U.S. Export Biz

With the lifting of the dollar ceiling in Japan, that market becomes entrenched as the third largest foreign market for American tv exporters.

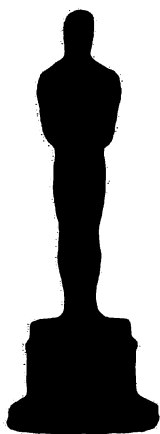
Number one foreign market remains Canada, with Australia, second in growing importance. Further development of England is marred by the 14% quota there. In about three years, it's considered likely that West Germany will pass England as a key growing market for American tv exporters.



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Individual feature prices upon request.

Summit Meet on Ratings

Continued from page 25

apparent hedging had anything to do with company plans, Seiler made the announcement.

"I have been attending these hearings," said Seiler, "and attempting to decide what remedies we should take. My feeling is that the remedy we should take for immediate improvement is to double every sample in every market across the country. It will increase our costs and our prices, but of all the weaknesses brought out this is one we can do something about right away. There will be other long range changes too."

What Seiler appeared loathe to say outright under the patient, probing questioning of subcommittee interrogator Robert I. Richardson was that a 1967 Nielsen patent infringement suit against him drove him into a merger with CKIR five years later in order to stay in business.

Seiler admitted ARB spent \$250,000 fighting the suit and that this could have prevented him from putting his mechanical measuring device, Arbitron, into use. The Nielsen suit tying up Arbitron also could have lost him contracts with the three major networks for a national survey, Seiler added.

Richardson managed to get little more than agreement with his statement that some after the merger, CKIR talked ARB into settling the Nielsen suit, and as a result of the settlement ARB has to pay Nielsen 3% of its gross for using any Nielsen measuring device and must let Nielsen use any ARB device.

Seiler couldn't say positively all these things tended to effectively discourage any threat he might pose to Nielsen. All he would say was "I just don't know."

He did know for sure ARB was going to have to drop its new national audience composition survey because Nielsen came out with one this year at half the fee ARB was charging. ARB had

to drop its price to meet the competition and is losing money as a result, Seiler said.

Seiler wasn't nearly as indecisive. He declared that Nielsen threatened his attempts to base a national survey on his radio-measuring device Radar by legal threats, intimidation of his backers and other methods.

Nielsen's tactics led him to file suit for \$2,500,000 in 1962 charging monopolistic practices, slander and wrongful use of patent interference threats, Seiler related.

Nielsen settled the suit out of court in 1966 for \$250,000. Seiler went on, but forced him to agree to withdraw his attempts to patent Radar.

What brought about the settlement, according to Seiler, was his attempt to outpace a Nielsen intercompany memo. The memo was also Seiler's hope for the subcommittee.

The memo, he said, was a book-length document drafted in 1967-68 in Miami by A. C. Nielsen Sr. and his executive vice president Henry Rahmler for presentation to the company board of directors.

Seiler claimed the memo blueprinted in considerable detail Nielsen plans to dominate the industry by patent maneuvers, mergers, agreements, too lawsuits, and other means, many of which it has used to reach its present position. He said the goal was domination not only of broadcasting but magazine and newspaper research as well.

Asked if Nielsen had continued to block him after the suit, Seiler replied yes, with the story that a month after the settlement he was attending an NRC affiliate meeting the Advertising Research Foundation and happened to listen in on a telephone conversation between A. C. Nielsen Sr. and ARB proxy Edward Kahak.

"Nielsen told Kahak," Seiler-

or remembered, "It is your duty to stop Seiler."

And finally, Seiler concluded, right now he is in danger of losing his national radio rating business unless he can add more clients, most of whom are tied up by Nielsen. All he has is ARB which broke with Nielsen last year.

Intensify Dickers On WGA-Web Pact

The networks and the Writers Guild of America got past another crisis April 15, which is more than the last day to pay U.S. taxes. Negotiations had been extended on a new contract until that date and now they have been extended further, at least through today (Wed.).

Disputing has intensified somewhat. There has been no agreement on any basic issues. It was learned, but there seems to be what one party called "progress." In other words, there is evidently still sufficient goodwill on both sides of the new contract talks to keep them alive for awhile longer. Original WGA-web pact ended March 31 and there was a first 15-day extension.

Tonight, on both Coasts, Guild membership will be asked to give strike authorization. This can be merely a formality, but, as usual, the union's negotiators want the in-hand power to call a strike if negotiations bog down.

Finkel

Continued from page 24

turning acts as Alfred Hitchcock, "Beverly Hills Cop" and Vaughn Meader. Producers work without pay. Finkel is providing "background" such as the Communist's Eddie Fisher, Robert Gould and Ethel Merman. "We don't want anyone on the show who doesn't belong," said Finkel. His memo to nominees contains only two salient points: keep your speech within 10 seconds and wear a blue shirt. The event will not be coherent.

Setting for the presentation will feature pillars and crystal chandeliers. A central control room backstage at the Palladium will own the six cameras in Hollywood, six at the Americana hotel in N.Y. and four at the Sheraton Park in Washington. Finkel insisted on a set running time of 90 minutes. Last year it ran over 20 minutes and "battered" the show.

Three new awards this year are for stations, international and quiz panel and audience participation. The latter replacing the previous daytime program. Nine minutes have been allotted for sponsors with Foster & Gamble and Libby, McNeill & Libby already committed and one-third still open. For the first time the Emmy event will be held on a Sunday night.

Restaurateurs' Tearjerker

Continued from page 24

It's for agricultural product or business—the entrance and the range are boundless. Fact is that meals and part were never so cheap because, with the downturn in expensive dining, it's now a buyer's market.

Expense account restaurant spending in New York has been a \$1,000,000,000 business and is expected to be off some \$200,000,000 this year because of the same.

A 20-city survey was cited showing a loss of \$117,000,000 and 14,000 jobs involved in hotels and restaurants from coast-to-coast.

The panelists included Jerry Brady, president of Restaurant Associates (Four Seasons, The Forum, etc.), Teo Sbar, Gene (Culinary) Cavallero Jr., Elly Reed (Little Club), Jerry Berns ("21"), Danny Stradella (Danny's Midway) and Sal Cusimetta (Teddy's).

Each cited their tale of woe. A couple of the banisters double-talked on the degree of their business losses but in the main it was of the same stripe—It's a cost of "war" with the bookkeeping as we'll have a sandwich at our death. Or, this'll make the fundamentalist honest American businessman to become "dishonest" with phony bookkeeping. Or, how can you expect businessmen to keep means of taxation, tips, overhead, lunch and dinner, more tips, after-tax, lunch, still more tips, etc., etc.

Speaking for the 14,000 restaurants in New York alone, the panelists wanted to know "why the Government took so long to clarify" what it still an unclarified circumstance because all it has done is to put several and spotlight on the tables of "tax deductible entertainment," which even if "legitimate" and "permissible" seemingly still puts the axe or nay with the IRS agent or inspector. The burden of proof is just too much, with result that many don't want to be bothered; this was in refutation of Church's assurance that "substantiated" expenses are "permissible" etc.

Asked when the public will know, he said that the Dept. of Documents in Washington should have the full rules and regulations finalized in six weeks or two months.

Monte Reed admitted his luncheon business had dwindled from 50-100 to 20 and 25 checks; that he called his longtime clients in the networks, agencies, etc., and they blandly told them they were "tired of all that bookkeeping" so it's the sandwich-at-the-deck for them.

Even Church admitted that at the moment the IRS has "confusion" and wants to clear it up.

Sbar cited why and how many deals "are made on tablecloths" of his and other restaurants; or while going to a ballgame or a prize fight.

Brady and Berns cited this was not only local but a national headache; that hotels have felt it; that sales have shrunk to double; and double-rooms to single; that the garment industry entertainment segment—very important—now finds this as a "good excuse" to dark buying tickets and ringside tables for out-of-towners.

Reed made a good point that the customer establishes the type of entertainment. This was as footnote to Danny Stradella mentioning a group of 26 convention-covers hosted by a businessman at his Midway and then, when one of them said, "I hear that that new bollywooder is all the rage" (mentioning one spot), the host naturally had no choice but to take them there also. "Now," he continued, "where does business entertainment end or begin in this case? This is the kind of thing which is confusing any number of people."

Each business had his tale of woe. Brady's Restaurant Associates was off 10% at the two peak Four Seasons and Forum dining

stations—"this is more than the profit we make." Reed's Little Club was off 40%. Teddy's owner, Sal Cusimetta, mentioned cancellation of a building and expansion program "until things get right again." All cited conventions and banquets and "big" parties being cancelled because "people are afraid to spend money." Orders for steaks and chops are down 15%—this is where the wholesale posters were cited as suffering. Berns read a pronouncement from a corporation comptroller, "We are cancelling all company credit cards" period—that's all. He mentioned another edit from another big-company comptroller—"a detailed bill on food and beverages must be submitted." The one-drink (as against the two-and-three-drink) customer was also mentioned. The technique of "starting a new bill when my bill gets near \$25" was also mentioned as another incipiently "dishonest" device. (Church interpreted to explain the \$25 maximum "gift" device, but he also said that expenses over \$25 are allowable if "legitimate.")

Brady made capital of the fact that corporation bookkeepers have been taking advantage by clamping down and blamed the Government for its "hasty" pronouncements, issued without having been "properly studied" as to its downbeat impact on the economy.

Sbar, Reed and Cavallero reacted that "It's what the people think that counts," and since they don't understand "It is the Government's responsibility to make them understand." At this point Church explained the "Cohn rule," which was a guarantee (and since lapsed). For some reason, Vincent Cohn Jr., president of the N.Y. Restaurateurs' Assn., was not on this panel—he has been known to be a man of a few thousand choice words on this subject.

But as the man said, by the time Uncle Sam finds the "curative formula" for "substantiated" but deductible entertainment the patient (many of them) may not survive.

TV Reviews

Continued from page 24

divided into segments that stressed the various musical aspects of youth, spring, romance and religion. The songs were of top-grade quality and Waring-styled work-over made 'em pleasant to hear. The chorus group's harmony was top-notch and the soloists, too, came off in good form.

The silver-haired Waring admitted to his lack of hip, but he said that he's found, through his years across the country, that the folks like what he gives 'em and the way he gives it so there's really no reason for him to rewrite his act. He also said that even though he's been touring for about 60 years, there's still no end in sight. That should make a lot of the folks happy.

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Produced and directed by Peter Dews who created "An Age of Kings", "The Spread of the Eagle" features a cast of hundreds with a distinguished company including Robert Hardy, David William, Keith Michell, Mary Morris, Bestrix Lehmann, Barry Jones, Peter Cushing, Roland Culver, Paul Eddington. Produced by BBCtv in one-hour episodes, "The Spread of the Eagle" will be transmitted first in Britain this year.

You are invited to contact your BBC representative for further information on the series.



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Mr. Allen of La Mirada St.

Continued from page 47

That "piece of the action" already puts him away past the \$5,000 per-week (the peak coin on "Tonight" hosting), plus that built-in potential as of the day when the show hits the international English-speaking syndicate maris.

But primarily it's catapulted Allen into his "hottest hour" as a personality in demand—on the lecture circuits the pre-fers playing colleagues; an upcoming jam-styled "concert" tour; his Dot album click with the phone call hits from the TV show (there's another one coming up); his Dot-labeled "Gravy Waltz," a couple of potential clips (Capital) from his "Japhie" musical legit score; his "Letter to a Re-actor" book plus a new one upcoming (on humor); a William Morris-plotted series of one niters plus some Fair dates, his "Jam Scene USA" syndie series both here and abroad; and, if the taping shed can be worked out, a four-week Vegas date waiting at 200 per Allen's what they call a "hot property."

(3) For Westinghouse, the Allen tape adventure was a gamble that's already paying off handsomely in the profit column, after a year of "PM" red ink. Yet without that year of "PM" experience, WBC maintains, the Allen show could not have been brought off.

It was creative, perceptive Dick Pack, the WBC overall programming v.p., who, along with his boss Don McGannon, took the gamble on a 30-minute taped Allen venture, with all the hazards and complications it entailed—and came out a winner. It was Pack who (just a year ago) instituted the Allen talks, not Allen his own theatre, a run-down 200-seater last used for some off-Bway styled lighters, and in no time at all, through a \$200,000 sub-construction deal with Glenn-Armistead on technical equipment and redecorating, converted it into an ideal theatre-laboratory for Allen's "show his on a cable." Getting into the Steve Allen Theatre takes a bit of doing today. It's the hottest ticket in town—next nothing date in July.

(4) Mark Armistead, head of Glenn-Armistead, whose camera-technical crews have for many years been identified with practically everything connected with Hollywood film or tape (these a man whose opinions are respected by all) already sees the Allen show having recommendation among the major TV stars currently utilizing him. The unique aspects of the Allen adventure in movie and a half hours of taping a week throughout in for about \$20,000 as opposed to the \$200,000 any similar motion picture programming would entail on film are today getting clear credits and could launch a whole new respect and dedication to tape, Armistead feels.

In a modest display of anti-



Reg. William Stark Agency

negation, once producer Joel Chaseman attributes the success of the Allen show in large measure to three men—Allen, his chief writer Stan Burns and Milt Hoffman, producer. Moreover, Chaseman, gifted in both administrative and creative facets of the operation, eminently qualified to make it a foursome. For the most part the entire team represents a fusion of WBC station talent, specifically designed by Pack, since the whole idea was to give the show a local-oriented flavor to meet local station requirements. (Coincidentally, for Pack, Allen and Burns it represents a taking-up-where-we-left-off reunion dating back to the days when Allen was doing a local show on WNBC-TV in New York, where Pack was program director and where Burns initially joined Allen as his writer. Today's writing staff has been augmented, with Milt Hoffman as No. 2 scripter, plus Allen's own contribs.

Chaseman came out of WJZ-TV, the WBC's & in Baltimore, where he was program manager; Hoffman's local programming stripes were earned with Tennessee Brule and later Ernie Kovacs; production manager Vic Shagan is ex-KDKA-TV in Pittsburgh; operational administrator Ralph Cunningham of KDKA handles the whole complex tape traffic and shipment job out of the Pittsburgh station, the "shipping center" for distribution of the tapes ("we haven't had a single beef yet from any station"); Ben Wolfe, chief engineer at KPIX in San Francisco doublet into a supervisory engineering role, helped create the whole basic design concept for the unique tv-only theater; Jerry Neffman, talent coordinator ("book butcher") is out of the ex-PM syndie mill.

Interesting to note is that when the show initially went on the air, Hoffman was associate producer to Allen Sherman. In practically no time at all, producer Sherman discovered the "chemistry" wasn't right for him or for the show. Sherman quit to go on to greater glory and riches with his phenomenal "My Son, the Folk Singer" album and subsequent involvement in show biz. With Hoffman moving up to producer, it triggered the "right chemistry" for the Allen show.

WBC under Don McGannon has always been a program-oriented organization, with the profound conviction that good product and an abundance of it is crucial to a healthy industry. McGannon has long felt that, while networks are and always will be the prime source of programming, others must also shoulder the burden and cost of meeting the continuing needs for more and more product.

With no intention of encroaching on network time periods but fundamentally concerned about station local time and the satisfaction of dwindling feature film availability, McGannon-Pack & Co. last in '66 imported the "View-View Plan" (imported at WBC management meeting at Alhambra Country Club Object: a five-year program development plan designed to make a positive contribution to the TV industry. The Allen show is the first successful fruit of this ambitious undertaking. Next on the agenda, planned for a midsummer premiere: a counter-part daytime tape entry, also 30 minutes over the board, similarly projected first for WBC & Co's, then syndication. And around the first of the year a companion half-hour daily five-times-a-week taped daytime show. The 30-minute one will originate from one of the WBC

stations; the half-hour venture from Hollywood.

Meanwhile, back on La Mirada St., the "outdoor phase" of the Allen show: It was strictly a case of expediency since the crazy mixed-up, cluttered up stage wasn't big enough to encompass all the Allen-Burns goofy inspirations. So they spread their origination wings into the street—for one of the show's most valuable and redeeming features. "Playing La Mirada St." soon became an indispensable trademarked feature. Whether Allen was romancing from an adjacent swimming pool or walking a perilous plank over a pit of alligators or raising havoc in the cross-the-street all-night Ranch Market, it all suggested a return to the old Mack Bennett innocent, Allen was home.

But the "natives" became restless. What was Allen doing to "our street"? They didn't care if the Allen books crumbled. They just didn't want the neighborhood to crumble. Inevitably, so as not to lose a good thing, Allen and his bank homies appealed to the City Council; obtained a show-must-go-on-at-any-cost certification of approval, with the WBC crew responsible for enforcing decorum and cleaning up afterwards. La Mirada St. was saved.

Today it's enjoying a big big boom. So is Allen. And so is Westinghouse.

British to Spend 400C To Study Impact of TV Violence on Juve Morals

London, April 16.

The government is to set up an official committee to probe the effects of TV violence and crime on youngsters and the development of their moral standards. It will take two years over its deliberations, ask thousands of viewers, and cost around \$700,000 which will be met by the Independent Television Authority, the body which governs commercial TV here.

Henry Brooke, the Home Secretary when he announced the probe, named Frances Noble, vice-chancellor of Leicester University as chairman of the committee, which will eventually include teachers, clergymen and sociologists.

Times & Pures

Continued from page 47

to 9:30 were rating buds, unable to get above the station level of a respectable weekend afternoon pebble program.

The downward trend brought on by "It's a Man's World" and "Mama & Papa" is blamed for having the established "Prime Time Live" which until then was a strong half-hour at 9:30 for NBC-TV. Full of the market has been such that it even influenced Pures to accept "Hollywood Story" at 9:30 rather than go over to CBS which had been wooing it strongly.

Last season and this, Pures spent its money on pebble programs only. Times is a special buyer too. But they outbided to the Monday-at-9:30 p.m. status because (1) it's after the NBC-TV service and (2) because the Welper tabulations will reportedly be very much like a series of little specks on different Hollywood topics every week, big names and all that just.

Pures and Times will not alternate per se. Times will concentrate much of its business in the pre-11:30 weeks, in order to lure gift sales. Pures will take a good part of early '68. Because of this season-type arrangement, there will be no over-scheduling, and each will take the full three minutes of one show.

Inside Stuff—Radio-TV

ABC-TV's far-out religious coverage over the Easter weekend garnered the network some notable praise—and criticism.

"The Vatican," web's Sunday night (14) color documentary, was reportedly screened the same afternoon in Rome by Pope John XXIII, who later relayed his "personal thanks" to all at ABC connected with the show.

Monday (15), Ben Cochran's network news show carried the first sound film ever shot for U. S. tv inside Moscow's Central Synagogue. While shooting during the Passover holidays, ABC's Moscow correspondent Sam Jaffe says he and the camera crew (five Russians) were approached by many of the 1,500 Jews attending services, who were all delighted and excited by the idea of American tv exposure. A church elder in his 80s, says Jaffe, summed up the general feeling when he said, "... This has been my greatest Passover. To think this will be shown in your great America. God bless you for coming."

The Synagogue's Rabbi Levine, however, took a different view. Saying after the service that he understood Jaffe was a Jew, he chewed out the correspondent for working on Passover.

Winners of the '64 CBS Foundation News Fellowships are: Milton E. Mayner, editorial researcher, CBS News, N. Y.; Richard L. Horne, news editor, writer and producer, WEEI, Boston, Mass.; Will I. Lewis, radio-TV news director, School of Journalism and Communications, and news director of WUFT, educational television outlet of U. of Florida, Gainesville; Donald C. Miller, program supervisor of KUSQ and KUSD-TV, educational stations of U. of South Dakota, Vermillion.

And William M. Plante, news reporter, writer and announcer, WISN-TV, Milwaukee, Wis.; Robert Richter, manager of special projects, educational tv station, KOAP-TV, Portland, Ore.; John Rock, lecture supervisor of CBS-TV "Calendar" series; Louis S. Schorn, news reporter and photographer, WOW and WOW-TV, Omaha. CBS Foundation News Fellows have all expenses at Columbia U paid and in addition receive a stipend designed to cover living and other necessary costs during the fellowship year. Fellowship grants average about \$5,000 apiece.

New York's Westinghouse radio outlet WINS moved fast last week on the USS Thresher disaster. Within an hour and a half of the Navy's first announcement on the missing atomic sub, duty news editor Al Weaver and staffers Charles Scott King and Mark Schaefer were able to get through to the Pentagon for an exclusive telephone interview with the Chief of Naval Operations, Admiral George Anderson, who revealed the Navy had given up all hope for the sub. They also were able to reach the mother of Lt. Cmdr. John Weerly Harvey, skipper of the sub, for a happier interview, in which she said, "If anybody can bring the Thresher up, Wee can."

Interviews were fed to other Westinghouse stations, while WINS coverage was supplemented from Westinghouse news in Washington and WEEI in Boston. Station, incidentally, was selected to receive the Sigma Delta Chi Radio Reporting Award for 1967.

NAB proxy Leroy Collins named a five-man committee to begin planning for new NAB headquarters. Clair McCullough, proxy of Bethlehem Stations, Lancaster, Pa., will be chairman.

Other members are Ben Stroppe, proxy, WWDC-AM-FM, Washington; Ben Sanders, proxy, KICD, Spencer, Iowa; Joseph Brundage, v.p. Westinghouse Broadcasting Co. and Payson Hall, proxy, Meredith Broadcasting Co., Des Moines.

"Shape of the Nation" is the 14 title for a half-hour produced by the Army Historical Center on Long Island in support of President Kennedy's physical fitness program. Bob Hope is host of the seg, which is scheduled to appear on 200 tv stations as part of the Army's "Big Picture TV" series.

Revising Hope, the show features Jerry Colonna (wheeling through the package), Rev. Bob Richards, astronaut Alan Shepard and singer Robert Preston.

David Welper, who is producing a two-part special on Theodore White's "The Making of a President," asked stations throughout the U.S. in a letter for unusual campaign footage which might be used in the specials. Welper reports that he received replies adding up to 15,000 feet of 16mm film from 100 stations. William Cartwright has been set as film editor on the documentary, which Mel Stuart is producing. Welper is exec producer.

CBS-TV's '64-'65 Glenn Franklin Schaffner's 'Ambassador' Series

CBS-TV will bankroll on hour pilot out of Franklin Schaffner's Otisbriest Productions on a proposed series for the '64-'65 season. "Ambassador at Large," plotted around the adventures of a State Department "trouble-shooter" (without guns).

Schaffner, also partnered with Fielder Cook in Directors Co. (doing seven DuPont shows for NBC-TV again this fall), will produce and direct the pilot to be shot in New York in September.

"Ambassador" will feature a double lead, the state department official and his assistant, who work out complex government problems with brains and muscle, and the producer feels. "We'll be able to treat responsible issues responsibly. There will be no political involvement, as the State Department personnel are career people and do not cross those lines." Schaffner himself, however,

crosses those lines—into the New Frontier—and has been tv adviser to President Kennedy recently. Producer was in Washington on two occasions recently for video consultation, during Kennedy's Cuban crisis appearance and for his report to the nation on the country's economic status.

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TV Followups

Continued from page 48

which he acted over rhythmically with an artist from his chorus of singers. He was presented in the manner that has succeeded for him in his tv special, with shadow and black settings suggesting infancy.

A Festival aria and one from Wagner's "Tannhauser" were Miss Nissen's offerings, and Segovia played two short pieces and the final movement of Castelnuovo-Tedesco's concerto for guitar with Donald Voorhees and the Bell Tel Orch. The operatic and guitar selections were performed with dignity, and none was of the over-worked pop classics category. Three members of N.Y. City Center Ballet Co. contributed an artistic post de train for visual interest. **Lee.**

Jack Paar Show

Visits to the Holy Land with a tv name seem to be turning into an annual tv affair for slotting around Easter or Christmas. This year it was Jack Paar who turned over his Friday night NBC-TV hour to a grand tour of the Biblical landmarks.

Informing viewers that this would not be one of those "heavy documentaries," Paar launched a tour that evoked more enthusiasm from him than the viewer. It had a couple of moments, however. There was an opening act, with love by the couple's daughter, that featured quick takes of young kids in their versions of God, Cuz.

There was a helicopter swing over the Biblical land that often was so blurred and shaky that it might as well have been Vietnam, Gospel singer Mahalia Jackson,

who can follow a helicopter anywhere anytime, brought the show up with a swinging religious number that had more jazz, blues and bounce than reverence.

Actor Robert Ryan closed with a description of the events of the first Good Friday. Columnist-author Jim Bishop gave Paar an assist on the narration. **Bill.**

Festival Of Performing Arts
WNEW-TV's "Festival of Performing Arts" hit an appropriate seasonal note last Tuesday (10) with a musical hour tagged "Program For Easter and Springtime" featuring the Robert Shaw Choral & Orchestra. It was put together with the mixture of sensitivity and showmanship that mark so many of Shaw's RCA Victor recordings and like the disks, the show is worthy of repeat play. It was shown again on the same station Sunday (14), but it would be unfortunate if it ended there.

Back was in the Easter forefront, of course, with "Jesu, Meine

Freude" (Jesus, My Joy), but Shaw's songs ran from 16th century tunes of Spanish, English and Italian origin through Mozart and up to Schubert. The arch and choral group handled the varied repertoire with a fervor that made each item a delight.

The Shaw artist, Lee Goebel, Mary Evelyn Bruce, Jon Humphrey and Florence Kopleff gave inspired performances, but the fine camera coverage of the maestro showed him to be the most inspired of all.

Norman Ross hosted the hour with proper decorum and Standard Oil managed to get its message across without disturbing the peace. **Gros.**

Brian Tester to N. Y. London, April 16.

Brian Tester, British ABC-TV program controller, is leaving London for New York and Hollywood on April 21. He will be away for about a fortnight.

Main purpose of the trip is to meet with the Warner Brothers tv execs and to egotize the company's new video product. He will also be meeting with execs of the major networks.

Bunker on Ratings

Continued from page 48

housed together in the same bureau for audience measurement anywhere than they can be housed together in the same bureau for sales development." He stressed the point that the measurement which may catch tv's audience also accurately is simply not adequate for radio.

Bunker admitted that the radio and tv industries could probably help each other in exchanging information from their respective new methodology studies, but he stressed that the cross-fertilization possibilities are limited. It is radio, he said, that gets "1,000,000 new sets a year of a tiny portable type only to create a zero effect in the ratings. Television doesn't have that problem."

What's been holding radio back all these years, Bunker stated, is that the size of its audience has not been accepted and appreciated because of the research available. He reiterated what he announced at the recent National Assn. of Broadcasters convention, that

RAB would finance a major portion of the cost of a methodology study, which might run \$300,000 or more, for a form of audience research that would measure radio properly and be acceptable in the advertising industry. He said he wanted advertisers and agencies to participate in the supervising of the ratings and their methods "because we all have in common the responsibility to be sure there is no ineptitude or gross negligence in the gathering of information on which multi-million dollar decisions are partly based."

Bunker said, "We allowed the ratings absolute power and they did not operate with absolute care. They were led to cut corners by the absence of review by anyone outside their own company." The radio and advertising industries now must see to it that there is "an absolutely unimpeachable basis for conducting measurements of the radio audience size."

Gale to Granada

London, April 16.

Granada Group has appointed Alan A. Gale, a London property developer to take charge of its interests in this field, as director of the group subsidiary Granada Properties. There are projects in the idea stage for development principally in the greater London area and in York. The group owns 44 cinemas and 21 shops.

Gale has been in property all his working life starting as a junior in real estate before the war and in 1966 launching his own company.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 30)

WNBQ Total Area Homes: 531,400
Metro Rating: 26
Share of Audience: 37

SATURDAYS 8:00-10:00	
Program: SATURDAY AT THE MOVIES	
Jan. 5 "DECEMBER BEFORE DAWN"	Richard Basehart, Gary Merrill 1962, 20th Century-Fox, 20th Century-Fox TV
Jan. 12 "THE SUN ALSO RISES"	Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert 1957, 20th Century-Fox, 20th Century-Fox TV
Jan. 19 "WOMAN'S WORLD"	Clifton Webb, June Allyson, Fred MacMurray, Arlene Dahl, Van Heflin, Laureen Bacall, Cornel Wilde 1964, 20th Century-Fox, 20th Century-Fox TV
Jan. 26 "DEADLINE U.S.A."	Mumphy Brown, E. Barrymore, Kim Hunter 1962, 20th Century-Fox, 20th Century-Fox TV

WBKB Total Area Homes: 344,000
Metro Rating: 16
Share of Audience: 23

SUNDAYS 7:00-9:00	
Program: SUNDAY NIGHT MOVIE	
Jan. 6 "SOLOMON AND SHEBA"	Yul Brynner, Gina Lollobrigida 1959, United Artists, United Artists Assoc.
Jan. 13 "INHERIT THE WIND"	Spencer Tracy, Frederic March, Gene Kelly 1960, United Artists, United Artists Assoc.
Jan. 20 "CAST A LONG SHADOW"	Audie Murphy, Terry Moore 1960, United Artists, United Artists Assoc.
Jan. 27 "ON THE BEACH"	Gregory Peck, Ava Gardner, Fred Astaire 1960, United Artists, United Artists Assoc.

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Defenders	WBBM 8:00-9:30 463,000
Lawrence Welk	WBKB 8:30-9:00 518,000
Gunsmoke	WBBM 9:00-10:00 506,400

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Ed Sullivan	WBBM 7:00-9:00 618,900
Benanza	WNBQ 8:00-9:00 721,100

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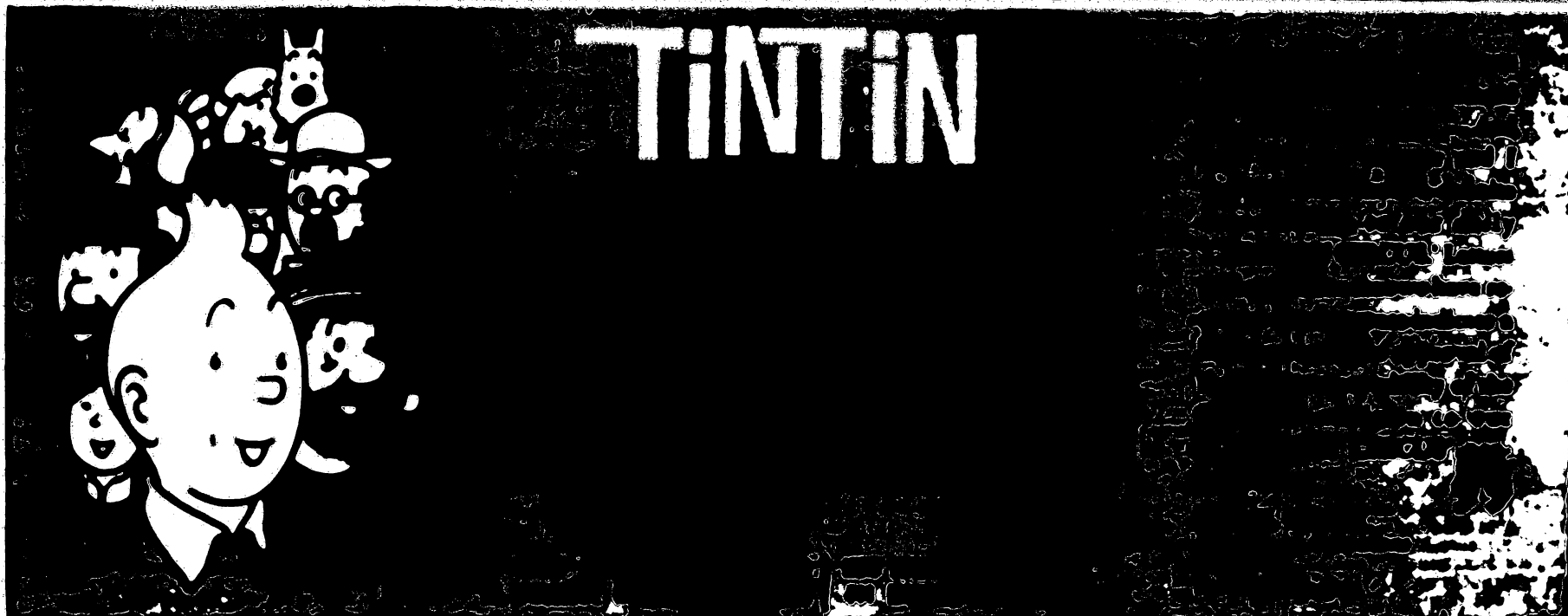
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New York, N.Y. PL 5-1100



Christy's Tales, Rydell's Birdie, Beach Boys' 'Surfin' USA' Top LPs

THE NEW CHRISTY MINSTRELS: "TALL TALES LEGENDS & NONSENSE" (Columbia). The album title gives the New Christy Minstrels a wide repertoire range and they take advantage of it. They've dug up a lot of folk lore steeped in Americana and have arranged and delivered it with a zest that makes the material bright and fresh. The 18 folksters who make up the group improve with each trip to the recording studio and their work on "Song of the Pious Pilgrims" (Hallelujah, I'm a Bum) and "Susanna," a Stephen Foster parody, show how their togetherness has paid off. The LP winds up with a medley of nonsense songs and gibberish but the whole package makes lots of sales and spinning sense.

BONNY RYDELL: "BYE BYE BIRDIE" (Capitol). The bright score for "Bye Bye Birdie," which recently made the transition from Broadway to pictures, is herein given a solo showcase by Bobby Rydell who is one of the film's stars. A personable lad with not too much singing to do in the picture, he tries his hand at the entire score here. He seems to have a ball with it, especially the rock 'n' roll numbers which are done by Jess Pearson in the film. Jack Pines has rocked up the tunes for the picture, and the result is a rockin' swinger which should attract considerable attention via Rydell's savvy showing and the film's box power.

THE BEACH BOYS: "SURFIN' USA" (Capitol). The Beach Boys get a good start in the surf music field with a classic album, "Surfin' Safari" and a current hot single, "Surfin' USA." Peeking the latest LP on the hot single obviously solidifies its sales takeoff and gives the boys a firmer hold on this new musical area which is being latched on to by a flock of discers. The music is hot and frantic with a driving beat that only the juve set can keep up with. But the music is aimed for them, as the Beach Boys' efforts will pay off.

"GENTLE FURY FORWARD" (Cadence). The youthful bounce of the Hugh Martin-Ralph Blane score written in 1941 retains all its original zest in this original cast album of the current off-Broadway revival. And since the complete score has never before made the disk grade, this set is a welcome addition to the showtime shelf. The production's publicity here, Lisa Minnelli (Judy Garland's daughter), doesn't have too much to do in the singing but her solo work on "You Are For Loving," written for the new production by Blane & Martin, shows her off as a warm and appealing ballad singer. She's also part of group work on "The Three B's," "What Do You Think I Am" and "Just A Little Joint With A Juke Box" and she helps the Martin-Blane brightness hold up. Karin Wolfe does extremely well with "Every Time" and Paula Wayne, Glenn Walker, Ronald Walker and Edmund Gurney sustain the upbeat spirit. The twin piano accompaniment by Buster Davis and William Goldensberg neatly support the overall brisk pace.

THE LIMELIGHTERS: "MAKIN' A JOYFUL NOISE" (RCA Victor). The Limelighters, one of the hottest groups in the current folk fed, are in a reverent mood for this LP wrapup of folk hymns. The set doesn't match the joyful sound they're put into previous albums but it will have appeal for the folkies who like their material sprinkled with a religious touch. "God Save the People," "Bound for the Promised Land," "Just a Closer Walk With Thee" and the like make up the repertoire and it's a lot of old time religion to take at one sitting.

NAT KING COLE: "WHERE DID EVERYONE GO?" (Capitol). After having a cheba run with country-inspired items the past year, Nat King Cole returns to the pop ballad groove in this package. It's a territory in which he's completely at home and it's a style which is always right for mood programming. The arrangements (fashioned by Gordon Jenkins) neatly complement Cole's soothing way that puts romance into his proper frame. An assortment of new ballads is matched against a flock of standards and the spinners will probably swing to the familiar

like "When The World Was Young," "The End Of A Love Affair," "Spring Is Here" and "Am I Blue" because they show off Cole in his best form.

MANTOVANI ORCHESTRA: "CLASSICAL ENCOUNTERS" (London). The lush Mantovani sound is back in top form as he once again popularizes a dozen classical themes. Chopin, Dvorak, Offenbach, Brahms, Mendelssohn, Bach, etc., don't suffer in his hands and may even benefit by his try to win the pop oriented disk fan to their side. Mantovani, as usual, gives each composer his due, with an arch sweep that's rich and colorful. It's excellent programming fodder and a topflight entry for the homeentertainment.

CHARLES AMAROU: "FOR MEMORABLE" (Mercury). Charles Amarou's recent concert at New York's Carnegie Hall and the national mag coverage attendant will help pave the way for this French composer-singer into U. S. diskland. He has a dynamic disk personality that puts his songs into sharp focus despite linguistic barriers. Some have a bright beat and others a mournful ballad note, but all stress love and the joys and sorrows of loving making it typically Gallic and typical Amarou.

RICHARD WESS ORCHESTRA: "BLACK TIE KNOTS" (United Artists). This is a big band effort that really takes hold. Richard Wess, who's done arranging for lots of discers, works for himself here and the end result is exciting music. Working with some of top sidemen around today (Mundell Lowe, Bernie Leighton, Carl (Doc) Severinsen, Urbie Green and Phil Woods are some of the leaders sitting in here), Wess fills entries like "Maria," "Mountain Greenery," "Autumn Leaves," "No More At All," "Mack The Knife" and even "The Battle Hymn Of The Republic" with a big arch quality that's lavish in its sound without going overboard. Each side deserves programmers' attention.

TOMMY GARRETT: "30 GUITARS GO COUNTRY" (Liberty-Premier). The Nashville sound is blended with the king-size guitar sound that's become a Tommy Garrett trademark for a package sure to please the audiophiles in the album's belt. The majestic sound approach to the country repertoire supplies a lift that could intrigue the pop programmers as well. Such familiar old entries like "Tennessee Waltz," "Oh Lonesome Me," "Am I Loving You" and "I Can't Help It" take on an unusual quality when Garrett's "30 guitars" get to work.

THE GARY McFARLAND ORCHESTRA WITH BILL EVANS (Verve). This is a set of highly original jazz compositions written, arranged and played under the baton of Gary McFarland who also solos on vibes. The result is an often delicate sound but one which never fails to swing. McFarland's



LAWRENCE WELK

In His Newest Disk Album
Salutes "1963's EARLY HIT"

orchestra is a 12-piece collection of top jazz talent, including Bill Evans on piano. The mood of the season varies from sprightly to somber. But the pieces always have something to say and the arch and its soloists always say it well. McFarland's vibes playing has a nice feel to it while Evans keyboards well. Arrangements show considerable emotion. This LP covers something to be felt as well as listened to.

AHMAD JAMAL: "MACANUDO" (Argo). With Latin jazz back in a popular groove, this session shows considerable potential. Combining some original pieces by Richard Evans with his own full-orch arrangements and the piano stylings of Ahmad Jamal has produced a tasty package. The orchestra provides an alternately lush and strongly emotional backing for Jamal who tinkles the 88 with skill. Evans' melodies have scope and feeling which are nicely transmitted by his arrangements and the musicianship of all concerned. It's a successful outing in which programmers should also be interested.

"THE DAVE PELL ORCHETRY PLAYS TODAY'S HITS IN JAZZ" (Liberty). A fairly-tuned jazz combo that has been entertaining jam buffs for years gets a solid outing in this latest session. It's the Dave Pell Orchet and for this session the group is lending its own special touch to a set of pop tunes, hits of various genre, ranging from rock 'n' roll to jazz. Whatever their origin, all the tunes come out swinging jazz numbers and the Orchet blends its distinctive sound into the material with a ear-pleasing finesse. For all its years, the group still has a fresh sound. It's simply displayed on the LP which should attract many on ear.

"DAVE RIVERS MEETS SHORTY ROGERS" (Imperial). Two fine jazz talents have combined to turn out this package. Backed by an arch of solid Coast players, Mavis Rivers leads a slick and brightly-phased vocal performance while Shorty Rogers provides some swinging trumpet work. Miss Rivers has an easy-going yet definitive style that captures her

(Continued on page 34)

Top Singles Of The Week

(The 'Best Bet' of This Week's 100-Plus Releases)

NEIL SEDAKA.....LET'S GO STEADY AGAIN

(RCA Victor).....Waiting For Never
Neil Sedaka's "Let's Go Steady Again" (Aldent) shapes as a solid rocking ballad with a teen-slanted lyric idea which this singer handles in an expert arrangement. "Waiting For Never" (Rondart) is a more ambitious number in a big production which also should earn spins.

JIMMIE RODGERS.....LOAD 'EM UP

(Dot).....I Just Do
Jimmie Rodgers' "Load 'Em Up" (Drury Lanet) is a work song, in the genre of "16 Tons," which could hit equally strongly via this rhythmic workover. "I Just Do" (Valley) is a straight-forward ballad also with a good beat to pick up spins.

LAVERN BAKER.....TROUBLE IN MIND

(Atlantic).....Half Of Your Love
Lavern Baker's "Trouble In Mind" (Lecda) gives this songstress a standard blues number which she projects in powerful style for one of her top recent efforts. "Half Of Your Love" (Ludlow) changes pace with a good slow-tempo ballad also with chances.

JACK SCOTT.....MEO MYO

(Capitol).....All I See Is Blue
Jack Scott's "Meo Myo" (Unart) registers as a bright entry with a simple lyric and a firm beat dashed up in sharp style by this performer. "All I See Is Blue" (Painted Desert) is a pretty ballad side also delivered in a winning groove.

BIG MAYBELLE.....WHY WAS I BORN

(Brunswick).....Cold Cold Heart
Big Maybelle's "Why Was I Born" (T. B. Harms) is a standout performance of a classic showtune by a contemporary blues stylist who could give this side another round of spins. "Cold Cold Heart" (Fred Root) brings back a country hit of about a decade ago in another slice which should earn attention.

MIKE BERRY.....DON'T YOU THINK IT'S TIME

(Coral).....Loneliness
Mike Berry's "Don't You Think It's Time" is a nifty rhythm number performed in polished commercial style by this British singer with excellent combo backing. "Loneliness" is a conventional teenage ballad with no special angles to get a toehold in this market.

ROY HAMILTON.....YOU STILL LOVE HIM

(MGM).....Let Go
Roy Hamilton's "You Still Love Him" (Triet) gives this singer his best chance to crack the bestseller lists in some time. It's a powerhouse rhythm number delivered with excitement by this fine singer. "Let Go" (Triet) reverses field with a slow ballad also with impact because of the topflight performance.

PEARLINE CAESAR.....GO

(Amp).....Tonight
Pearline Caesar's "Go" (Safety) drives down a rocking groove with a teenage message and a characteristic sound which the juke set will go for. "Tonight" (Safety) is a fair ballad with an over-worked idea.

PRINCE ARTHUR.....WALKIN' UPTOWN

(ABC-Paramount).....Limbo
Prince Arthur's "Walkin' Uptown" (Edent) shapes up as a highly arresting organ and rhythm section instrumental with an irresistible beat hammered home in the approved modern style. "Limbo" (Edent) is more of the same in doubletime tempo.

AL APOLLO.....I'M WALKIN'

(Cub).....I Laughed
Al Apollo's "I'm Walkin'" (Zanet) moves surely down a commercial rocking groove with a juve-slanted lyric delivered with the usual vocal flourishes and instrumental pounding. "I Laughed" (Zanet) is another good side for the juke set.

DORSEY BURNETTE.....HEY LITTLE ONE

(Era).....The Ghost of Billy Malloo
Dorsey Burnette's "Hey Little One" (Sherman-Devozent) shapes up as an arresting ballad entry with an offbeat format and a well-written lyric which this fine singer delivers in appealing style. "The Ghost of Billy Malloo" (Pattern) is a western flavored ballad with an interesting lyric to nab spins.

BILL & DORE POST.....16 REASONS

(Valiant).....Valley High
Bill & Dore Post's "16 Reasons" (Americant) is a cleverly written ballad with a lyric due to spark spins by the youngsters. This duo's smooth delivery make it a highly attractive slice. "Valley High" (Americant) is another pleasing juve-angled entry with chances.

BOBBY MARTIN.....I'LL NEVER STOP LOVING YOU

(Coral).....Why, Tell Me Why
Bobby Martin's "I'll Never Stop Loving You" (Feist) is a slick ballad with a rhythmic line that could help this young thrush move into payoff spinning circles. "Why, Tell Me Why" (Knolwood) is of a dramatic ballad nature and although she has an okay emotional punch, the spinning chances are limited.

DON COSTA.....TAMOU'RE

(Columbia).....Losing You
Don Costa's "Tamou're" (Hagmarkett) is a jolting, melodic slice, by way of France, which is dialed up in a colorful vocal version that should corral spins on all levels. "Losing You" (BNP) is another pretty ballad side with good chances.

SONNY PARKS.....NEW BOY IN TOWN

(Warner Bros.).....U's Kids Gotta Make Up Our Minds
Sonny Parks' "New Boy In Town" (Circle Seven) shapes up as a solid teen-angled ballad projected in very effective style by this country-flavored singer. "U's Kids Gotta Make Up Our Minds" (Circle Seven) is a brightly jumping entry with a cute idea.

* ASCAP. † BMI.

Longplay Shorts

Many Caravella, secretary to Brown Magna, head of eastern operations for Capitol Records, on a leave-of-absence to appear in two film documentaries for the Home Lines Agency, Greek shipping line. One film will be shot on the Queen Frederika, which sailed from New York yesterday (Tues.) and the other on the M.S. Stella Solaris sailing around the Greek Islands. . . . Republic Records is issuing a 12-inch 45 rpm "preview record" of Brook Garner's forthcoming LP, "One World Concert," for broadcasters. . . . Cadence Records prepping an album of "Camille" with Ben Le Gallienne and Alexander Scourby. . . . Composer-arranger Larry Wilson currently represented on two LPs for the Dauntless label, a subsidiary of Audio Fidelity. Wilson did the arrangements for Hal Substad's "You Ain't Heard Nothing Yet" plus the arranging-conducting for singer Ted Thoren's "Somewhere In The Night." Wilson also did the orchestrations for the off-Broadway production of "The Boys From Syracuse."

United Artists Records is extending its "Clean Up And March Into Spring" sales plan through May 15. The program extension will be known as "Phase 2" and will feature the release of 11 new albums as part of the overall drive. . . . The Gateway Trio, Capitol discers, hitting the road this week for a series of press-deejay parties across the country. . . . Singer Red Foxy into the Playboy Club, New Orleans, April 21. . . . Mr. and Mrs. Philip Pugh, owners of the Pioneer Music Shop, Zanesville, O., won first prize in the window display contest sponsored by Epic Records.

Veteran tenor saxist Lucky Thompson has cut an LP for the Moodsville label entitled "Lucky Thompson Plays Jerome Kern." Diskery will issue a single, "Who" backed with "Lovely To Look At," before the album's release. . . . Folk singers Addie & Crut, who opened at New York's Blue Angel last night (Tues.), had their option picked up by Verve Records. . . . The Chad Mitchell Trio, Colpix discers, set for a date at New York's Basin Street East beginning Aug. 20.

240 Disks in 39 Categories Vie For Industry's Upcoming Grammy Awards

Some 240 records in 39 categories are competing for the disk industry's Grammy awards this year. The final lists of nominations by the National Academy of Recording Arts & Sciences, which sponsored the awards, were determined after two preliminary rounds of voting that took place over a four-month period. Winners of the 30 Grammys will be announced May 15 at simultaneous NARAS presentations in New York, Chicago and Hollywood.

Appearing most often on this year's lists of outstanding artistic achievement are three vocal records, two comedy albums and one instrumental performance in the pop and jazz field, and a recording of violin selections plus two symphonies in the classical segment.

Competing for "Record of the Year," and also named in several other categories, are singers Tony Bennett with "I Left My Heart in San Francisco," Ray Charles with "I Can't Stop Loving You" and Sammy Davis Jr. with "What Kind Of Fool Am I?" plus artist Stan Getz and guitarist Charlie Byrd and their bossa nova version of "Desafinado." Nat King Cole's "Ramblin' Rose" and Joe Manno's "Fly Me To The Moon (In a Dream)" complete the "Record of the Year" nominations.

Bennett, Charles and the Getz-Byrd duo are also listed among the five "Album of the Year" finalists along with two comedy LPs, Vaughn Meader's "The First Family" and Allan Sherman's "My Son, The Folk Singer."

Bennett, Charles, Meader and Sherman each earned five final nominations. Biggest vote-getter of all, though, was Getz represented by three different albums in eight categories.

Vladimir Moravitsky's album of piano pieces bearing his name for its title, and two symphonies by Gustav Mahler, the "95 in D Minor," performed by Leonard Bernstein and the New York Philharmonic, and the "9 in D Minor," with Bruno Walter conducting the Columbia Symphony, pulled three nominations apiece to stand out in the classical categories.

Competing in the "Song Of The Year" category are: "As Long As He Needs Me" by Lionel Bart, "I Left My Heart in San Francisco" by Douglas Cross & George Cory, "My Coloring Book" by John Kander & Fred Ebb, "The Sweetest Sounds" by Richard Rodgers, and "What Kind Of Fool Am I" by Leslie Bricusse & Anthony Newley.

MGM to Cut Orig Cast 'Loves Me' LP April 28, 5 Days After B'way Bow

MGM Records has set April 28 as the recording date for its original Broadway cast album of "She Loves Me," and national release for the week of May 6. The legit musical opens on Broadway, April 23.

Lyrics and music for the tuner, which was adapted from the Metropolitan, "Shop Around the Corner," were penned by Sheldon Harnick & Jerry Ross. Tommy Yalando's Sunbeam Music, which published Harnick & Ross's score for "Floraire" and "Tenderloin," is publishing "She Loves Me."

Featured in the production are Barbara Cook, Daniel Manney, Barbara Bayley, Jack Cassidy, Ludwig Donath, Ralph Williams and Gino Conforti. The musical direction is by Harold Hastings, orchestrations by Don Walker, and the incidental music was arranged by Jack Elliott.

MGM's publicity-promotion campaign will include special incentive guest tickets awarded to distributor salesmen who complete outstanding sales campaigns for the package.

'CANE' SCORE TO MARKS

E. B. Marks has picked up the publishing rights to the score from the foreign film "Mondo Cane." The soundtrack album will be released by United Artists Records. The music for the film was written by N. Oliviero and R. Ortolani. An English lyric to the main theme, titled "More," was written by Norman Newell.

Name Emory Jr. Proxy Of Composers Alliance

J. Brooks Emory Jr., veteran ad-broadcasting exec, has been set as president of Composers Alliance. The org was recently formed by Sol Kaplan, Murray Kay and Ed Sauter as a creative music service to the mass entertainment media. He will direct the group's business, administrative and sales activities.

Before joining Composers Alliance, Emory was an account supervisor and v.p. at Young & Rubicam. His other stints include a vicepreship at Lennen & Newell, manager of the marketing department at Benton & Bowles, and manager of the copy department for print and broadcasting at Rothman & Ryan.

The new firm, which is based in New York, will cover all phases of music creation running the gamut from Broadway musicals and industrial presentations to 60-second broadcast commercials.

Sour Notes Mar Connie Francis' So. Africa Tour

Johannesburg, April 16. Connie Francis, whose departure for Rome was delayed when Famous Artists Enterprises Ltd. sought an injunction to prevent her from leaving the country, has now left South Africa after furnishing security for a court action pending against her. The singer will be allowed six weeks in the affidavit.

Famous Artists contends that Miss Francis agreed to give 16 concerts on her South African tour for \$50,000, free of tax. But the singer's personal manager, George Schenk, allegedly said on arrival that there would only be nine concerts.

Some \$15,000 was paid in advance to a New York bank and, according to Harold Marmitt, director of Famous Artists, Schenk is said to have demanded the remaining \$35,000 in cash in American currency "or there would be no performances at all." An agreement was reached to pay \$7,000 into a New York bank.

Miss Francis' tour has been one long series of unhappy incidents. She failed to show up at a press party given in her honor the day after her arrival by the Johannesburg office of MGM. She disappointed a full house when she made no personal appearance as advertised at the first night of her pic, "Follow The Boys," at the Metro Theatre, and postponed shows in various parts of the country because of an attack of laryngitis.

Though audiences applauded Miss Francis' act, they complained that the remainder of her touring company was not up to standard. Supporting her were comedian Con Travers, pianist Russell Swann and a vocal trio billed as the H-Lites. South African record dealers fear the unfavorable local publicity may crimp future sales of the singer's disks in this market.

LOCAL 47 TUNES IN ON 40G OIL SPONSOR COM

Hollywood, April 16. Standard Oil is shelling out more than \$40,000 for services of Local 47 musicians here in recording sessions for its Standard School Broadcast series. The diskings are being produced at Capitol Records. A 70-piece symphony arch, under the baton of Cap's Carmen Dragon, will record 24 half-hour radio shows. This is the 30th year for the series, an institutional service of Standard Oil.

Adrian Michaelis and Willard Davis Jr. are producing the series for Standard, with Bud Harden representing Capitol's Custom Services Dept. The series is scheduled to begin airing next October.

Satchmo's Waikiki Gig

Honolulu, April 16. Waikiki Shell shows by Louis Armstrong and his All-Stars (7) will be given May 7-8 under auspices of the locally-based Oahana Productions. The two concerts are slated at 85 top.

Armstrong troupe is due in from Tokyo May 5 and will appear in Schofield Barracks' Conroy Bowl the same night.

Gorme-Lawrence Into Concert Field

Edyie Gorme and Steve Lawrence will branch into the concert field for the first time this year during the late spring and summer. Moreover, the married couple have limited their personal appearances to night clubs and tv.

Their first concert date will be at Toronto's O'Keefe Center (May 2-4). They'll present a two-hour show, which will also include several other acts.

Following Toronto, they'll play a series of music tents, including the Oshkosh Musical Theatre, Wallingford, Conn., (June 2-5); the Melody Fair Musical Theatre, North Tonawanda, N.Y., (June 24-26); the Warwick Musical Theatre, Warwick, R.I., (July 1-7), and the Carleton Musical Theatre, Framingham, Mass., (July 8-14).

Each of the dates provides for a guarantee and a percentage of the gross. Plans are now being set for the couple to do extensive concert work throughout the country in the fall, in between their night clubs and tv activities.

Their other bookings at present include the "Garry Moore Show" for Lawrence on April 23 (Miss Gorme was on the tv last night), a shot on Ed Sullivan's tv show for Lawrence on May 19 and for Miss Gorme on May 20. They'll perform together at the Sands Motel, Las Vegas, from July 31 through Aug. 23.

Still Life in 78 RPM Disk As Tico's 'El Watani' Gets Orders for 7,000 Copies

The 78 rpm disk is still alive—at least for some recordings. The picture that caused a slight rebirth of the virtually defunct speed was "El Watani" by the Ray Barreto Trio on the Tico label.

Bud Katzell, sales manager for Roulette, Tico's parent company, received an order last week from a dealer on New York's lower outside for 5,000 copies on the old speed and one from a dealer in the Bronx for 2,000 copies.

Columbia's custom division, which is pressing 45 rpm disks for Tico, no longer had the mold for the 78 rpm form as Katzell had to shop around for another custom pressing house. He finally got the order to be filled by United Pressing.

Katzell believes that the requests for the 78's came to the dealers from their Puerto Rican customers who brought their old one-speed machines with them when they came to settle in N.Y.

USAF Europe 'Changes' Hit 1-Mil. Yrly. Disk Sales

Wiesbaden, April 16. The U.S. Air Force's European Exchanges are now selling about 1,000,000 records a year—and as such represent a large market for U.S. and European disks.

Tony deCaria, who has been the buyer for records, radios and phonographs at the Air Force European Exchanges here (AFEX) for the last six years, is now being reassigned to the U.S. at the Army and Air Force Exchanges Eastern Service Center in Baltimore.

DeCaria is said to be responsible for pushing the European exchanges' record promotion—from six years ago when they carried a stock of only 200 different titles, to the present when AFEX selects about 4,000 titles a year.

Current count, in addition to the 1,000,000 records yearly, is an annual sale of 25,000 transistor radios, 14,000 portable phonographs and record player attachments, 11,000 table radios, 11,000 consoles and 6,500 tape recorders.

Blue Ribbon Copyright Revision Panel Sifts Disk Licensing at Hot D.C. Meet

By MIKE MOSETTIG

Washington, April 16.

Andy Williams' 'Wine' His 1st Gold Disk LP

Andy Williams has hit his first gold disk award album at Columbia Records with the LP tagged "Days Of Wine And Roses." The gold disk for an album is given for an LP that tops the \$1,000,000 sales mark.

The title tune of the album topped an Oscar last week in the best pic song category. It was written by Henry Mancini and Johnny Mercer. One of Williams' top Columbia LPs last year was "Moon River," the 1962 Oscar winner also written by Mancini & Mercer.

Legal Issue Hits TVers' Pitch For New Time Rules

The appeal seeking a revised music licensing rate brought to the U.S. Court of Appeals in New York last week now hangs on a jurisdictional issue. Judges Leonard P. Moore, Henry J. Friendly and Paul R. Hayes, who heard the arguments, are expected to decide within two weeks whether the court has jurisdiction to consider the issue, brought up on appeal from a lower court.

The case is pegged on the efforts of the tv broadcasters to obtain from the American Society of Composers, Authors & Publishers a license that would not require the stations to pay the Society for its music except when played in locally originated programs. The music in future syndicated programs and feature films would be licensed by ASCAP to the producers of these programs "at the source" instead of being paid for by the stations directly.

It was ruled several months ago by Judge Sylvester J. Ryan in N.Y. Federal Court that ASCAP could not be compelled to grant this type of license. An appeal by the broadcasters to the U.S. Supreme Court was turned down and they turned to the N.Y. court.

Attorney for ASCAP, Arthur H. Dean (of Sullivan & Cromwell), argued that the tv committee is seeking a license not specified in the ASCAP consent decree, and therefore is attempting, in effect, to modify the decree when it has no legal right to do so.

Walter Mansfield (of Donovan, Leisure, Newton & Irvine), counsel to the committee, said that the consent decree entitles broadcasters to have ASCAP music fees fixed in court and they, therefore, have a right to appeal.

The Justice Dept., which also contended that the Court of Appeals lacks jurisdiction, through attorney Joel E. Hoffman, stated that if stations have been damaged by ASCAP their remedy is to sue the Society for treble damages under the antitrust laws.

If it's decided that the Court has jurisdiction and that ASCAP can be required to issue the new form of license, the Society may appeal or the case may go back to Judge Ryan for further hearings. If ASCAP's motion to dismiss is granted, then the broadcasters can either seek some new form of legislation for the new type of license, or present a new appeal to the Supreme Court.

NARM BO. TO EYE UN LP SALES AT N.Y. MEET

The board of directors of the National Assn. of Record Merchandisers (NARM) will meet at New York's Summit Hotel this weekend (18-20).

The conclave will be concerned with activities of the NARM Committee for the sale of the United Nations LP, "All Star Festival," and the possibility of instituting a series of regional meetings for the org's members. The board will also wind up plans for the 1963 NARM mid-year meeting to be held at Chicago's Edgewater Beach Hotel, July 29 through Aug. 2.

The alternatives of maintaining, revising or junking the compulsory license for sound recordings were debated last week by the blue ribbon Copyright Revision Panel.

The Thursday (11) meet, one of a series of give-and-take sessions over a proposed draft bill to replace the 1909 Copyright Act, covered several aspects of exclusive rights including the controversial compulsory license.

The gathering was the first in the two-year stretch to be open to the press. At the outset, Copyright Office wanted to make clear that participants in the skull sessions are serving as free agent expert advisers. Their comments, it was noted, are not to be regarded as commitments of themselves or their interests in any point of view.

Talks over revision are aimed at a "full and free flow of discussion" and not strictly attempting to line up pros and cons from the various interests who would be affected by a new copyright law, Copyright Office said.

Debate on compulsory licensing was based on several alternatives. The 1961 Report of the Register of Copyrights proposed eliminating the compulsory license.

Three alternatives were in the draft discussed last week. The first is issuance of exclusive rights for records of music copyrighted after July 1, 1965.

The second alternative maintains the compulsory license with a royalty paid on distributed records at 9% of the "manufacturer's suggested or established retail price" or 1/2 cent per minute of playing time.

Person entitled to royalties has to be identified in the Copyright Office as either the copyright owner or the owner of the right to make records. Anyone wanting to make a record of a work has to tell the copyright owner on a specified form prescribed by the Register of Copyrights.

Royalties would be paid quarterly accompanied by a statement of account certified by a Certified Public Accountant. Penalties would be provided for infringement. Terms of penalties haven't been specified as yet.

The third alternative was offered as a compromise offering a five-term exclusive rights period after which the compulsory license goes into effect.

Royalties under the compromise proposal would be payable for every record "either manufactured or distributed" at 1/2 cent per minute of playing time. Penalties would also be established under this proposal.

Debate on the suggested drafts opened with Julian Abeles, counsel for the Music Publishers' Protection (Continued on page 52)

Cap Streamlines Prod. Planning Dept.: Splits Work Into 2 Divisions

In a move to streamline the organization of its Production Planning Department, Capitol Records has split the department's functions into two separate activities. The new departments are Component Planning, to be headed by Ray L. Polley, and Production Planning, with William N. Richter as director.

Polley's department will be responsible for coordinating the planning and production of all album packaging components, i.e., covers and liners and for coordination of all graphic arts procurement for product packaging.

Under Richter, the Production Planning Department will, in conjunction with Capitol Records Distributing Corp's National Sales and Operations departments, plan album and single-record release requirements. Production Planning also is responsible for the functional direction of the order service fulfillment managers in Capitol's Scranton and L.A. plants.

Both Polley and Richter will report to George R. Jones, vicepres in charge of manufacturing and engineering.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks. On Chart

1	2	14	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
2	1	11	FRANK FORTY (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
3	3	76	WEST SIDE STORY (Columbia) Soundtrack (CL 1070)
4	4	51	ANDY WILLIAMS (Columbia) Mean River (CL 1000)
5	5	37	TONY DENNETT (Columbia) I Let My Heart Go (CL 1000)
6	10	12	HENRY MANCHE (Victor) Our Man in Hollywood (LPM 2004)
7	17	2	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 1045)
8	8	14	ALLAN HERMAN (Warner Bros.) My Son, The Celebrity (W 1407)
9	9	14	BOBBY GOLLEY (Columbia) Shower Your Love (CL 1001)
10	11	47	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1400)
11	7	10	JOE MARSHALL (Kapp) Fly Me to the Moon (CL 1310)
12	12	12	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 6000)
13	14	7	LAWRENCE OF ARABIA (Capitol) Soundtrack (CP 314)
14	13	3	KINGSTON TROO (Capitol) Kingston Trio No. 10 (T 1071)
15	6	20	STAN GETZ-CHARLES BYRD (Verve) Jazz Standards (V 6002)
16	22	3	TONY DENNETT (Columbia) I Wanna Be Around (CL 1000)
17	18	15	KINGSTON TROO (Capitol) New Frontier (T 1000)
18	19	10	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1000)
19	24	8	BRENDA LEE (Decca) An Album Am I (DL 6370)
20	15	25	ALLAN HERMAN (Warner Bros.) My Son, The Folk Singer (W 1473)
21	32	3	PETER NORD (Victor) Hail the Conquering Hero (LPM 2000)
22	16	6	BILLY VAUGHN (Dot) 1967's Greatest Hits (DLP 3407)
23	27	20	BENT VANDER (Aire) Alley Cat (33-140)
24	23	21	OLIVER (Victor) Original Cast (LOCD 2004)
25	26	44	KINGSTON TROO (Capitol) Best of Kingston Trio (T 1700)
26	33	13	GYPSY (Warner Bros.) Soundtrack (R 1400)
27	21	9	STEVE LAWRENCE (Columbia) Steve Lawrence Wins (CL 1000)
28	30	6	JOAN BAEZ (Vanguard) Bare in Concert (VRS 9123)
29	34	3	BOY GARDEN (Monument) Greatest Hits (M 2000)
30	30	7	VINCE GUARALDI (Fantasy) Jazz Impressions of Black Orpheus (3337)
31	36	120	SOUND OF MUSIC (Columbia) Original Cast (KOL 3400)
32	40	23	MUSIC MAN (Warner Bros.) Soundtrack (W 1400)
33	34	3	PETE FONTANA (Coral) Flirty of Pete (CRL 37434)
34	—	1	MORRIS MATHES (Columbia) Newest Hits (CL 1010)
35	—	2	CANNONBALL ADDERLY (Riverside) Jazz Workshop Revue (444)
36	37	7	BOBBY MCNEELY (Vanguard) Walk Right In (VRS 9123)
37	31	8	FOUR SEASONS (Vee-Jay) Big Girls Don't Cry (LP 1000)
38	44	5	DAVE BRUBACK QUARTET (Columbia) It's a New Day (CL 1000)
39	—	1	NANCY WILSON (Capitol) Broadway My Way (T 1000)
40	—	1	NEOTHEUS BROTHERS (Mercury) Thine Ethnic (MG 20777)
41	—	1	CONNIE FRANCIS (MGM) Follow the Boys (E 4123)
42	38	20	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2021)
43	42	2	JIMMY MCNEELY (Sue) I've Got a Woman (LP 1012)
44	43	2	PEGGY LEE (Capitol) I'm a Woman (T 1057)
45	28	25	ANDY WILLIAMS (Columbia) Warm and Wonderful (CL 1070)
46	47	2	HOW THE WEST WAS WON (MGM) Soundtrack (1E3)
47	25	2	PAUL & PAULA (Philips) Songs for Young Lovers (PMM 200070)
48	30	22	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1072)
49	35	20	VAUGHN MEADE (Cadence) First Family (CLP 2000)
50	46	7	STAN GETZ Big Band Bossa Nova (V 60404)

Disher Package Tagged Motor Town Revue' Role Friday (19) at Regal, Chi

The "Motor Town Revue," a music-comedy package of dishes, will begin the first leg of a swing through the Midwest and the east at Chicago's Regal Theatre on Friday (19). The package was organized by International Talent Management, a Detroit agency.

The current tour includes one-nighters as well as engagements of one week or longer. While it was originally scheduled to wind up June 6 at New York's Apollo Theatre, ITM feels that the tour may now be extended.

The package features Mary Wells, Motown Records singer; The Miracles, Marvin Gaye, The Marvelettes, and 13-year old Little Starla Wonder, all of Tamla Records; The Contours and Martha & The Vandellas, of Gordy Records; and Mary Johnson of United Artists Records.

Raid Tokyo Dishery As Angel Trademark Pirates

Tokyo, April 16.

Police raided the offices, plant and residence of president Masami Nagashima of the Nippon Angel Phonograph Record Co. on suspicion of illegally using the "Angel" trademark of the Gramophone Co. of Great Britain while earning an estimated \$2,700,000 from the sale of about 2,400,000 records and songbooks.

The raid followed charges by a Gramophone rep who visited here recently. Toshiba is the only authorized Japanese firm permitted to use the Angel trademark. It is distributed here for the Gramophone Company.

Blue Ribbon

Continued from page M 2000

live Area, calling compulsory license "a cloak and shield for record pirates."

Morton Miller of Kapp Records, William Kaplan of ABC-Paramount Records and Walter Yelkoff of Columbia all backed the compulsory license noting the growth of the record industry under its monopoly preventing umbrella.

Provision for royalties based on a percentage of a manufacturer's "suggested or established retail price" was the center of some contention.

Irvin Karp, of Authors League of America, suggested Federal Trade Commission action may be warranted in a new era where manufacturers can't set prices. Thus the royalty payment clause with that basis would be outdated, he said.

May Come Arguments

Some worries were raised that the provision could lead to arguments between companies and artists over the "established" price which determine the royalty. Discussion of the Japanese exemption was deferred because bills pending in Congress. Exclusive rights for broadcasting as proposed in draft offered exemptions based on definitions of public and private reception.

The panel engaged in hotting verbalisms over what was private or public and whether community antenna television should come under the retransmission and redistribution exemptions.

The draft doesn't exempt pay-tv, general educational tv or closed circuit tv in a theatre. Private closed circuit and city within a school would be exempted.

The retransmission and redistribution clause gives an exemption "where the broadcast signals are merely being strengthened in power without being altered in wavelength or content, and where the program is not being transmitted to the subscribers to a redistribution service."

Questions were raised whether this would cover boosters, apartment house antennas, or CATV.

Sydney Kaye, BMI v.p. and general counsel, proposed exclusive rights covering "transmission to the public." He said any attempt to get more specific in view of rapid changes in broadcasting technology would be doomed to failure.

Douglas Anella, general counsel of National Assn. of Broadcasters, said it was illogical to draw distinctions between various transmission systems.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks. On Chart

1	1	8	IT'S SO FINE The Chiffons	Label
2	3	7	CAN'T GET USED TO LOSING YOU Andy Williams	Laurel
3	6	3	POPPY Peter, Paul & Mary	Columbia
4	8	4	I WILL FOLLOW HIM Little Peggy March	Warner Bros.
5	2	0	ONE DAY WILL COME Bobby & the Romanians	Victor
6	4	10	END OF THE WORLD Shirley Bassey	Kapp
7	7	4	YOUNG LOVERS Paul & Paula	Victor
8	5	7	SOUTH STREET Glen	Philips
9	9	3	EASY WALKOUT Jackie Wilson	Cameo
10	20	3	PIPELINE Cher	Brunswick
11	11	5	DON'T SAY NOTHING BAD Cubbin	Dot
12	10	2	WATERGATE MAN Mango Santamaria	Dimension
13	10	0	IN DEEP Ray Charles	Bottle
14	27	3	MECCA Gene Pitney	Monument
15	20	3	LITTLE BAND OF GOLD James Oliver	Musiker
16	20	2	ON BROADWAY Bertie	Jay
17	10	0	OUT OF MY MIND Johnny Tillotson	Atlantic
18	13	13	BOTTOM OF THE BARN Canada	Cadence
19	24	0	DO THE BIRD Doo Doo Sharp	Valiant
20	15	11	BLAME IT ON THE BOSSA NOVA Bella Gerson	Cameo
21	12	10	OUR WINTER LOVE Bibi Stenlund	Columbia
22	17	9	ALL I HAVE TO DO IS DREAM Richard Chamberlain	MGM
23	14	13	YOU'RE THE REASON I'M LIVING Bobby Darin	Capitol
24	20	0	FOLLOW THE BOYS Condo Francis	MGM
25	21	4	OVER THE MOUNTAIN Bobby Vinton	Epic
26	40	2	TWO FACES HAVE I Lou Christie	Roulette
27	—	1	TOM CAT Basil King	Vanguard
28	16	3	SURFIN' U.S.A. Beach Boys	Capitol
29	22	5	YOUNG AND IN LOVE Dick and Dee Dee	Warner Bros.
30	31	4	SANDY Bibi	Laurel
31	23	14	WILD WEEKEND Bibi	Swan
32	—	1	CHARMS Bobby Vee	Liberty
33	—	1	I LOVE YOU BECAUSE Al Martino	Capitol
34	—	1	LOSING YOU Brenda Lee	Decca
35	34	12	GYPSY CREED Lee Christie	Roulette
36	25	5	MR. BASS MAN Johnny Cymbal	Kapp
37	40	2	KILLER JOE Bobby Vee	Scepter
38	36	4	DON'T BE AFRAID LITTLE DARLIN' Steve Lawrence	Columbia
39	40	2	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
40	36	3	I GOT WHAT I WANTED Frank Brown	Mercury
41	32	12	WALK LIKE A MAN Four Seasons	Vee-Jay
42	—	1	REVEREND MR. BLACK Kingston Trio	Capitol
43	20	7	TWENTY MILES Chubby Checker	Parloxy
44	42	2	LINDA Jan & Dean	Liberty
45	47	2	BOY PASTRAM Barbara	Arlen
46	43	2	I GOT A WOMAN Rick Nelson	Decca
47	30	9	ONE BROKEN HEART FOR SALE Bibi Stenlund	Victor
48	36	2	NO BIG THING Beverly Sills	Chancellor
49	40	11	I WANNA BE AROUND Tony Bennett	Columbia
50	37	7	CAT YOUR FATE TO THE WINDS Vince Guaraldi	Fantasy

Inside Stuff—Music

The Serge Koussevitzky Music Foundation in the Library of Congress has awarded new grants to eight composers—three in the U. S. and five in other countries. The composers in this country who have accepted the awards and the types of works they have agreed to write are: Ernst Krenak, an orchestral composition; Gunther Schuller, a composition for small orchestra; and Seymour Shifrin, a chamber music composition. (The three composers are affiliated with Broadcast Music Inc.)

The composers in other countries who have accepted the awards and the works which they have agreed to write are: Celso Garrido-Lecca (Chile), a chamber music composition; Yoshio Imae (Japan), an orchestral composition; Giselher Klebe (Germany), a composition for small orchestra; Witold Lutoslawski (Poland), an orchestral composition; and Luigi Nono (Italy), a composition for small orchestra.

Franz Waxman, composer-conductor, returned last week from England where he conducted concerts of both the London Symphony and the Philharmonia Orchestra of London this winter at London's Festival Hall. In Moscow earlier in the season, he conducted six concerts, a pair each with the Moscow Symphony, the Leningrad Philharmonic, and the Kiev-Symphony.

Waxman's Russian tour was at the invitation of Tikhon Khrennikov, general chairman of the Union of Soviet Composers, who had attended the International Music Festival in L.A. in 1961. Waxman is founder and musical director at the L.A. festival. The music festival celebrates its 17th year in June, and Waxman will shortly return to the Coast to complete plans.

Sol Hurok's British lute-guitarist, Julian Bream, continues to slowly build a cult-like following among Americans, as was again evident recently at Town Hall, N.Y., where a more-than-enthusiastic if less-than-capacity audience gave such rapt attention as few solo instrumentalists can evoke. His virtuosity cannot be questioned on either instrument and his following, predominantly young and apparently collegiate, is idolatrous. Bream is a master of pianissimo but comes through strong on the more powerful pieces as when he combines with "Granada" and "Leyenda," from the Spanish repertoire. He is too uniquely himself to make it quite appropriate to call Bream a young Andres Segovia.

Judge Leonard P. Moore of the U. S. Court of Appeals, and Abraham E. Kaminstein, U. S. Register of Copyrights, will be the principal speakers at the 10th annual celebration dinner of the Copyright Society of the U. S. to be held Friday (19) at New York's One Fifth Ave. Hotel. Immediately preceding the Society's dinner and reception, Guy Aldous, Q.C., authority of British copyright law and litigation, will deliver the first annual Jean Geiringer Memorial Lecture on international copyright law at the NYU School of Law. At the dinner, a presentation of the 10th annual edition of the Society will be made to Professor Walter Dorenberg of the NYU School of Law.

More than 100 members of the board of directors and advisory council of the Big Brothers of Greater Los Angeles honored Meredith Wilson, founding father and six-time president, at a special tribute dinner at L.A.'s Hotel Bel Air last night (Tues.). Wilson was cited for his service to the local Big Brothers since he started it eight years ago. Last year President Kennedy presented him with the National Big Brothers award in ceremonies at the White House.

The latest U. S. musician to score in the Soviet Union is pianist Grant Johannsen. At a concert in Moscow's Tchaikovsky Concert Hall on April 4, the 40-year old native of Salt Lake City played encores lasting nearly 45 minutes before the house lights were turned off and the stagehands rolled the piano from the stage. The Moscow date was the start of Johannsen's three-week tour of the Soviet Union.

The first annual "Musicthon" for the benefit of Music For The Blind will be held at New York's Carnegie Hall on May 10. The activity will consist of three shows during the day and the financial drive will be supported by a souvenir program. Leonard Bernstein, Cole Porter and Frank Sinatra are honorary chairmen. The program

ABC-Par Grabs Sands, Vaughan Returns to Merc; Other Signings

Tommy Sands is the latest "name" addition to the ABC-Paramount roster. In the past several weeks the diskery has tapped such established diskers as Fats Domino, Hugo Winterhalter and Jane Yell. In addition to his recording work, Sands appeared on the road in David Merrick's production of "Sunday in New York" and in TV dramas. Sands will record for ABC-Par under supervision of Don Costa, who is now an independent disk producer.

Mercury: Sarah Vaughan. Sarah Vaughan has returned to the Mercury fold after a three-year fling on the Roulette label. Negotiations for the signing were handled by Quincy Jones, Merc recording director, who huddled with her in Las Vegas recently to plan recording sessions in L.A.

Capitol: Wendy Turner. Walt Disney's newest discovery, 16-year old Wendy Turner, has been signed to a disk deal by Capitol Records. Jim Economides, diskery's artists & repertoire man, will produce her recordings and has planned a June release for her first single. She'll make her film debut this summer with Mayle Mills and Burl Ives in Disney's "Summer Magic." Miss Turner came to Hollywood from England about a year ago and has made a number of appearances on TV's "My Three Sons" and "Fair Exchange."

Reprise: Clive Clark. Clive Clark, a 17-year old singer from Toronto, has been signed to the indie Reprise label. The deal, arranged by Florence Greenberg, diskery's president, and Ed Town-

send, artists & repertoire head, is for four years. The first session was held Monday (15) with Bert Keyes arranging and conducting the work.

Atlantic: New World Singers. The New World Singers have been signed to a four year deal by Atlantic Records. First release is scheduled within next two weeks. Group is managed by Tanya Chasman.

Nat's Jan Peerce to Sing 'Rigoletto' With Rod Cast

Jan Peerce, Metop tenor, took off for a tour of West Germany, Russia and Israel Monday (15). He'll sing in operas and recitals throughout May in Russia and will perform in Moscow, Leningrad, Riga, Yerevan and other cities. Among the operas in which he'll star with an entire Russian cast are "Rigoletto" and "Traviata."

Prior to his appearance in Russia, Peerce will sing in "La Forza del Destino" and "Rigoletto" at the State Opera in Stuttgart, West Germany. He'll interrupt his stay in West Germany for two days to fly to Toronto in order to appear in the Ed Sullivan Show on April 28, which will be televised from the O'Keefe Center.

Peerce will also be at this year's Israel Festival singing the part of Florestan in Beethoven's "Fidelio" at the July 31 preem in Tel Aviv. The opera will be conducted by Dr. William Steinberg and will be performed in Hebrew for the first time.

Lombardo's Slick, Click Fla. Realty & Show Biz Parlay Booms Suncoast

By ODEK ANDERSON

St. Petersburg, April 16.

Guy Lombardo will superstaff the bandshell and floor show of Port-O-Call during his summer-time absence. Lombardo tripped a winner when he joined forces with the Berlanti-Murchison empire at Florida's Tierra Verde development in the bay waters between St. Petersburg and the Holiday Isles. Impact of the happy marriage of entertainment and a real estate venture has reverberated throughout SunshineLand, with every big hotel's operation eyeing the west coast and its stepped-up program for luring the touring.

Lombardo, who hits the road April 22, has booked replacements, with an entertainment budget topped by 25%. Radio Florida's Orchestra will open June 9 and continue with one June 21 broadcast through June 14, when Joe Reichman catches the baton for a July 18 through Sept. 1 stint. Mounting the podium Sept. 3 will be Wayne King, flanked by a show; with replacement Aurin Monroe, orchestra and show arriving for an Oct. 1-27 stand.

Moving over from the east coast will be the Los Chavales de Espana, with Jimmy Nelson, for the May 28-June 9 show. Nelson Eddy and Gale Sherwood, week of June 11-16. Liberace will be with the Flanagan gang for a week beginning June 17, replaced by a corporate fare starring Hauer & Jethro June 25-July 14. Roger Williams is due July 16-20, with Herb Shriner following July 30-Aug. 4. Reichman will feature his Jazz Festival the week of Aug. 6 and negotiations are underway to secure Tony Martin for Aug. 13 week. Marlene Dietrich is skedded with Reichman for Aug. 27-Sept. 1, with additional acts to fill.

Lombardo's usual spring tour has been delayed weeks by capacity biz here. Evening reservations continue at a steady 1,000-1,200 figure and this at a stiff \$7.50 per W. With cancellation of the Easter Monday through June 15 tour which for many years included concerts, country club stops, etc., the Lombardos forfeited a \$60,000 a month income—significant at what Port-O-Call means monovise. The room seats 1,200.

D.C. To Jones Beach

The leavetaking June 22 will be for Washington and the hospital ship "Hope." Jackie Kennedy's pet project ball, The Royal Canadians will be at Jones Beach for "Round The World in 80 Days," a period play which leaves no spare space for the band, necessitating its return to the pit. During the summer months they will leave the Jones Beach show for three or four days each week to make up April dates, fulfilling May dates in September. West Coast bookings, along with Lake Tahoe and Las Vegas, have been cancelled. They return to Tierra Verde mid-October, to stay put until next May.

Lombardo will go network on his television show, now taped on Friday nights by WFLA-TV and radio, aired locally Sunday nite. He has a solid commitment from former Canadian sponsors, the Loblaw.

(Continued on page 54)

ABC Films Lifted Its Ferguson Score, Pub's \$50,000 Suit Alleges

Patricia Music, publisher of jazz composer Maynard Ferguson's score for "Straightaway," a TV series aired over ABC last season, is suing for alleged copyright infringement. The action filed last week in N. Y. Federal Court seeks \$50,000 damages plus treble costs and costs.

The publishing firm contends it was never compensated for Ferguson's theme music. The series ran from October, 1961, to Jan., 1962. The suit also claims that it has been syndicated for further release.

Named defendants are ABC Films, Racer Productions the producers, Licensing Corp. of America, which promoted the "Straightaway" idea; and ABC. Patricia claimed it holds copyright to the score dating back to Sept. 11, 1961, and that these rights were infringed.

Square's Guide to Surfing Semantics

In addition to starting a new teen-terp fad, surf music is also developing a lingo of its own. The following is a capsule Webster's for the better understanding of the surfing semantics found in the lyrics and titles of some of the new songs.

CRUNCMEK: hard breaking wave that folds over and is almost impossible to ride.

GREMMY: derived from gremlin, refers to beginners or young hangers-on who annoy surfers.

HANGING FIVE: five toes over the nose (or front) of the board for maximum speed and thrills.

MEAVES: the very big waves 18 to 20 feet high, found only in Hawaii.

NERD: one who thinks he's greater on a surfboard than he is.

MO-BAD: a sort of hot rodder with long hair and sideburns; a greaser.

NOT DOGGER: a great and showy performer on the board.

PIPELINE: a very large "tube."

PSEUDO: one who pretends he's a surfer but isn't.

SMOKEBREAK: small waves that break close to shore.

SPINNER: a small 360 degree turn while riding a wave; a difficult maneuver.

TEN-OVER: 10 toes over the nose.

THE TUBE: the hollow part of the wave.

WIRE-OUT: being spilled by a wave.

WOODY: the station wagon surfers use to haul the board.

Symph's Axing 17 Tooters In Toronto Union

Toronto, April 16.

Dismissal of 17 men from the Toronto Symphony, plus its planned integration with the symphony orchestra of the Canadian Broadcasting Corp., has brought a heated complaint from the Toronto Musicians Assn.

According to R. W. Finlayson, proxy of the board of directors of the Toronto Symphony, the TSO is operating on a deficit of some \$250,000 and is faced with a still higher figure in the 1968-69 season, with the Toronto Symphony folding. Operating costs are some \$400,000.

Says Alan Wood, union local proxy, "No one knows yet if the CBC will continue to use a symphony orchestra or if there will be an amalgamation."

But the firing of 17 musicians of the Toronto Symphony—effective at the end of the season in two weeks—has been strongly protested by the Toronto local of the musicians union. Wood promised that a contract provision would be followed to protect any of the 17 men who wished to appeal their dismissal.

He also emphasized that the local would veto any move on the part of the Toronto Symphony to import players—a very improbable move on the part of the latter. "The wholesale dismissal of these players," he said, "is not justified."

Finlayson, however, contended that "no city in Canada can afford two symphony orchestras" and the spiralling costs. (The CBC Symphony is supported by taxpayers across Canada; the Toronto Symphony by the city, the Province of Ontario, and the Canada Council.)

Aim of integration is to form one orchestra to continue the subscription series of the Toronto Symphony next season, plus the concerts and the out-of-town tours which end with a performance at Carnegie Hall, N.Y.

"Under one joint personnel, it is hoped to guarantee the musicians a longer number of work weeks and therefore greater takehome pay—while costs would be amalgamated," said Finlayson. "This would number about 80 or 90 people who obviously would be happier to be able to concentrate on serious music."

He explained that many musicians found it necessary to eke out a living by accepting spots in jazz and other orchestras between Toronto Symphony engagements.

On the "unjustified dismissal of 17 men," Wood pointed out that those affected were eight violinists, four violists, three cellists and two other players.

CH's LYRIC OPERA IN BLACK FOR 1ST TIME

Chicago, April 16.

Lyric Opera of Chicago is in the black financially for the first time in its 10-year history. Entry into the plus side of the ledger is being attributed to a rousing fund-raising drive which the A. Montgomery Ward Foundation gave a dollar for every \$10 contributed up to \$1,000,000.

Although the counterpart funds campaign was generally considered a smashing success when it hit \$804,723 on its March 31 deadline, the Foundation allowed the campaign a month's extension to permit it to make its \$1,000,000 goal.

As a result of the 10%-bait drive, the Lyric has wiped out an accumulated deficit, made provision for this year's deficit, and expects to have a little left in the bank when the season is over. The \$804,723 was contributed by 5,543 individuals, corporations and foundations.

The Lyric season starts Oct. 4 at the Opera House, and will include Verdi's "Nabucco," "Otello," and "A Masked Ball," Gounod's "Faust," Wagner's "Tannhauser," Donizetti's "Don Pasquale," Rossini's "The Barber of Seville" and Beethoven's "Fidelio."

Joe Meek Lifted Telstar Contents Gallic Composer

Paris, April 16.

French film music composer Jean Ledrut has brought suit against British pop-cleffer Joe Meek charging that latter's hit song, "Telstar," was lifted from part of a film score by Ledrut for Abel Gance's French pic "Austerlitz." Incidentally, 20th-Fox reportedly has the film for the U.S. for several years now, but has done nothing about releasing it.

Ledrut claims his marching song in the film about Napoleon is basically the layout for "Telstar." The latter tune has been a hit for several months in the U.S. and Britain. Ledrut is also suing several disk companies as well as Meek.

Ledrut, who has been a student of the late Soviet composer Prokofiev, composed several film music scores as well as ballet, light and commercial music. His last film chore was for Orson Welles' "The Trial."

Japan's King Label Sets 2 Cole (Ike) Records

Tokyo, April 16.

King Records, one of Japan's biggest diskeries, will release a record by Ike Cole (Nat's brother) in time to coincide with the singer's tour in May under Swan Promotions.

The tunes are "I Love You Ida" and "I'm Getting Mighty Lonesome for You," both originals by Buck Ram, who also happens to be Cole's manager. The numbers were released in the U.S. under Ram's Personality label.

BRAVO!

HENRY MANCINI

You've gone and done it again! Another Oscar for your newest great melody "Days of Wine and Roses"—Song First Used In An Eligible Motion Picture. Sincerest congratulations to you and to Johnny Mercer for his wonderful lyrics. We're proud to have your music on RCA Victor Records.

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THE MOST TRUSTED NAME IN SOUND

Hampton's Asiatic-Harlem Band Hits Pioneer Note in East-West Integration

By DAVE JAMPEL

Tokyo, April 16. Explosive integration, but non-violent and musical, is taking place in Japan under encouragement and guidance of vet Yank bandleader and jazz great Lionel Hampton, who is touring Nippon for five weeks.

Hampton brought only nine of his own musicians. He suggested the group with seven Japanese tenors and an 18-year-old non-pro thrust he selected in a contest the day after his arrival. Hampton's is the first American name band to tour here commercially (Benny Goodman was here about six years ago under State Dept. banner) and the first to blend Japanese musicians in his segregation.

Despite rainy evenings in the early days of his tour, Hampton's hard-swinging integrated band is drawing heavy patronage and the most ardent audiences in memory here at both concerts and gigs at the huge Nishinaka arena, where it is doubling for the first week. A 20-minute TV show taped from a concert also created much comment, laying down solid advance interest before Hamp hits the hinterlands.

May Extend Tour

So successful is the integration that promoter Eddie Reven, who lured Hampton from Associated Booking, is trying to clear view for the Japanese players to accompany Hamp and his regulars to Okinawa, Taipei, Manila and Hawaii, where they have two weeks of dates after Japan. Negotiations are also under way for Hampton, and what he has proudly dubbed his Asiatic-Harlem band, to cut a number of records here with a local diskery in tandem with his wife's Glad Hamp label.

Hampton's pioneering East-West integration takes on added significance when it is considered that he, along with Teddy Wilson, made

history when they joined the Goodman band in 1935, making that outfit the first American nationally known band to be racially mixed. "The clock turned," Hampton told VARIETY.

"Nobody had nerve enough to do this before," he added. "But it's working out terrifically. Every night when I turn around and see the Japanese in my band, I am amazed."

He noted with admiration that his hand-picked Japanese members started reading from the top of their first rehearsal and haven't missed a note since. "And we do it with soul," Hampton added. His American players had studied at his clinics for the jam shifts of the Japanese he recruited, then went out and heard enough to echo his praise.

"I couldn't believe my ears," Hampton said, although he had been prepared by the word on Nipponese jammen spread by Yank performers who had preceded him here. "I have some trombone and trumpet players who could play with anybody in the States. And I have a piano player, I don't know his name, but he just sits in the corner and rars."

A show-stopper is his singer, Yukari Kurada. Looking like a schoolgirl, she was quickly transformed by Hampton into a swinger who projects as if she had bonafide jam roots. He had to get her to emerge from her shell of tradition. At their first rehearsal, Hampton was bent almost double to reach her eye level, bobbing his head and stamping his feet to give her the feeling.

There is little doubt that the influence of Hampton will reshape jazz here, not only musically getting it back toward the mainstream, but also from the spirit of his dynamic showmanship. He has opened what he calls "that bubble thing" and unseated the emotions of his Japanese musicians. By his own stepping out for solos and taking bows for the first time in their careers. And nobody had ever seen them clapping hands and miming dance steps either.

FRENCH TOOTERS HULL STRIKE VS. DICKERIES

Paris, April 16.

French musicians are thinking of striking against record companies due to the latter's practice of plugging which, they claim, robs them of work. They also point out that sometimes small combos are used, then mixed to make them sound bigger.

Bibury says that many new singers take a lot of time to record and it would be too expensive to wait both music and singing at the same time. With pre-recorded music they can take time to blend the right singing.

Negotiations are on but musicians are talking of a work stoppage if they do not get some satisfaction on changing present techniques to give them what they consider their right working hours and do away with "parabolic" use of their tapes.

Tin Pan Valley

By BOB O'BRIEN

Nashville, April 16. ASCAP (which opened office here recently) signed first applicant: Bob Recording and Queen Music Co., owned by Dana and Emma King.

Fats Domino coming in for ABC-Paramount session. It's his first in Nashville.

Arranger-trumpeter Bill McElhenny and his orchestra cut first album for MGM, "Instrumental Golden Giants." Label's topser, Jim Vienneau, handled the a & r assignment.

Jim Reeves returned from film assignment in South Africa—and before completely unspooling hit the trail for personnel in Kansas City, St. Louis, St. Paul, Lincoln, Omaha and Wichita.

Singer-writer Bobby Lord now serving as assistant to Jim McConnell at Acuff-Rose's talent agency.

Not report hereabouts: George Hamilton IV to join RCA-Victor's local a & r staff.

Mercury signed guitarist Koko Harrison for a & r work. Succeeds Jerry Kennedy who is shifting to Phillips Records (Mer's parent) as top a & r man.

WMM drafting plans for annual Country Music convention. Some meetings, dinners, etc., will be moved from downtown hotel ballrooms to larger new Municipal Auditorium.

Merry Draper booked "Sound of Music" for Ryman Auditorium, April 20-22, May 1.

Lombardo

Continued from page 14

Gravely chain; and Lincoln-Mercury is making interested noises. Check-Full-O-Nuts has again bought the New Year's show. Plans call for producing, processing all shows at Port-O-Call and color has crept into the talk—no problem with four or five regional sponsors. Mutual Radio's "Bandstand U.S.A." and the CBS Treasury Department's weekly broadcast will be continued through the summer, with the big name replacements.

High Finance

South of Tierra Verde, Port Duval Park—544 miles of beaches—will open officially May 11. Access to this compound is made possible by a series of highway bridges connecting the six islands of Tierra Verde and Port Duval. Reported in an investment of \$20,000,000, of which \$10,000,000 is by development owners Brantley Construction Co. of Harrison, N.Y., in conjunction with John and Clara Marchant Jr. of Dallas (this sum includes Port-O-Call) was started; \$10,000,000 by the State of Florida and \$1,000,000 by Pinellas County. Tolls, already more than 100% above estimates are making a dent in this expenditure. As of Jan. 1, 1968, 100,000 people had visited Tierra Verde—and Port Duval Park cannot be reached by land except through the 1,000-acre city.

Tierra Verde is shaking up sales of two houses a day—plus apartments and commercial property. In order to accommodate big conventions, 400 additional units are planned to augment the 100 now in use. Total investment by 1970 may hit the \$200,000,000 mark, making this the costliest island development in the world under single private sponsorship. The Brantley-Marchant syndication owns 51% of Port-O-Call; Lombardo, 49%.

Labor Troubles

The wildest strike at the merry March 20 has left no visible scars. The waiters and bartenders (approximately 700 members of Local 607, Hotel, Restaurant Employees & Bartenders International Union (AFL-CIO), who walked off the job the site of the annual Governor's Ball, remain estranged. The dispute constitutes a bid for union recognition by 40% local and is maintained at this writing. Pickets, who appeared briefly, were removed following an injunction issued against them and attorneys have replaced representatives of both union and management. Lombardo, who frankly admits that he was encouraged to move his entire operation to Florida because it is a recognized "right to work" state, has agreed to negotiate "on a sensible basis."

Port-O-Call is operating smoothly and nearby establishments continue to benefit from the overflow and from the added incentive for

site life. Rebirth of the Glades Hotel at North Redington Beach, recently leased by a corporation headed by Charles S. Michael of New York and New England hotel circles, is underway and entertainment is planned; and further up the beach the LaPlaya Hotel (Arthur L. Walters Corp.), has announced an expansion program which will double its size. All major companies, including the International Pan-American Hotel unit and Pick Hotel chains are looking over the no-longer hidden possibilities of a new tourist's mecca of entertainment.

Phoenix Society

Continued from page 1

Five hours passed until they finally tracked her down in Sugar Bush, N.H., momentarily grounded by a blizzard. Would she do it?

"Are you out of your mind?" inquired Miss Munsel, but she did agree to have another look at the script—which she had to learn in any case, since by coincidence she plans to go on tour with it this summer.

The next day she was on the plane to Phoenix with her entire household, while Chariton's wires burned assembling the other leading actors—all of whom fortunately had done it before, as 10-piece orchestras, dancers and director Donald Burr of the original Broadway production.

On the evening of April 2 a delighted benefit audience, all dressed up and full of fun, sat down to a complete and handsome production of "Con-Can," with full scenic effects, no rough edges showing and Miss Munsel at the top of her powers. To the long past of Pictorial, generally conceived as an earthy one, she brought along with her great vitality and big voice, a degree of elegance all her own. It sold out for the full week's run, except for matinees, always a problem in Arizona.

In the books of the American Cancer Society Phoenix got top rating for the second year in a row (last year it sponsored "The Japanese Game," with John Ratt, also a Sombro production) on a single event.

Richard Chariton also had come to port. After 15 years of operation in the winter season, his is the only regional theater which pays a Federal admission tax. Sombro is a 104-acre plant, with its own arena shop, a full size rehearsal hall, its own trailer court, with space for 40 to 50 actors. And not least, a burgeoning art gallery and a top restaurant, the Backstage Club, adjoining the theater, named by Holiday. Many last year as one of the 100 best restaurants in the U. S.

Chariton built the restaurant seven years ago when the theater's gross had struck what seemed to be dead center, on the theory that men would go more peacefully to the theater if they could be certain of a good dinner at the same time, same trip. It has paid off handsomely; the theater's gross has tripled over the last eight years.

Each week from the middle of January to the middle of March, the Sombro presents a complete play, with 50 and 50,000% professional talent, including two musicals and, occasionally, opera, but almost no packaged plays. Chariton has had some Broadway try-outs (including William Inge's "Natural Affection" last year) and hopes to get more. He has just bought a new play "Future Perfect" by Whitfield Cook which he will produce here next season and take to Broadway if it pans out.

NEW 4 STAR DEBURY'S 1ST SINGER, DEAN JONES

Hollywood, April 16. Four Star Television, which has been planning a variety adjunct to its telecasting for several years, started the ball rolling by signing its new suboid's first singer. He's Dean Jones who also is a regular in Four Star's "Ensign O'Toole." Jones will rich a Four Star album after he winds his role in Columbia Pictures' "Under the Yum Yum Tree." Mordecai Gilbert, exec musical chief of the firm, meanwhile is auditioning other singers, both under pact to Four Star and otherwise. Gilbert will have the arch which backs Jones' initial LP.

Lubbock's 'Light Opera' Tunes a Sick Anthology Of Yesteryear Musicals

Mark Lubbock's "The Complete Book of Light Opera" (Appleton Century-Crofts; \$12.95) is a kind of anthology of opera comique and operetta, broken down as to Paris, Vienna, Berlin and London origins. There is also a representative breakdown of Broadway (New York) productions, dating from DeKoven, Sousa, Kerber and Herbert down through Kern, Friml, Romberg, Berlin, Youmans, Rodgers, Loewe et al. David Eben wrote the intro and edited the American section.

Most of the vital information is included, as to librettists, composers, principal characters (and their players) although it would appear that length of run of the Broadway shows could easily have been added.

There is no question, in this nostalgic harkback to some memorable Viennese or American musical, that the shows are ended but the melodies linger on. In fact, re-reading some of the libretto "plots" of most of these yesteryear musicals it's a wonder that audiences accepted flimsy plots even from the segue of the 19th century "Continental" school into the American influences.

The 10 experiences so many recent musicals have had, because of "book" trouble, attests to the more vigorous attitudes of present-day audiences in re librettos. Legit musicals, perhaps dating from the "Oklahoma" and "King and I" influence, seemingly need their strength in the book; good scores, choreography and stellar casts will not overcome an inept plot.

It is pleasantly nostalgic therefore to read the sketchy, oft saphomeric "plot" synopses of these more than 300 productions, and appreciate that the score at least has been sufficiently sturdy to survive the Greatstarbion, or mistaken identity, or gauche behaviorism, or prince-in-mutt, or boy-lover-gets-girl formulae. Certainly this is a worthy addition to the reference shelf of musicologists and show biz buffs alike.

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ROCK
JACK JONES
LAMP
SARAH VAUGHAN
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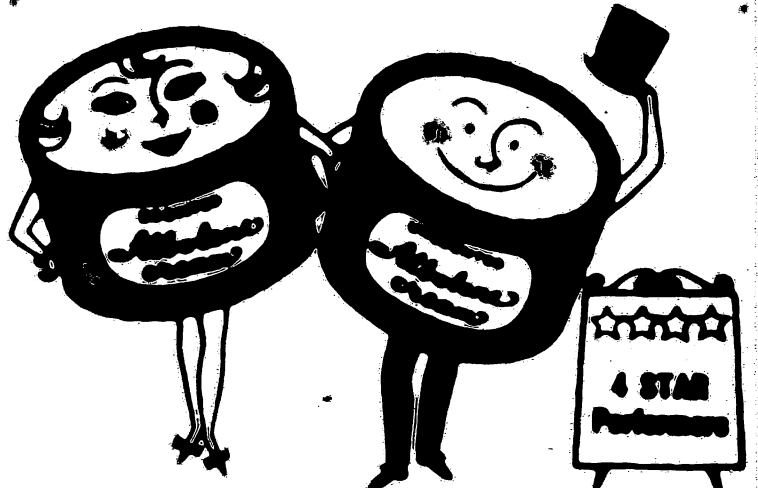
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More Small Acts Hit Hard Times, Can't Find Agents to Handle 'Em

The plight of the smaller acts, whose normal salary is less than \$500 weekly, has been growing worse especially since MCA left the personal managers. Many of the latter have been asked to take over all these acts' affairs including agenting, but feel that they cannot get involved either legally or because of pressures of servicing other clients. A sizable number of turning can find no agency to represent them among the independents or in the majors.

Most of them have been existing on the basis of club dates or work they have solicited themselves. This kind of representation, they find, not only makes it difficult for them to maintain their salary level, but also gives them no bargaining position as to other conditions. They have also found that they work more infrequently because of lack of representation.

The number of acts on the loose, particularly since the demise of MCA, has been larger than ever before. At the same time, the number of agencies has been dwindling. Many of the latter are allied with large offices, have turned to personal management or have gone into other fields.

It's conceded that many of these acts are not in great demand, since none commands any kind of bonafide. To sell them, the agent has to put on a major push. In contrast, they can sell names with less effort and with greater frequency.

The agents will privately admit that this is a shortsighted policy since all acts who ultimately develop into names must come from this category. They will also agree that this is one of the needs in the business—the ability to showcase new people with great frequency.

However, they point out that promising newcomers can still get agents and work. It's the oldtimers or those who have been around for some time and haven't yet made it who find themselves homeless agencywise.

CITE TOKYO THEATRE FOR REHEARSAL MISHAP

Tokyo, April 16.

Manager Yoshio Mihama of the Osaka Shochiku Kabuki (OSK) Troupe and assistant manager Miki Taniguchi of the Daigoku Theatre have been charged with violations of the Labor Standards Law in the March 3 accident at the theatre in which 48 showgirls in all-night rehearsal and a stagehand were injured when a hanging platform collapsed.

This is only the second time in Japan that a theatrical management has been sent to the prosecutors for violations of the law. According to the investigating Labor Standards Bureau, adequate measures were not taken for operation and maintenance of the platform.

At the time of the accident, it was pointed out, 48 girls were dancing where support was sufficient for only about 10. The Bureau also charged that the rehearsal was in violation of a law which prohibits women from working later than 10 p.m.

Annauvour Wow 326 In 8 Most Performances

Montreal, April 16.

French chanteur Charles Annauvour racked up a smash \$32,000 last week for eight performances at La Comedie Canadienne, with tickets scaled to \$5 top and \$2 minimum.

Annauvour's success in Montreal, following soon after his stint at New York's Carnegie Hall, is attributed largely to the big French-speaking population, plus the thousands of "new Canadians" who have emigrated in recent years from Europe, where he has a big following.

Montreal engagement—no mailings—was arranged by Gerard Thibault Productions.

'Holiday on Ice' States Its 5th Japanese Tour

Tokyo, April 16.

"Holiday on Ice" will be playing Japan for the fifth time when it opens April 26 at the Korakuen Ice Palace, playing at the Tokyo location through June 8. Co-sponsored by the Yomiuri Newspapers, the Meiji Newspapers and the Matsushita Electric Industrial Co., net proceeds from these performances will go to the Light for the Blind Society.

Price scale will range from 34c to \$2.78. A unit of "Holiday on Ice" first played here almost 10 years ago and enjoyed a success. It has had diminished returns from each subsequent engagement.

1st Hi-Rise Luxury Luxe Bows in Tahoe

Lake Tahoe, April 16.

The first high-rise luxury hotel for Lake Tahoe was opened to the public last week when Harvey Gross took the wraps off his 11-floor, \$3,500,000 hotel on the South Shore.

The 200-room hotel, an addition to Gross' Wagon Wheel casino, features three restaurants, three rooms with entertainment, a casino with 911 slot machines, nine dice tables, 27 blackjack games, three roulette wheels, a big six wheel, and a horse game with four separate stations.

The structure rises 182 feet and dominates the South Shore's skyline. A Polynesian-styled restaurant occupies the 11th floor and has been tagged the Top of the Wheel. Each of the 200 rooms has a private balcony overlooking the lake.

Current talent lineup includes Sherry Greene and the John LaSalle Quartet in the Entertainment Pavilion; Louis Jordan and the Bone-Palmer, Frank Moore Four, Country Gentlemen and Jack Taylor in the Theatre Bar; and Nelda-Lani and the Beachcombers, and Ben Ross at the Top of the Wheel.

The present facility evolved from a small bar, with six slot machines, which Gross and his wife Llewellyn opened in 1965. He now employs 500 persons (1,000 in the peak summer months) with an annual payroll of more than \$5,000,000. General manager of the operation is William B. Ledbetter. Entertainment director is Will Osborne, former headliner. Gross was a pioneer of year-round casino operation at Lake Tahoe.

His club is located directly opposite Marrah's, another major casino and entertainment center.

Two other big hotels-casinos are planned for the same South Shore area. One is to be constructed by the Del Webb Corp. and the other by Bill Marrah, operator of Marrah's at Tahoe and in Reno. Webb's corporation is the landlord of the Sahara in Las Vegas.

Carol Channing Tosses Damage Suit Vs. Dache Salon Over Hair Agent

Comedienne Carol Channing has filed suit in N. Y. Supreme Court against the Lily Dache Beauty Salon for unspecified damages resulting from the use of one of the Dache hair preparations. Suit came to light this week when attorneys for the beauticians sought a bill of particulars from Miss Channing. Hearing will be held April 30 before Justice Henry Clay Greenberg.

The beauty salon seeks to have Miss Channing give the trade name of the preparation which allegedly caused the damage. It also wants her husband, Charles Lowe, to detail the damages he claims he suffered as a result of Miss Channing's use of the preparation.

The Dache salon made a general denial of all allegations and asked dismissal of the suit. Defendant also wants Miss Channing to specify the amount of money she claims to have lost because of her injuries, her age and residence.

Retired GI Prep New Honolulu Supper Club

Honolulu, April 16.

Wilson J. Mutcherson, who has managed the Hickam Air Force Base's noncommissioned officers' club for five years, is retiring from the Air Force April 30 after 22 years.

He's already announced plans for Mutch's Supper Club, which will open in July near the new entrance to Honolulu International Airport. A policy of "top mainland entertainment at reasonable prices" is planned for the 400-seat room.

Licensing Not Necessary For Personal Mgrs.

Recent story details that there was pressure from talent agencies upon personal managers to take out N. Y. City licenses or turn their clients over to a recognized agency for booking. Harold Goldblatt, theatrical attorney, states that no such license was required of personal managers or artists' representatives.

[The VARIETY story made the distinction that agencies felt that the licensing law should be applied only to personal managers who also act as agents for their clients.]

The law requiring theatrical employment agencies to procure a license specifically provides that the term "theatrical employment agency" does not include the business of managing, entertaining, exhibiting or performing, or the artists or attractions constituting the same, where such business only incidentally involves the seeking of employment therefor. In a number of cases, where this question was raised, the courts ruled in favor of the personal managers not being required to be licensed.

This question first came up in a case some years ago. The then License Commissioner notified all personal managers at the time that they would be required to obtain licenses. Attorney Goldblatt, who represented the Association of Artists' Representatives, advised members of the organization that they were not required to take out a license. The License Commissioner, to test the question, had summonses served on more than 50 of the artists' reps. When the cases came up for hearing in the Court of Special Sessions charging a violation of law, the District Attorney agreed to try one case as a test case.

Bernard (Benny) Burke was selected as the test case. It was brought out at the trial that the artist's representative or manager took care of all of the artist's business matters, arranging details in connection with obtaining material, rehearsals, helping to polish the act by advising as to the proper material, scenery, etc., so as to make the act more acceptable. In addition, many of the managers handle the financial affairs of the artists, paying their bills, keeping their records, arranging their tax reports, etc.

The three judges before whom the case was tried handed down a decision that the business of managing artists did not require any license, as it only incidentally involved getting employment for the artist.

JULIET PROWSE'S 5-YR. VEGAS, N.B. PACTING

Las Vegas, April 16.

Morris Lansburgh, boniface of the Flamings here and the Deauville, Miami Beach, has signed Juliet Prowse in a five-year options contract following her click business here ending Easter Sunday. This marked her second return, and she is slated back next Nov. 21 on a twice-a-year basis. Pact calls for four weeks each half-year at a reported \$30,000 for herself and company. Current stint was payrolled at \$15,000.

He wants her on a similar term—shorter money of course—for the Florida spot, with a four-week guarantee per season. This is still in the discussion stage. Miss Prowse currently has five boy dancers with her. Costarred was Jackie Mason.

Eased Expense Rules Cheer Gotham Niteries Owners Who Hit City's Apathy

Tokyo Cops Crack Down On 'After Hours' Niteries

Tokyo, April 16.

Police are once again conducting a wave of raids on niteries with restaurant licenses that maintain dance bands and shows which should actually put them in the club and cabaret class, thereby requiring them to shutter at 11:30. Restaurants may stay open all hours.

Police believe there are about 35 places with restaurant licenses that are beating the law. It's also w.k. that many clubs darken their fronts with the bewitching hour and continue to operate into the wee hours.

\$116,554 Profit In Seattle Group

Seattle, April 16.

Greater Seattle Inc., civic promotion organization, has reported its financial situation through 1967, showing an accumulated surplus of \$116,554 after 13 years of operation. Over the 13-year period the group has produced revenues totaling \$5,129,976, while expenses amounted to \$5,012,522, says Walter Van Camp, managing director.

The two most consistent income producing endeavors have been the "Aqua Follies" and summer musicals, followed by Shipper pin sales and memberships. In 13 years, the "Follies" have earned a profit of \$392,901 and summer musicals, \$110,304.

In 1967 the "Follies" went in the red \$84,712, but the summer musicals, topped by SMO Bob Hope show, netted Greater Seattle \$54,740 out of a \$914,131 gross. Pro football game in '62 (N. F. 49ers vs. Minn. Vikings) grossed \$75,023 from 21,614 payees but ended \$1,205 in red. Pro basketball (L. A. vs. S. F.) had a net of \$3,534 from a \$19,063 gross.

The annual hydroplane races during Seattle—this year, and in most years, also the Gold Cup race—in a big crowd pleaser, but a money loser. Over the 13 years the event is \$108,432 in the red.

Greater Seattle has solid position in city's life. Currently, it has 17,000 individual members, at \$12 per year, and 700 firm members, \$100 and up.

Jailing of Two Japanese Promoters Again Accounts O'sons Acts' \$5 Payoffs

Tokyo, April 16.

The recent jailing of Swan Promotions prez Hisashi Higuchi and Reginald Ichinose, manager for the same theatrical outfit, on suspicion of violation of the Foreign Exchange Control Law brings to the fore once again the problems of dollar payoffs to foreign acts.

At present, only shows considered "cultural" by the Finance Ministry can tap its foreign currency fund. Others, when sponsored by one of the country's three giant newspapers, the Asahi, Mainichi or Yomiuri, or the Japan Broadcasting Corp. (NHK), can get an allocation of at least part of their fee in their national currency.

In addition, each member of a visiting theatrical party can get up to \$25 in yen currency for "expenses." This allowance is supposed to be depleted by the time they leave Japan.

It is no secret that acts in price brackets intermediate and higher have been receiving payments in blackmarket monies. The hope is that the general foreign currency liberalizations expected here will soon allow payoffs to be above board.

But at the present time promoters are scurrying for authorized sponsors to keep with the law and its tightening enforcement. One promoter told VARIETY he books his imported acts for some dates in neighboring countries at lesser fees just to acquire enough dollars for legal payment.

Niteries owners are breathing a few signs of relief now that the Internal Revenue Service has backed tracked to a large degree on the severity of its expense account regulations. Just how much the retreat will mean now that the Lenten season is over and effects of the long newspaper strike are easing still remains to be seen. They feel that Holy Week is a particularly bad time to gauge any development in the niteries field.

However, the bonifaces have found a new villain in their quest to maintain business. They feel that they have had no support from either New York City or the State in their fight against the harsh revenue edicts.

They point out that there it not for New York's vast entertainment plants, the city would lose much of its tourists. It would become unattractive for buyers and it would lose considerable convention business. They claim that the lure of New York is largely vested in its theatres, niteries and fine restaurants, and any development which harms any of them would bring incalculable damage to the city.

For example, Eddie Rissman, managing director of the Latin Quarter, pointed out that a visit to a theatre restaurant with a buyer establishes goodwill and business can be discussed there as well. Were it not for these cafes, Rissman said it would be more efficacious for various firms to send salesmen on the road to meet the buyer on his home grounds. The prospect of being entertained in New York, he added, brings many into the big city.

The taxes resulting from entertainment also give the city and state an important stake in the cafe industry, Rissman emphasized. Niteries are one of the most heavily taxed businesses. The Federal and State governments derive considerable revenue on liquor sales, in addition to the 10% Federal bite as well as additional city and state levies.

This tax money would be lost if the niteries slumped into oblivion, Rissman said that the city's niteries and amusements, together with its ability to attract buyers, keep many industries based in the city.

Thus, the niteries owners believe that New York officials should aid the cafes to stay alive by any method, even subsidization. Rissman pointed out that the Latin Quarter will have to pay an additional impost of around \$18,000 annually because of the new liquor fees imposed by the State.

The means of raising that kind of coin are rapidly diminishing unless business takes a hike, Rissman said. It's difficult to raise liquor prices to meet that levy, and using smaller glasses would lose customers. The schnapps would hardly be enough to color the soda in some spots, according to Rissman.

Nostalgia Marks Final Vander at London Met

London, April 16.

The curtain rose Good Friday 12 for the final show at the Metropolitan, Edgware Road, for 34 years affectionately known the world over as "The Met." It was a star concert in aid of the Variety Artists Benevolent Fund. The theatre is to be razed as part of a realty development and for the last three years it has been used for wrestling and bingo.

But, for one nostalgic night only, vaude came back into its own. Among those who appeared were oldtimers Betty King, the last of the male impersonators, act singer Ivy Barr, who sang "Beautiful Doll," Dicky Valentine, Ted Ray, Isy Bonn and Tommy Tindler.

In the red plush stalls sat other oldtimers, many of whom played The Met when it was at the height of its fame. For that night it was a night to remember, a shade distant.

Joe Saxe, for 25 years owner of Ottawa's Gaiety Club, convalescing at home after a week in hospital for a checkup.

Appellate Division Reverses Playboy, N.Y. Cabaret Permit; Set to Appeal

The New York edition of the Playboy Club lost a major round last week in its battle to obtain a cabaret license when the Appellate Division of the N.Y. Supreme Court ruled that N.Y. City License Commissioner Bernard J. O'Connell had rightfully refused a permit to the Playboy. The decision reversed an earlier ruling by Supreme Court Justice Arthur G. Klein which granted a license to the Playboy.

The 3-2 majority of the Appellate Division held that O'Connell was correct in his fear that there could be improper behavior by the scantily clad bunnies. The minority felt that further hearings should have been held before the permit was refused.

An attorney for the club, Howard M. Squadron, declared that a further appeal would be taken.

The core of the controversy lies in the interpretation of the clause in the city's administration code prohibiting the mingling of female employees with guests. Presiding Justice Bernard Rosen, in the majority opinion, ruled that the club's literature indicated that it intended to permit mingling.

However, the cafe attorneys pointed out that the Bunny manual forbids dating of customers on pain of dismissal. In the minority opinion, Justice Harold A. Stevens stated that the mere existence of a prospect that a violation would occur was not reasonable grounds for denying the license.

OK N.Y. MEASURE ENDING ACTS' EMPLOYER CHECK

Albany, April 16.

An amendment to the general business law relating to theatrical agents which would eliminate the requirement that agencies check whether an employer has strangled an act during the past five years, has been passed by both houses and now awaits the signature of Gov. Nelson Rockefeller.

Bill was introduced at the behest of agents who claimed that this section of the law was constantly violated because of the embarrassment of having such employers as the networks, top theaters, and TV sponsors make such stipulations. Also, the fact that many entertainers demand bonds for various engagements eliminates the need for such a law.

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Tearful, Capacity House Helps Drop Final Curtain On the Empire, Glasgow

By GORDON MYING

Glasgow, April 16.

The Glasgow Empire, one of the world's most famous vaudevilles, is dead. Ready for demolition, it will house no more acts from all corners of the globe, including many U.S. names, as it has done since it opened in 1874.

The last rites were played out here at a Sunday evening charity concert run by the Federation of Theatrical Unions (Scotland), with acts of various callings on-stage to pay the final salute. In eyes of show folk the theatre was "sold down the river" to give way to profitable property development in fashionable Sauchiehall St.

There were tears galore at the last show. As closing minutes ebbed to midnight, and senior Scot comedian Jack MacLiffe announced the finale, tears streamed down the faces of ushers and barmaids standing near the stage, and the vast 2,000-strong audience who had queued days before for tickets for the final historic show stood in tribute to sing "Auld Lang Syne."

Then the manager, Frank Mathie, linked hands with his staff, from stage manager to stage-door-keeper John Conway, and stood across the stage in front of the assembled cast. There was a pathetic sob from the customers as the theatre cat, Nicky, was handed up to be taken charge of at the final curtain.

Tears mingled with nostalgia after the sentimental gaiety of an evening in which Scot comics, local dancers, a pipe band and visiting acts Charlie Carroll, Anglo-French clown representing the circus world and ballroom champs Harry Smith-Hampshire and Doreen Casey, gave of their best.

Duncan Macrae, Scot Equity leader, declaimed in comedy terms against the theatre's closing. And so, too, did Auld Lang Syne comics Jack Milroy and Nikki Fulton. Two demolition-squad men were played by comedian John Mulvaney and actor Albert Finney.

Entire proceeds of the evening went to theatre union charities.

In a farewell message in the souvenir program, Moss Empires boss Leslie Macdonnell said that it was a sad occasion he could not avoid. The shareholders, he emphasized, wanted coin from their investment.

Now the vaudeville will be demolished to make way for a four-story office block.

First theatre on the Empire site, the Gaiety, was opened March 30, 1874. This closed in 1886, and the Glasgow Empire Palace was then built, opening April, 1887, with a vaude bill headed by Vesta Tilley. In September, 1931, the new and present Empire, seating 2,100, was opened, show being led by Jack Payne and his band.

In the earlier years, acts who played this top vaudeville ranged from George Robey to Marie Lloyd, Harry Tate to David Devant, Arthur Roberts to Albert Chevalier. Theatre also featured Harry Lauder, Mark Sheridan, Harry Champion, Albert Whelan, Bransby Williams, Will Fyfe, Grock, Helty King, George Formby senior and junior, George Lashwood, Lily Morris, Ella Shields, and hundreds of others.

With the death-blow to the Empire goes a real part of Scot vaudeville history—and another showplace for American acts over the years.

French Qtrs. Replaces Hula Chinatown Grill

Honolulu, April 16.

Jack Chene, operator of the successful Forbidden City Niteri in Waikiki, has brought in Ed Hamille and Mrs. Hamille as associates in a new downtown operation, the French Quarters.

The room, which seats 185, has opened on a no-cover, two-drink minimum policy, with continuous entertainment seven nights a week. It's strictly a burlesque show, featuring eight girls topped by Jessebel and "Miss Honolulu" (Donna Turner).

Hamille fronts the four-piece combo and doubles as manager and his wife, Marion, is assisting. Room, formerly known as the Chinatown Grill, had a series of run-ins with talent unions over the years. Under the new setup, that's all gone.

Coast Friars Raise \$3,000,000 For Charity Since '46

Hollywood, April 16.

More than \$3,000,000 has been raised by L.A. Friars Club charity fund since it was founded in 1946, according to president Jules Covey. Largest contribution to date is \$300,000 in Motion Picture Relief Fund, from a total of \$400,000 raised at Friars Frolies. Club last year also donated \$150,000 to Mt. Sinai and Cedars of Lebanon hospitals.

Covey declared Friars here expect to net \$50,000 on May 19 testimonial dinner dance on behalf of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" at the Beverly Hilton Hotel. Joe Cooper is coordinating affair, with Dave Siegel as entertainment chairman. Show participants, volunteering their services, to date include teamster George Jessel and entertainers Edie Adams, Lucille Ball, Jack Benny, Milton Berle, Pully Bergen, Nat King Cole, Eddie Fisher, Buddy Hackett, Art Linkletter, Dean Martin, Ethel Merman, Rosalind Russell and Phil Silvers.

Tix to affair are set at \$56 and \$109 a plate, with facilities available for 1,200 attendance. Cooper said there has been "full cooperation and response from the entertainment industry" and said "most Eastern studio top executives are coming out for the event."

Among other charitable organizations to which Friars has donated are St. Johns Hospital, for which club has allocated a special \$25,000 fund for heart research; Israel Bond Drive, the Loper Colony and all recognized general charities.

Other new club activities include an annual music scholarship and three other scholarships to be set for other fields. Club also is planning a monthly Friars Forum to feature serious discussion by a national personality on social and economic problems facing the world. Club next month also debuts new Friars Crier Journal.

Covey revealed new club facilities, costing \$750,000, was paid for through membership contributions, aside from a \$200,000 bank loan, now reduced to \$100,000. Club membership is set at \$2,500 donation to charity fund plus \$40 monthly dues. Organization now has 454 members.

London Hilton

Continued from page 1

and a dancing troupe from the Argentine.

Eric Winston will maestro the resident orchestra which will play in the ballroom and the Hilton Rooftop Trio will be the combo in the rooftop restaurant.

The hotel cost more than \$22,000,000 and there are 512 rooms in the 30-story building. Among the features are a modern interpretation of a typical Victorian pub and a restaurant where the decor will be altered to match changing international menus. There are full conference facilities and a Trader Vic's Polynesian restaurant on the lower ground floor. Louis E. del Coma is executive general manager.

Danny Kaye in Wow B'way Return; One of All-Time Show Biz Greats

By MOBE MORRISON

Attention Anthropologists: Lotia Hippus Teenus At Fox, B'klyn, R&R Bash

By BILL GREELY

Anthropologist Margaret Mead doesn't have to junket as far as Samoa for her next study of exotic ritual. She can journey on the Seventh Ave. express subway to Brooklyn where the species hippus teenus is convening in drives at the Fox Theatre.

Attraction is one of WINS, deejay Murray Kaufman's holiday rock 'n' roll bashes. VARIETY, as usual in the vanguard in these matters, can provide Miss Mead with a leadsheet of sociological phenomena before she makes the scene.

Not only does hippus teenus have an incredible tolerance for the Jackhammer rhythms of r&r show runs in an hour and a half, but it also digs burlesque—both the farcical, blue humor and the provocative dancing. And, in spite of an apparent overt heterosexuality to the exclusion of every other physical exigency known to man, accepting possibly the obvious sublimation of popcorn chomping, hippus will litter-to-rear at third-sex innuendoes.

Pendant for good old burlesque among the squab and is clearly demonstrated during Murray the K's Easter spread with the appearance of The Coasters, a septa quartet noteworthy for hip parody and witty bits. House virtually caves in when one of the boys in a familiar routine appears in drag with two footballs under a tight sweater. Incumbent antler are hilarious in the old burlesque tradition, and the kids yack like species minus boldness of old.

Coasters are followed by The Ronettes, three very stacked and sexy septa chicks who shimmy

(Continued on page 66)

It hardly seems 10 years since Danny Kaye last appeared on Broadway At the Ziegfeld Theatre, where he opened last Wednesday night 10:10 for a four and a half week engagement, he seems almost the same Danny Kaye who wowed them at the Palace in 1953. The show is much the same, too, and it will again enchant audiences who've already bought out virtually the entire run.

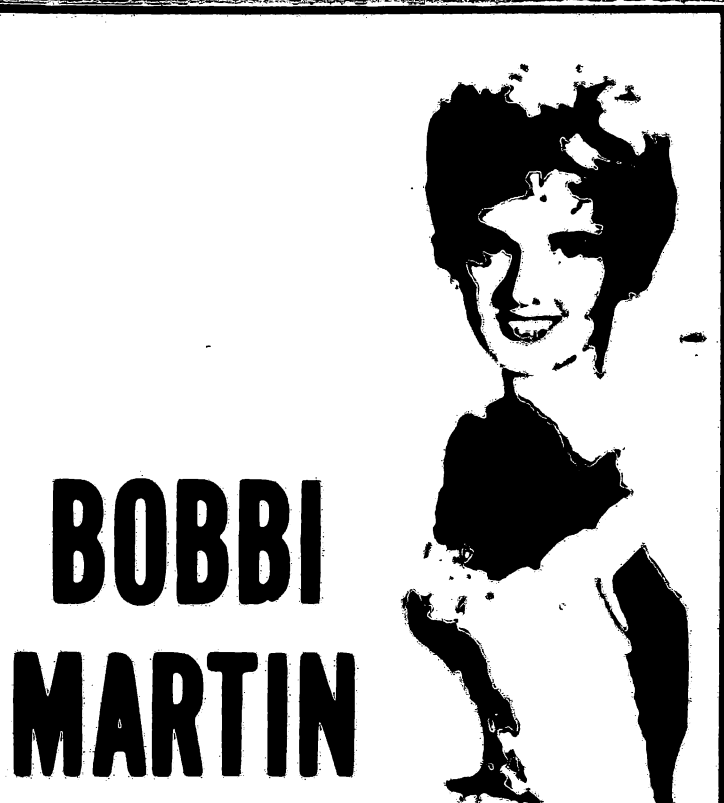
There's not much new to be said about Kaye. He's one of the great personalities and virtuoso talents of show business, a seemingly endless pixie of incredible versatility, with a remarkable ability to capture and manipulate and delight an audience. The capacity premiere house hung on every magic syllable, laughed at and with him, and responded to the quips and nuance and bits of clowning.

The show is familiar and some of the actual material is the same, but new or old, it's all in Kaye's distinctive style. A couple of the numbers are apparently from his recent television appearances, and others, notably the "Minnie the Moocher" audience response routine is not only stated by familiarity but overlong.

After a first portion comprising good vaudeville acts, Kaye is on for about an hour for the closing, displaying his amazing skill as a singer in various styles, as well as a mimic, dialectician, dancer, raconteur and what have you. He has the knack of making painstakingly rehearsed material seem spontaneous, and even his standard bit of taking an interval to sit informally, smoking a cigarette and chatting with the audience, has the illusion of being impromptu.

It is possible, of course, to quibble about the present appearance of this enormously gifted and winning performer. Perhaps because he doesn't work as frequently before live audiences as did such

(Continued on page 66)



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**N.Y. Hilton's 4 Ballrooms, 28 Banquet Halls — Unveils
June 26 — Kicks Social Event Competition Loose**

This 6th Ave. & 32d St. hotelery will make a pitch for the hangover business, boasting the largest hall-room facilities, and thus bring into sharper focus the "bottle of the hangovers." More ex-Waldorf exec (Landon C. Philippe is now the executive vogue and managing di-

The new Milton's bathroom facilities will have show big decor and lighting by William Fuhmann, Ernest Wuttke, Jo Michener, Leslie Ward and Marvin Goren.

Vincent Sardi, operator of Sardi's restaurants, said over a huge birthday cake. As someone remarked, not altogether accurately, but in appreciation, for the prominence given many performers by the Blue Angel which made it possible for many to afford Sardi's tariffs.

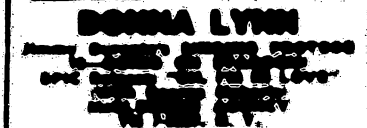
another side of the profession well knows, is exactly the reverse of the average practice. And, he says, when he loses five or six bets in succession he knows the luck is out and he stops playing.

Veteran maestro Keith Kittinger
gets lively music from his club

Santa Fe Opera is unusual in being located in a city of 60,000, utilizing a 500-seat semi-open auditorium. It draws about one-third its patronage from tourists but bulk of the support, both ticket-wise and in subsidy, comes from the New Mexico region. Organization has built considerable prestige in its short tenure here and was sent to Europe for performance by the U.S. State Dept.

in front of the band for speeding numbers with cast members dancing easily behind performers. Koufman shows nice—and this one is no exception—manage to get a number of the currently top-rank disk boys—Fanny March, if you

Again for Miss Mood: don't let the battalion of cops inside and around the place scare you. Nippon Times is well behaved, if restless, and the main job of the fun seems to be moving the hinder from rear to front when seats become available.



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Hotel Plaza, N. Y.
Eartha Kitt (with Jerry Dolin and Eddie Grady), Emil Coleman Orch., Mark Monte Continental, \$3-\$4 cover.

Eartha Kitt is one of the staples in the outside line. Her annual visit to one of these rooms provides a rather festive note. She comes in with a new line of fur and gown bespeaking tremendous investments and, generally, there's a new look or two.

This time, however, the new writing and arrangements are much more in evidence than previously. It's not completely a new Eartha on display at the Plaza's Persian Room, but there's enough to give her a new facade.

Miss Kitt has given herself almost a new personality, except of course when she trots out her staples. She's much more dramatic than usual, and her offerings are in a much higher emotional key. In fact, she errs in giving most of her material the same highly-charged quality.

She trots out her low and husky tones with great frequency, and dwells on extreme blacks and whites with scarcely a neutral coloration for long stretches during her act. As a matter of fact, her Spanish rendition of "Angelitos Negros," which tells of a dark girl asking why there are no black angels on the church panels, is dramatic enough to inspire the Black Muslims to picket the St. Peter's Chapel.

There are other instances in which she has radically changed her modus operandi. Her opening is a straight dance passage choreographed by Katherine Dunham. She has a new catalog which includes "One Note Samba," "September Song," "When the World Was Young," it's her staples, "I Want to Be Evil," "Old Fashioned Girl" and "C'est Si Bon" which seem to give her the strongest image plus a tremendous sense of identification.

Concomitantly, Miss Kitt's coral colored knit gown, following a Brazilian motif confection plus an assortment of beads and other furs, gives her a strong sartorial note. But the singer loses some of her potency by working in a low chair a good deal of the time. The folks in the cheaper seats miss a lot of her visual values in this manner.

Her musical accompaniment, with Jerry Dolin balancing the Emil Coleman house band and with Eddie Grady, a strongpoint at the drums, is of top quality. Mark Monte's Continental alternate for the dampening, John Pasotti presides with his usual decorum at the tape.

Review, Las Vegas

Las Vegas, April 8.
Vincent Edwards, Ford & Reynolds, Joyce Roberts, Dick Humphreys Dancers (12), Jack Cathcart Orch. (22), produced & directed by Sidney Miller, written by Sid Kuller and Sidney Miller; choreography, Dick Humphreys; stage direction, Milt Bronson; \$4 minimum.

The nitery debut of Vincent "Dr. Ben Casey" Edwards (New Act) is an impressive one, and should do good biz for maitre d' Richard Hubert and his captains in the Versailles Room for the next three weeks.

Frankie Ford and Gary Reynolds, successful in Vegas many times before with their comedy routine, return for this one, and keep their lefty reputation intact. Most of the material is new, with a few of their classic, surefire hits revived.

Curtain-raiser is a holdover Dick Humphreys production number featuring the versatile Joyce Roberts, plus the eight girl and four boy dancers.

Show is in until May 2 when Tony Martin and Jose Greco return.

Marcelle, Reno

Reno, April 8.
Clancy Bros. with Tommy McKem, Betty Johnson, Don Conn Orch. (10); no cover, no minimum.

Current bill marks the first time in history of this room that Marcelle Smith Jr. has booked a folk-singing act into this intimacy, and the Clancy Bros. are proving a strong marriage here, even to the locals who have not been conditioned to such in-person groups. Their frequent videopose, however, has undoubtedly whetted interest in this initial Reno outing.

Unlike many folk ensembles who include a few pops and standards in the repertoire, the Clancy crew plays it purely ethnic (to Ireland)

for the full turn. And tabler response is proof that the catalog is neatly selected. The strong Erin Hughes, unaffected, also enhances the Irish appeal.

The brothers (Pat, Tom and Liam) and Tommy McKem show impressive rapport among selves and with auditors, and sell their wares in pro style. Self-accompanied by guitar and banjo, and at times a penny whistle, four romp through spirited and lively titles such as "Johnny Lad," "Wild Colonial Boy" and other folk tunes from their native land. Between-titles chatter is also well studied and lively. Group is to be complimented for interpretation and projection.

Betty Johnson, also new to the local scene (but familiar from the Jack Paar Show), more than capably handles the opening spot with a diversified songlist. Among others, she cooys her record cliché, "I Dreamed I Was the Queen of France," and "Never Kiss a Man Who Tells," "Let Me Love You" and "I Love All of You."

Singer shows much poise, familiarity with the lyrics and attention to phrasing. But more attention to the between-songs verbiage is suggested. Miss Johnson is a looker, smartly gowned, and works with authority.

New show due in April 30.

Long.

Julie's, Portland

Portland, Ore., April 8.
Betty Regan, Gail Gali, Julie Mason, Earl Mossman, Herbie Hall Orch. (4); \$1 cover, \$1.50 Sat.

The combination of British comedienne Betty Regan and Egyptian magic Gail Gali is a winning one and word of mouth should draw trade into the town's newest nitery despite the season. Boniface Stu Taylor has an SRO clench in these acts.

Miss Regan, a svelte blond, is disarming with her breezy one-liners. Fresh material, an air of sophistication and eye appeal make her 25 minutes a major league stint. Immaculately gowned, she garners belly laughs as she delivers without effort or body english.

Unlike most funny gals, Miss Regan does not erupt into facial contortions or physically resemble a comedienne. Femme also displays raspy but pleasant voice in slamming out special material tunes. She begs off nicely.

Gail Gali has the stubbholders talking to themselves as he runs through some lightning paced sleight-of-hand stuff. He amazes as he maneuvers blocks, live chickens, metal cups, and two gentlemen from the audience. He also has a humorous line of chatter. Magic wins palm pounding and yells for his 30 minutes on stage.

Dapper Earl Mossman handles the emcee chores nicely. He also tees off with an old-time song and soft shoe routine. Club's namesake Julie Mason (Mrs. Stu Taylor) is on for three tune standards. Well stacked gal knows her way around the boards and has a good set of pipes.

Herbie Hall's house crew backs the show and sets the tempo for dance seshes. Show is in for two weeks.

Feve.

Hotel Roosevelt, N.O.

New Orleans, April 12.
Dave Barry, Bill Norvas & Upstarts (4), Leon Kerner Orch. (11), \$2.50 weeknight minimum; \$4 Sat.

Current bill in Seymour Weiss' plush Blue Room, with Dave Barry headlining, is sure to please the majority of the customers. Barry's comedy and the songs of the Upstarts make for a full hour of entertainment.

Barry is a class performer both in material and delivery, touching on every facet of life to keep the laughs avalanching. He blends his humor with impressions of a drunk driver nabbed by a cop, taboos on Arthur Godfrey, President Kennedy and others that strike pay dirt.

Bill Norvas & the Upstarts, in the lee-off spot, contribute a solid show of polished warbling. Making their first local appearance here in a number of years, boys are all pros and signs point to a very pleasant two week stay.

Backing the show are the capable musicians of Leon Kerner, who presides at the 88s. Crew also provides excellent terpene that keeps the tables empty during dance sessions.

This engagement is of two weeks' duration and opening night's business indicates a busy session for maitre d' Bob Seay.

Luz.

Revamped Royal Box, N.Y., Now Looks a Bit Roomier, Ella Fitzgerald's Big Biz

The Americana's executive v.p. and g.m. Claude C. Philippe now has a doublefeatured jackpot at the Americana—(1) a Royal Box which is finally an ideal talent-and-customer nitery, and (2) secos his with Ella Fitzgerald.

Despite all the architectural prowess of Morris Lapidus in designing some of the most renowned showplace hostilities from Gotham to Miami Beach, he along with the Loew's-Tisch management goofed with the design of the Royal Box as originally unveiled last fall. A long, omnibus room, it was a cul-de-sac for the stars, remotely situated from the customers, save for but a few ring-side tables.

Now, with the bandstand moved mid-center, against the north wall, it lies in the entire seating capacity.

Americana, N. Y.

Ella Fitzgerald with Tommy Flanagan at piano, Gus Johnson, drums; Leslie Spann, guitarist; flautist; Jim Huphert, bass; trumpeter Roy Eldridge (longtime maestro of his own combo) and a string octet; Lester Lanin and Charles Fisk Orch.; \$5-\$6 cov r.

city, ring-side or off-ring, in intimate manner so that the outfronters are with it all the way. Valerian Nyhar did a capital job with the new blue velvet decor.

And they were with Ella Fitzgerald too, on Wednesday (10) preem which was a triple opening night in Manhattan, with Danny Kaye (Ziegfeld) and Eartha Kitt (Persian Room) debuting concurrently.

Miss Fitzgerald, crooning and caressing her cavalcade of ever-green and newly verdant lyrics, could have stayed on forever. She was twice given the "royal crown," a new Philippe gimmick, which may well take its place with the Copa bonnet. Columnist Frank Farrell held over from dinner to supper shows to place the royal headpiece on the songstress' tresses. Both times it skidded.

Apparently a nonchalant crown is in order but, along with the parade of floral offerings, and a royal page bearing the regal noggin-adornment on resolute pillow, it gave the pop diva's generous song recital a fitting topper-offer. Literally.

In her insinuating, compelling and savvy repertoire of ballads and blues, jazz and bossa, Miss Fitzgerald held 'em for a solid hour. A special quintet, supplemented by eight Addies—the Royal "what else?" Strings—she crooned and indulged up a storm.

Her virtuosity has transcended language barriers around the world, as witness, by coincidence, the preem night presence of Sophia Loren and Carlo Ponti (in company of Rox and Joe Levine, the peripatetic producers) who—Miss Loren and Ponti specifically—have "dug" Ella on her European tours.

Her on-the-scene recordings, of course, in Germany, France, the Scandinavian countries, etc., are vivid (Verve label) evidence of on-the-spot acceptance of her song wares. Whether she belts "Mack the Knife" or bossa "Desafinado," whether she's "Runnin' Wild" or segues "In A Mellow Tone" and "Bill Bailey," she wows 'em.

Philippe waited wisely for the newspaper strike settlement and took advantage of the hiatus to rebuild the room instead of during the summer as per schedule when it became so evident that the original architecture was a booboo. And whether or not Miss Fitzgerald was only recently at Basin Street East meant nothing because of his belief there is never 100% saturation.

To a \$5 and \$6 cover (latter on Friday-Saturday), with the undeniable dampening of the big Lester Lanin band and the alternating Charles Fisk combo, the Royal Box was jumpin' opening night. It now looks as a "hit" room and already there is evidence that former stand-off talent (and agents) are now in there hustling for dates.

Abel.

Melody Room, L. A.

Los Angeles, April 4.
Jack Costanzo, Renee Renor, Costanzo combo (4); two-drink minimum.

The current three-week booking of Jack Costanzo and Renee Renor

should be a highly successful one for this informal room at the heart of the Sunset Strip. Fresh off an extended 17-week gig in Miami's Eden Roc, the spirited twosome backstopped by Costanzo's skilled combo (4), puts on a furious, flamboyant 40-minute show. Relentless in its drive and intensity, it gathers musical momentum from start to frenetic finish. The performers, especially Costanzo, work so hard that even the audience feels kinda limp at the finish.

Proceedings begin with a trio of vocals by the pretty Miss Renor. Costanzo then joins her for an engaging calypso romp through "Sweetheart From Venezuela," then solos in a show-stopping exhibition of multi-tempoed, multi-volumed bonzo-heating prowess. Balance of the act features several more vocals by Miss Renor solos by saxophonist-flutist Bob Hernandez and a climactic fling at the Twist at which both of the star performers excel.

Musically, this is a very cohesive and disciplined unit. Neither the Costanzo group nor Miss Renor would be nearly as appealing without the benefit of each other's company. United they stand on firm artistic and commercial footing.

Tube.

Nugget, Sparks, Nev.

Sparks, Nev., April 4.
Rowan & Martin, Kane Triplets, Cuban Cosack Dancers (13), George Arnold Singers & Dancers (17), Foster Edwards Orch. (10); produced and staged by George Arnold; choreographed by Rene DeHaden; no minimum, no cover on second show.

Current billing at John Ascuaga's Nugget is one of the strongest in pure entertainment values since the Circus Room opened last June. Rowan & Martin, favorites in this locale, essay many new and refreshing lines in this playback; the Kane Triplets please with youthful looks and interesting vocals; the Cuban Cosack Dancers draw heavy mitts for outstanding Russian dance and song, and George Arnold's Singers and Dancers open with one of the most colorful and inventive production number ever offered from this stage. Withal, it's an hour and 30 minutes of top-league entertainment.

Despite the jet-pace delivery of much of the Rowan & Martin offerings (such as the charades), timing is to perfection, delivery is assured and the professionalism is evident. Only breaks in act result from the midterm palm approval. Martin is the master of the double-take facial expression, and Rowan is highly proficient in feeding the lines. Team rates the superlatives for continuous updating of their standards, and the awareness of local situations woven into overall act.

The Kane Triplets, naturals for juvo appeal, present a catalog in this outing (their second in this room) that's geared for the adult trade. Teenagers, the three display much poise and savvy for their age and work like pros. That cute look also enhances the appeal. Wisely sticking for the most part to the middle registers, girls essay the likes of "Goodie, Goodie," a medley of "Smile" songs, "You'd Be Surprised" and a specially "Dear Mr. Kennedy" Trio also does an okay job on impressions of other femme singers and femme vocal groups.

The Cuban Cosack Dancers, new to this area, show an impressive talent on the Russki folk tunes (self-accompanied with two guitars, accordion) and the native dances. Although the dances demand much in the way of muscle power from the legs, three execute the intricate maneuvers with ease and authority. And the altitude in no obvious problem. Authentically is added by the dress: fur caps, loose jackets, ditto the trousers and the boots. Act is perfect for video as well as niteries.

George Arnold for this edition of the International Follies (the continuing lag for the Nugget shows) proves a big talent for production and staging. And Rene DeHaden rates top mention for the choreography. Following a circus theme, curtains part to reveal a typical sideshow scene at a circus, complete with Barker (ably impersonated by Jim Ingram, who also handles the vocal chores in commendable manner), snake charmer, bearded lady, Turkish bellydancer, stripper.

Dennis Day due in April 25.

Long.

Waldorf-Astoria, N. Y.
Carol Channing, with Peppi Morreale and Larry Callaghan; Milt Shaw and Sonny Kendis Orch.; \$3-\$4 cover.

There are show biz upstarts who are one-night, one-disk, one-season wonders, and then there are the pros. They can be old pros and young pros, like Carol Channing for example, who makes her nitery routine a tour de force as she did Monday night (15), the preem of her six-weeker at this Hilton flagship hotel stand.

She kidded about Vegas, now accepted as the ultimate in lost and personalities, but she had a gala galaxy of firstnighters which need not take No. 2 post position to the Highway 91 Strip which happens to be the street address of the casino plusherie where saloon acts are payrolled like Fort Knox was going out of style.

Miss Channing unreeled an hour of revelry and show biz incense which, while very much "in," wasn't too far out for the civilians. She ranged from the Vegas mores to Brigitte Bardot a la "Machbeth," from Merman to Rex Russell (latter a somewhat libelous takeoff), from Anita Loos to earthy Harlem indigo ("Handy Man" and "Sister Kate"), with a nonsense routine that escaped nothing except Zsa Zsa. Latter, on the preem night scene, may have been there in self-defense because Miss Channing's somewhat trademarked takeoff on one of the socurs Gabor could have given the Rex Russell lampoon a close race. Instead, it was sweetness-and-light with beaucoup dahlings which may or may not have undercut CC at the altar of ZZ sensibilities.

Not that she really needed it, although Miss Channing has one low-key number, the "Cocktail Party" sequence which lacked the wallop of the rest of it.

Miss Channing utilizes a small screen for the quick-changes and, incidentally, flashes a pair of game which seemingly were heretofore a too well-hidden charm. Whether Bardot or "Switchblade Bess" (in her Allee blue jeans), whether ribbing Coward and segueing from a pseudo-strip into a snatch of the bossa, whether making with the "bathub singing" (following the BB nonsense) as she shifts into "Handy Man" and "Kate," she is in constant high. The topper, of course, is the "Diamonds" finale, and then, in a fetching 10-15 minutes of saluting the outfronters, she paid homage to some of her colleagues. She was wise in keeping the roster down, and in excluding the corny press salutes.

Miss Channing will pick up the trade here where Lena Horne left off. She's a shrewd artist of her wares and a thoroughly capable chef in distilling her song values to best returns. Firstnight ladies and gentlemen manifested decided preference for this not-so-dumb blonde comedienne. Incidentally, Anita Loos, who authored Miss Channing's slick legit musical, was also in attendance. Peppi Morreale, spelled by Larry Callaghan, maestros the excellent Milt Shaw orchestra to canny returns. Shaw, of course, like the relief Sonny Kendis combo, dishes out the dampening in tiptop style. Maitre d'hotel Louis Siccardi will be back in stride handling the traffic for Miss Channing's semester.

Abel.

The Committee, N.Y.

San Francisco, April 12.
Kathryn Ish, Scott Beach, Bobby Camp, Garry Goodrow, Larry Hankin; Alan Myerson, producer-director. \$1.50 weeknights, \$2.50 weekends.

A group of manic missionaries, mostly from the Compass Players, the Premise and the Second City, have set up their mission in San Francisco, and the harvest of conversions looks to be plentiful.

Mainly improvisational, in the style of its ancestor companies, the Committee deals in sharp, topical satire. The performers improvise wildly—and usually successfully—on themes suggested by the audience; in addition, they do semi-rehearsed set pieces, which seem to come off better than the straight improvisation.

Sample impromptus include one (by Scott Beach) on a poem beginning "I think that I shall never see" in the style of T. S. Eliot, and another beginning "Oh say, can you see" in Allen Ginsberg lan-

(Continued on page 62)

House Reviews

Palladium, London

London, April 9.
Sammy Davis Jr., Pat Henry, Augie & Marge, Dallas Boys (5); Billy Turner's Palladium orch (conducted by George Rhodes during second half); \$2.00 top.

The London Palladium reverts to name vaudeville for this one bill only, which is in for five weeks. Subsequently the theatre will feature a summer revue until it is time for the Christmas pantomime. Leslie A. Macdonnell and Bernard DeLion, who are teamed in the presentation, can relax in the confident knowledge that the Sammy Davis Jr. marquee lure will guarantee SRO biz.

Taking over the entire second half of the session, and on stage for some 75 minutes, Davis again illustrates his consummate artistry and unerring skill in holding an audience in his grip. It is a slick, polished and highly entertaining show, which builds as it goes along.

For the first 15 minutes or so, Davis concentrates on his lively repertoire of pop tunes, which he delivers in his own inimitable style. Among his standout items in the earlier part of the program are "What Kind of Fool Am I," "Pop Goes the Weasel," "Time After Time" and "Get You Under My Skin."

But it is his powerful handling of "The Birth of the Blues" that really gets the audience roused. Then follows a diverting medley from "West Side Story," winding with a wide range of sharp impressions of such artists as Nat King Cole, Billy Eckstine, Frankie Laine and Tony Bennett singing "Rock a Bye." At the end he tops the carboys with a startling take-off of Laurence Olivier as Hamlet.

For one all too brief number Davis again displays his terping skill. It is great, but he should find room for more in the show. The Palladium orch, on stage throughout the entire evening, is for Davis' performance, backed by George Rhodes and augmented by four of his regular musicians. The accompaniment cannot be faulted.

First part of the bill is filled by three acts, two of which are of American origin. Pat Henry, a droll comedian, makes a slow start but gradually his brand of humor gets the right reaction.

He has an engaging personality and a pleasant style of delivery, though it is hard to understand why he needs a trailing mike for his stint. He has a couple of standout jokes and several which are quite funny. It's his first time in London—and what better place to debut than the Palladium?

Also debuting at the Palladium is the class dance act of Augie & Marge. Theirs is a stylish display of modern and classical ballet, interspersed with acrobatic terping, and the visual effect is heightened by the sparkling, skin-hugging lame costume worn by the femme.

The one British act in the bill is the Dallas Boys, a vigorous vocal quartet, who get the show rolling smoothly with such number as "Forever Blowing Bubbles," "Peck a Bo," a ballad and a Rock of Impressions, the latter affected with a strong sense of melody.

Olympia, Paris

Paris, April 8.
Sylvie Varian, Tornados (5), Little Kex, Brutus (5), Claude Francois, Colette Magny, Pierre Vassiliu, Jany Olivier, Pierre Brun Orch (4), Warren Devine & Sparks, Crog' Monsieur (2); \$2.50 top.

There are only so many top draw headliners, with many of them spacing stints at vaudeurs due to fear of overexposure. So Olympia head Bruno Coquatrix has rounded up an international group of young disk jays and is trying a 10-week run aimed at the younger set to whom influence is giving more pocket money for records and entertainment.

The accent is on rock and jam, with only a couple acts trying to find their way in proven song albums. Result is a bouncy affair that manages to keep up interest. The one lone academic vaude turn seems out of place even if it is a fine acrobatic number with inventive aspects in both spheres as

demonstrated by Warren, Devine & Sparks.

Nominal headliners are Sylvie Varian, a teenage rock and roll singer, with some husky-voiced ballads, and a British rock instrumental group, the Tornados. Even with the advantage of being on her home grounds put aside, Miss Varian wins.

She's an attractive blonde with a voice not quite under control yet but shows a personal quality in spite of its fuzziness. Her twisting is clumsy but she does have poise, and looks an acceptable live entry besides being a disk fave.

More ease, Mike presence and deeper songs than her muttered bits about love and pals should eventually make Miss Varian the distasteful rock and roller to challenge the lead exponent here, Johnny Hallyday. Tornados make a synoposed racket with hot electric guitars and a drum, but show nothing distinctive from other outfits of this kind.

Tornados, however, have the tag of having introduced the hit tune, "Telstar," which explains their high spot on the bill. Brutus has four mugging slapstick types aiding and abetting a sleek blonde, belting singer. Aping, clowning and musical aspects blend well to make this the show's needed comedy relief.

Little Kex is a comely, dusky U.S. girl with a big voice that can belt out the Twists with a sharp, true feel for the rhythms and contractions which show that Europeans are still derivative at best. She adds a good comparative note to the presentation. With more roadwork, she should be heard from more internationally as well as at home.

Claude Francois has a reedy but piercing voice that can hang on "Twist" ditties, helped by a wiry terp surefootedness and a good sense of rhythm. He should be a staple among the young set soon. Jany Olivier is a croneer with an okay assimilation of Yank methods. However, he's more slanted for orchestra slotting than the demanding projection of house needs.

Pierre Vassiliu is more conventional with hinterland, nasal toned takes of woe and comic encounters that have enough new Hibernian and tank to register well with modern-minded youth. His songs are good, and he should finally shape a good staple in the more commercial and all-around song setup.

Colette Magny is a hefty local who sings the blues in English and French. She has listened attentively to Ella Fitzgerald records and does an okay facsimile. But the talent, musical prowess and inner drive and understanding are absent.

Pierre Brun Orch, composed of international reps from all over Europe, is swingy enough for medleys and backing for this youthful affair. Crog' Monsieur are two men in a comic strip takeoff good for yucks on the timing and miming.

If the jammed opening night audience was not hysterical, they were with it and seemed to be able to appreciate their homegrown disciples of the American heat as well as reps from over there.

Olympia may have tapped a good new usable headline and filler group in this foray. Coquatrix also runs the European Theatre in Pigalle which he is trying to turn into a nabe spot to try out younger talent for eventual Olympia spotting. It seems to be working.

Galaxy, Ayr

Ayr, Scotland, April 16.
Jack Milroy, Hollander & Hart, Menary & May, Don Gordon, Colin Beach, Eve Robins, Lindell Jivics, Moon Girls (4), Bill Cameron.

While vaude goes into decay elsewhere, this lively seaside outpost keeps the music hall flag flying, and showcases anew the energetic potential and natural yuck-raising flair of Jack Milroy, rubber-faced Scot comedian who brings lotsa good humor in his solo bits and sketches. Milroy, recently hyped here via tv, is strongly aided by Glen Michael as his foil and by Eve Robins.

Hollander & Hart, mixed duo, offer comedy and music with guitar and song, and maintain the nestful strain of the layout. Distaff is especially nifty.

In the vocal dept, Anthony Menary and Shirley May link for

a scoping from "South Pacific," and Don Gordon offers Auld Lang Syne ballads plus the native dialect, "A Scottish Soldier." Bill Cameron and Colin Beach are okay in top dancing.

The Lindell Jivics provide dancing in up-to-minute style, and there is an on-the-eye line of chorines from the May Moon stable. Show, throughout, reaches a fast pace and is a good example of what vaude promoters in U.K. can achieve using the right ideas, artists and coin.

Melbourne Unit Brings Back Vaude Once With Coffee, Biscuits Too

Melbourne, April 9.
This is a new type entertainment being presented at the Emerald Hill Theatre at 11:30 p.m. Friday nights after the regular show has finished. Price of admission also includes "Supper," which consists of coffee and biscuits.

Like Delavale, a vet Aussie vaude comic, starts the show by talking of stars of the past like Harry Lauder, Florrie Forde and many Aussie personalities, giving anecdotes about them and also singing choruses of songs identified with them.

Delavale is joined by another oldtimer, Myrtle Roberts, who talks about such folk as Ada Reeve.

The Delavale Remembered Vaude

Presented by Emerald Hill Theatre Co. Designed and conceived by Barry Balmer. Stars the Delavale, Myrtle Roberts; features Barry Balmer, Ailsa Tizard. Opened at Emerald Hill Theatre, Melbourne, April 5/67; \$1.40 top.

and Daisy Jerome and sin's choruses of songs associated with them. Couple then do a routine comedy act involving balloons, and bring back memories of past, singing and dancing to tunes like "By the Light of the Silvery Moon."

Barry Balmer, who conceived the presentation, briefly sketches in Aussie vaude history, omitting much and unnecessarily highlighting mediocre items. Myrtle Roberts follows to bring back more memories of past. Styles of yesteryear vaude dancing are presented by Ailsa Tizard, who's not an oldtimer but a contemporary actress from the Emerald Hill company.

Delavale does a standout item with "Laugh, Clown, Laugh," managing to conjure up much pathos, all in appropriate garb. Miss Roberts reveals versatility by creditably presenting magic tricks.

Including an intermission the whole performance lasts 75 minutes and is of obvious interest in vaude addicts. Miss Roberts, the highlight of show, once again proves how an oldtimer's voice can carry without a mike. She continually scores with her numbers, sometimes of saucy nature. Delavale is overshadowed and perhaps past his prime for this sort of thing.

No doubt future performances of this show will be revived and lightened up. It could become quite a Friday-night cult in Melbourne.

Profile Monserrat

Continued from page 1
at a very fancy overall figure. ("Smith & Jones" is the second.) They'll take seven years to complete and will be issued one every eight months. Meanwhile Monserrat may also do a couple of full-length novels he has ideas for Reader's Digest is also interested in "A Good Day's Work"—satirical title of series' third, dealing with illegal strikes and other "abuses of unions' power." He's working on that one now after the five-week vacation with his second wife, wed last year. They live six months of the year in this capital where he was employed by the U.K. Information Service till "Cruel Sea" reached its crest, and Islands which Monserrat the other six on one of the Thous.

The 13 countries covered by RD editions carrying "Smith & Jones" are chiefly European, plus Canada, the U.S., Britain and Japan. His "Cruel Sea" has hit 18 languages, "Kather Costello" 15, "Nylon Pirates" 11, "Tribe That Lost Its Head" 10, with pocket editions of several on both sides of the Atlantic. "Pirates" also made the large Foyle Book Club in Britain.

New Acts

VINCENT EDWARDS

(With the Johnny Mann Singers)
Songs
25 Min.
Beverly, Las Vegas

The tv fans of Vincent Edwards who haven't heard his two Decca albums may be surprised when they see his nitery act—it's a slick songbook which showcases "Dr. Ben Casey" as a suave stage personality with a voice that is big, in tune, and capable of properly presenting lyrics. Fans who are familiar with the albums have known all along that Edwards isn't typed in the medic character, and can gracefully segue into Broadway and musicals.

The star's opening line gets a yuck: "I'm glad to get out of surgery and see so many healthy people for a change."

The new act, which will be a potent draw for any showroom, is basically a vocal tour de force by Edwards, who offers such numbers as "I Remember You," "I'm Going to Build Me a Mountain," "Beginning to See the Light," "For Me and My Gal," "Lost in the Stars," "How Deep Is the Ocean," "Call Me Irresponsible" and "Sounds of the City." At one point, he's assisted by four femme singers portraying nurses, and does some very funny parodies on hit tunes which touch on the "Casey" role.

Special credit for the success of the act should go to producer-director-writer Sidney Miller, and special material writer Sid Kuller. Miller keeps the pace at an even flow, and at the proper times backs the star's vocals with the excellent Johnny Mann Singers (12). High points of the turn are the parodies and the finale, a salute to Edwards' home, N.Y.C., which is embellished with the Mann Singers and the superb choreography of Dick Humphreys. Jack Cathcart's fine arch (22) backs the session, and Edwards' 18er is Skip Redwire. Strong phases are the costumes by Sy Devore and Berman's of H'wood.

TOM BARTMAN

Songs
20 Min.
Henderson Room, Beverly Hills

Latest addition to the folkturnery field, Tom Bartman, son of local attorney William Bartman, made his nitery debut here while on vacation from Pomona College. Lanky crew-cut, all-American type physically, his offerings are less authentic folk songs than special material on contemporary mores.

After a brief stab at straight singing with such items as "July Jones," he connected with a really clever spoof on the opportunistic followers of Sigmund Freud ("That's gold in them thar hills"). Self-accompanied on guitar, which is mostly strummed chords, he closes stint with a tedious, poorly-written "Ballad of Jack Kennedy," a la Davy Crockett, which comes off as something more of a cure for insomnia than the battle hymn of the Republicans. Singer would be wise to beg off after the Freudian bit.

FRANK D'NONE

Songs
20 Min.
Living Room, N.Y.

Frank D'None, obviously an experienced singer, hasn't been billed in the New Acts file so this is for the record. Currently at Danny Siegel's Living Room, D'None is a singer with Sinatraesque overtones. He has a big conception of most of his tunes and he gives nearly all full-bodied renditions. He has the voice to match the melody doesn't fade even when he lets out all stops.

D'None accombs himself on the guitar, and at times even shows sufficient virtuosity on the instrument to solo. He gives his efforts a forceful ride even when his projection is pianissimo. He infuses color and warmth and there are moments when individual stylings come through. Should be good in many vocal situations.

CHRISTINE CHARBONNEAU

Songs
25 Min.
Le Minou, Ottawa

This poised youngster looks barely 20, has a deep voice, rich with overtones, plays good guitar and sings only in French, sans patter and with just the odd brief

(French) intro. She'd go over well in Paris or where Paris-style chanteuses are liked. She's pretty in a Jeanne d'Arc way, with bangs as long the effect is like the brim of a 1930s cloche-style chapeau. They could stand some cutting. Sheer black gloves contrast bizarrely with bright yellow guitar. (That's good.)

Most of her chansons are self-composed. Strong and blue is "Amour des Vacances," "Vacation Love," followed by a well-done flamenco. "L'amour" is extremely strong, then she varies her Flak-like melancholy with "Ma Ville," a lively roundup of her town's attractions, and with "Cambien" which starts out gently tender and winds up hauntingly triste. Miss Charbonneau is good far sight and sound, limited only by being apparently unilingual.

Seven Arts

Continued from page 1

lective figure, Seven Arts additionally, has active distribution deals with 20th Century-Fox, Warner Bros., Columbia and United Artists that will, collectively, cover an additional number of pix which, in this age of increasingly expensive production, will likely hit a similar figure. Thus, within the next few years, the indie company could conceivably be involved in an \$80-100,000 production schedule and this at a conservative estimate.

Pix delivered to Metro, to do and not including "Lolita" which led off the slate, include "Main Attraction," John Patton screenplay starring Pat Boone and Nancy Kwan, due for a June release, and "The Natives Are Restless" (formerly titled "Tamahine") also starring Miss Kwan. Now filming is "Of Human Bondage" in Dublin, starring Lawrence Harvey for producer James Woolf and director Kenneth Hughes. Company next Sunday starts "Sunday in New York," starring Jane Fonda, Cliff Robertson and Rod Taylor for producer Everett Freeman and director Peter Tewksbury. Aside from nine days of New York locations, picture will be filmed in its entirety in Hollywood. Similarly, the Bob Hope starrer "A Global Affair," produced and directed by Hal Bartlett, will be filmed here, along with a new Pat Boone project now in preparation and another Everett Freeman film in preparation.

Ray Stark, co-executive producer with Eliot Hyman of the company, will personally produce "Night of the Iguana," Tennessee Williams play with Anthony Veiller in script, and which John Huston will direct, on locations in Mexico. All are budgeted in \$2-3,000,000 areas, finances open as to the needs of the film.

Film Feels

Continued from page 1

days receiving a reply and therefore too late to be implemented. He added that Moushe Mamoulian's fest guesting had to be canceled when his plane tickets were too late in arriving.

"Overoptimism" displayed by fest in its "blank check" invitation of 20 Hollywood guests might also have been at least partially to blame for ensuing difficulties, declared Stevens. Fully expecting visits from such players as Rock Hudson, Glenn Ford and Burt Lancaster the attendant disappointment when these names failed to show accounted for much of the bad feeling, he contended. He noted that other fests are usually more "selective" in their invitations; usually limiting official invites to those actually connected with pix entered in the competition.

Stevens also pointed out that the U.S. is the only nation whose filmmaking is totally unconnected with its government, noting that U.S. participation in fests is thus necessarily more complicated.

Voicing strong belief in the validity of film festivals, Stevens stressed that everything possible must be done to assure "first cabin" U.S. participation. "We are," he reminded, "still the number-one filmmaking nation."

Brighter Legit Prospect for Det. With Orchestra Hall Conversion

Detroit, April 16. Housing for light and other entertainment is going to be better than ever in Detroit with the news that the Nederlander family has purchased and will refurbish Orchestra Hall. The Nederlanders—David, the father, and his two sons, James and Joseph—said that the Shubert Theatre will be torn down this summer.

It's a big plus for Detroit and show biz because Orchestra Hall is a well-designed, acoustically excellent house.

The purchase price of Orchestra Hall was not disclosed. The house was built in 1910 as the home of the Detroit Symphony Orchestra. The group has continued to use it in recent years for recording sessions because of its fine acoustical qualities. It is located in the near downtown area.

The Nederlanders said the 40-foot stage will be completely re-equipped, new seating for about a 2,000 capacity will be installed and new carpeting laid. The theatre is across Detroit's main artery from a new medical center which is under construction. A large parking facility will be built adjacent to the theatre.

With the new theatre, Detroit will now have two first-class light houses. The Nederlanders manage the midtown Fisher, which was opened in 1961. Other choice facilities include the Shubert, Ford Auditorium and Masonic Temple.

With the opening of the Shubert, built in 1914, Lafayette Boulevard will come to be the theatre hub in downtown Detroit. The Cox Theatre, also on Lafayette, was sold by the Boston Enterprises several months ago and is being converted into a film house.

British Equity Backing For Salary Hikes For Opera Chorus Singers

London, April 16. British Equity is stepping up its fight for higher pay for opera chorus singers, whom it calls "among the worst paid professional singers in the world despite the fact that the artistic standards are generally acknowledged to be second to none." The annual report on the subject goes before its annual meeting May 1.

All major companies employing opera chorists have been presented with new demands for salary increases, and talks are still in progress with the managements of both Covent Garden and Sadler's Wells. Thus far the two managements have offered increases of \$4.50 for singers in their first, second and third years of employment and \$7 for a new category of fifth year employment. But these have not yet been finally accepted, and Equity hopes to get more.

What has been settled is a new setup for casual singers recruited for extra large productions, the payments now being \$5.50 for rehearsals, \$4.50 for dress rehearsals and \$7 for performances at Covent Garden, and \$3.50 lower in each case for Sadler's Wells performances.

What Equity wants is parity with the best of the Continental companies, where the usual pattern is for chorists to be engaged on long-term contracts, often accompanied by pension rights. The union is also holding meetings with the ballet companies for similar raises.

Coast to Reopen Annual Music Theatre Workshop

Los Angeles, April 16. The Musical Theatre Workshop of the Los Angeles Civic Light Opera Assn., offering refreshers for 25 professionals, will start its third season May 8. It will meet three nights weekly for eight weeks, at the Hollywood Masonic Temple Auditorium.

The Faculty comprises Edward K. Greenberg, CLO stage director who is managing director of workshop, choreographer Eugene Loring and musical director Harper MacKay.

Belaury Bora has succeeded Patricia Bee in "The Collection" at the Cherry Lane Theatre, N.Y.

Cuts 15-Year Sentence In Cleve. Actor's Death

Cleveland, April 16. For killing a young apprentice actor here, Robert Rhodes was sentenced to life imprisonment last week. David Lashburner, 19, a trainee on the Cleveland Play House staff, was the victim found dead Feb. 27 in an alley. Rhodes, 31, a Irish man, admitted he cut the throat of the actor in a hotel room and that he threw the body into the alley from a second-story window. He pleaded guilty to second-degree murder.

Police investigators said Lashburner was killed by the jealous Rhodes after the latter found the actor in the company of Thomas Russell, a 28-year-old Cleveland. Russell, who pleaded innocent to a charge of second degree murder in the same death, is being held in jail for failure to post \$10,000 bail.

'Enter Laughing' Set for London

A London version of the Broadway comedy, "Enter Laughing," is planned for next season. It's to be done by Martin Gottlieb, producer of the Main Stem production, in partnership with Gilbert Miller, who's active in light on both sides of the Atlantic. Gottlieb used to be Miller's general manager.

The West End edition of the Joseph Stein adaptation of Carl Reiner's novel is to be produced at the Lyric Theatre, which Miller owns. Henry Miller's Theatre, where the Main Stem production is now in its sixth week of operation, is also owned by Miller. Incidentally, Gottlieb says the cost of producing the show for Broadway was \$20,000 with out-of-town houses of \$14,000 bringing the tab on the venture as of its opening at the Lyric to \$74,000.

The comedy, capitalized at \$20,000, centers Sylvia Sidney, Vivian Blaine, Alan Morrows, Irving Jacobson and Alan Arkin.

STEPHEN D'ARCOUS IN 7 WKS. IN LONDON

London, April 16. It took "Stephen D'" at the St. Martin's Theatre here six-and-a-half weeks to complete recovery of its \$12,000 production cost. The production expenditure includes return fares to Dublin for the Irish company of 26. The Hugh Leonard dramatization of James Joyce's autobiographical novel, "A Portrait of the Artist as a Young Man" and "Stephen Hero," is currently in its 10th week at the St. Martin's.

New York producer Peter Katz, who gets in association billing with Greville Paine on the Prier Bridge presentation, intends bringing the production to Broadway next fall and is negotiating for a theatre. If the West End presentation should fold during the summer, it's likely that the cost, headed by Norman Redway, will participate in the Dublin Festival with as many as possible then regrouping for the New York presentation.

Set 4 Star Performers For Equity's 50th Ann

Melen Hayes, Beatrice Lillie, Robert Preston and William Warfield are among those scheduled to appear in the Actors Equity golden anniversary show which Jean Dorymple is producing for presentation the evening of May 5 at the Majestic Theatre, N.Y. Miss Hayes will appear in the final scene of "Victoria Regina"; Miss Lillie will do "March With Me" from the original "Charlot's Revue"; Preston will do the "Trouble" number from "The Music Man," and Warfield will sing two songs from "Porgy and Bess."

The special program, under the overall direction of John Fearnley, with Pembroke Davenport as musical director and conductor, will be emceed by Cyril Ritchard. Proceeds of the presentation will go to the Museum of the City of N.Y.

Do 'False Confessions' At Theatre Institute

The Institute for Advanced Studies in the Theatre Arts, N.Y., will begin performances next Sunday afternoon (21) of its workshop production of "The False Confessions," staged by Robert Manuel, visiting French director from Comedie-Francaise, Paris. John Wylie, associate director of the Alley Theatre, Houston, is assisting Manuel in the staging of the W. S. Merwin English version of Pierre de Marivaux's play.

A total of 12 performances are to be presented through May 4.

\$2,000-a-Seat To Erect Milwaukee Musical Theatre

Milwaukee, April 16. Music group spokesmen in Milwaukee are in accord that the proposed new music hall-theatre here should be used primarily for musical presentations. That was the report of George C. Lessor, of the Yale Univ. drama school, the building's design consultant.

Lessor was here to have talks with the War Memorial's development committee. Originally, it was planned to have the war memorial—already built and being used partly as an art gallery on the Lake Michigan shore—combined with a music hall. Plans are changing, and it appears now that the music hall will be built downtown on the banks of the Milwaukee River.

Music leaders, Lessor said, had generally agreed on these points: That the hall contain 2,000 to 2,500 seats which would cost about \$5,000 a seat, bringing total cost to about \$12,500,000.

MARTYN GREEN'S GAS OPENS KEY-CITY TOUR

The Martyn Green Gilbert & Sullivan Co., which played six weeks of shows recently at the Paper Mill Playhouse, Millburn, N.J., and the Mincola (L.I.) Playhouse, began a tour of major cities last Monday (15) at the Forrest Theatre, Philadelphia. The GAS unit, established by MGS Productions Inc., and the Laurence Henry Co., is also scheduled to play St. Louis, Louisville, Milwaukee and Cleveland.

Green, who had a long association with the GAS repertoire as star of the D'Oyly Carte Opera Co. of London, is partnered in MGS Productions with Aaron Steiner. The Laurence Henry Co., headed by Laurence Feldman and Henry T. Weinstein, is co-producer at both the Paper Mill and Millburn theatres. During the summer, the firm also operates the Westport (Conn.) Country Playhouse with James B. McKenna the company's general manager and co-producer.

Martyn Kleinberg, who withdrew recently as assistant manager of National Performing Arts, which books split-week tours, is now connected with the GAS venture as associate producer. "H.M.S. Pinafore" and "The Mikado," the two operettas presented in Mincola and Millburn, will be repeated on tour. Green, who appears in both, also directed the two offerings.

The Philly stand is to run one week, with the troupe moving from there to the American Theatre, St. Louis, for an April 22-27 booking. The company is then scheduled to play the Brown Theatre, Louisville, April 28-May 1; the Fabst Theatre, Milwaukee, May 2-4, and the Hanna Theatre, Cleveland, May 6-11.

Whitaker Now G.M. For Billy Rose Enterprises

With Billy Rose's return to extended legit activities, Ray Whitaker, longtime g.m. for the late Lee Shubert, has become general manager of all of Rose's Enterprises. He retired in 1955 after 20 years with the Shuberts. He originally operated their theatres in K.C. his native Kansas City but eventually was brought to Broadway.

Rose recently resumed direction of his Ziegfeld Theatre after seven years' absence to NBC and, of course, he also owns the theatre bearing his name, the National.

London Producer Prefers Ticket System Like B'way's (It Says Here)

Ginger Rogers in 'Annie' Playing McKeesport, Pa.

Ginger Rogers in "Annie Get Your Gun" is the current bill at the Vogue Terrace Dinner Theatre, McKeesport, Pa. The spot renovated by producers Cary Sawyer and Richard Baum at a cost of around \$75,000, has Lila and MacDonald Carey in "Can-Can" scheduled as its second offering starting May 6. That's to be followed May 27 by Van Johnson in "Guys and Dolls" and then Dennis Day in "Brigadoon" beginning June 17.

Donald Burr, director of "Annie," will also stage "Can-Can." Duncan Noble is choreographer for the operation and Richard Parrinello is musical conductor.

Champs-Elysees' 50th Ann, Paris

By WOLFE KAUFMAN

Paris, April 16.

Fifty years ago, American coin bankrolled a new (and, at the time, startling) playhouse in Paris, the Theatre des Champs-Elysees. It is still one of the most beautiful theatres in the world, one of the few combining concert, legit, opera, ballet, etc. Since 50 years is a good round figure, this being as good an excuse as any, the theatre has just started a "gala anniversary celebration" with an impressive series of imported operas, plays, ballets and concerts.

In 1913, the opening program consisted of an orchestral program with D. E. Inghelbrecht waving his baton. So the party starts now with the same chef d'orchestre leading an orchestra through the "same" program. Obviously, this is a good nostalgic notion only slightly marred by the fact that musical taste has changed in a half century.

The Theatre des Champs-Elysees is allegedly the first theatre in the world to be built entirely of reinforced concrete. This is not what has made it internationally famous. What is more important by far is the role that the theatre has played in the forward movement of the world's artistic progress during its half a century.

Because of its bastard composition, playing host to all branches of show biz and unadorned with any governmental or individual-group management, it has been a natural house in which to spot the "new," the "daring," the "different." Thus the house programs spill out such

GUILD PLANS 7 PLAYS IN DENVER IN '63-'64

Denver, April 16. The local Theatre Guild-American Theatre Society season for 1963-64 will be increased to seven subscription shows in place of the usual six, according to Warren Carr, national manager of the group, who was here last week from New York. Not only will the number of plays be increased, but the playing time will be expanded another day on each, he says.

The opener will be "Camelot" probably late in August, with other productions to be booked later.

Ruth Maylene to Europe On Grant of Ford Fund

Ruth R. Maylene, director of the American National Theatre & Academy's National Theatre Service Dept., has received a three-month European travel and study grant from the Ford Foundation. The fellowship is administered by the Institute of International Education.

Mrs. Maylene, who left for England, will use the award in connection with her international theatre work as Secretary of the U.S. Centre of the International Theatre Institute and head of its Exchange of Persons Program. She'll visit 12 countries and, as a member of the U.S. delegation, will attend the 10th Congress of the ITI in Warsaw, June 8-15.

London, April 16. As he prepares to present "Enrico," which he calls the most lavish London production since "My Fair Lady," Michael Dorfman is campaigning to do away with ticket libraries, the British equivalent of brokers.

Dorfman would like to persuade fellow-producers to join him in the formation of a system of cooperative centralized ticket distribution similar to the information setup used by Broadway during the recent New York press strike.

"The term 'guarantee' used by ticket brokers is one of the holiest and most meaningless I know," says Dorfman, who is known as a lone wolf in the legit management field. "We could do far better for ourselves if we got together and opened our own direct centres for the selling of tickets at normal boxoffice prices. Any buying guide we received in the weeks prior to an opening would be far more reliable than the so-called guarantees of the libraries."

"When a library rep gives a show the o.c. and takes a block of tickets, he is simply assuming the role of amateur critic and backing that with a selling organization. That show is then 'plugged' by his sales staff, often to the detriment of other and perhaps superior shows. "Unnecessarily high booking charges are made, yet if a show should fail to survive the 'guarantee' period, the libraries cut back their pledged financial support proportionately." Dorfman quoted as "typical" charges, \$1 on a seat costing \$4.25 and 35c on one costing around \$1.

The producer is knocking out side walls of the Piccadilly Theatre to accommodate the new stage machinery he is fitting for the crowd scenes and rapid changes of "Enrico," which he estimates will cost between \$200,000 and \$300,000 to stage. He says it infuriates him to think of people paying \$1.35 for a seat costing \$1 when by going directly to the theatre

(Continued on page 68)

Behan's Orbit N.S.C.; Cancels Visit to Atlanta To Hit Greenwood, Miss.

Atlanta, April 16. Brendan Behan, Irish playwright, cancelled a visit to Atlanta last week because of a news item he said he read in New York about police mistreatment of Negro comedian Dick Gregory in Mississippi. The author was to have visited Atlanta to observe or participate in his own play, "The Hostage," being staged in repertory by the Academy Theatre as part of the Southeastern Center for the Performing Arts schedule.

Frank Witlow, founder and director of the Academy Theatre, said the Irishman called him via long distance telephone and was "enraged" over the Gregory incident and flatly refused to come south. No amount of talking or persuasion could make Behan change his mind, Witlow declared.

"We were looking forward to seeing and working with Behan," Witlow said. "Unfortunately we in the south are all identified with the crude actions in Mississippi. This is a case of everybody suffering."

Comedian Gregory, who has visited Atlanta on numerous occasions, was in Greenwood during a voter registration drive. Wire reports said local police grabbed him during a voter demonstration and twisted his arm and marched him across the street when he refused to obey a command to move on.

Ex-Stripper Angles For 400G for Own Musical

Former stripper Marlane MacLane, who intends making her Broadway debut as producer writer and star of "The Play Is Not the Thing," has formed Marlane MacLane Enterprises Inc. for the purpose of developing and producing theatrical properties. "The Play" based on an idea by Desmond Slattery, is budgeted at \$400,000.

Miss MacLane is the daughter of film actor Barton MacLane.

Biz Better for Most B'way Shows; 'Little Me' \$49,811, 'World' \$42,563, 'Tovarich' \$42,600, 'Photo' \$20,140

Business improved for most Broadway shows last week. Moreover, the uptick in b.o. activity, which is expected to continue this week, hasn't done much for the marginal entries. There were three closings last Saturday (13) and the count thus far on shutterings scheduled for next Saturday (20) is two.

Last week's closings included the manna's sole newcomer, "Children from Their Games," as well as "Blot Act" and "A Thousand Clowns." Winding up this week are "Lord Pease" and "Seidman and Son." "Tchin-Tchin," which suspended performances last week, resumed Monday night (15).

Missing capacity last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and start. Price includes 10% Federal and 5% repeated City tax (directed to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (25th wk; 186 p; \$7.50; 773; \$34,073). Previous week, \$34,583. Last week, \$34,583.

***Calculated Risk, Ambassador (D)** (24th wk; 189 p; \$8.00-\$7.50; 1,136; \$42,888) (Joseph Cotton). Previous week, \$14,974. Last week, \$15,472.

Dear Me, the Way It Feels, Music Box (C) (17th wk; 66 p; \$8.00-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$39,744 with parties. Last week, \$39,340 with parties.

Enter Laughing, Miller's (C) (5th wk; 37 p; \$8.00-\$7.50; 946; \$30,200) (Myra Sidney, Vivian Blaine, Alan Morley, Irving Jacobson, Alan Arkin). Previous week, \$21,855. Last week, \$24,975.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (40th wk; 301 p; \$8.00-\$8.40; 1,334; \$65,880) (Zero Mostel). Previous week, \$61,107. Last week, \$64,614.

How to Succeed in Business Without Really Trying, 40th St. (MC) (70th wk; 650 p; \$8.00; 1,342; \$65,815). Previous week, \$67,529. Last week, \$67,529.

Little Me, Last-Fountain (MC) (23d wk; 160 p; \$8.00; 1,007; \$75,801) (Ed Caesar). Previous week, \$45,475. Last week, \$46,811.

***Lord Pease, Royale (C)** (21st wk; 107 p; \$8.00-\$7.50; 800; \$42,000) (Charles Bayer). Previous week, \$13,542 for seven performances. Last week, \$14,303. Closes next Saturday (20).

***Man for All Seasons, ANTA (D)** (73d wk; 581 p; \$8.00-\$7.50; 1,214; \$40,000) (Emily Williams, Thomas Gomez, George Rose). Previous week, \$21,783. Last week, \$22,334. Williams withdraws from his costarring assignment May 4. His role will be taken over by William Maderick.

Mary, Mary, Hayes (C) (110th wk; 876 p; \$8.00-\$7.50; 1,130; \$43,200) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$22,005. Last week, \$25,548.

Mother Courage and Her Children, Beck (D) (3d wk; 20 p; \$8.00-\$7.50; 1,200; \$50,000) (Anne Bancroft). Previous week, \$35,532. Last week, \$34,172.

Mr. President, St. James (MC) (20th wk; 261 p; \$8.00; 1,415; \$76,000) (Robert Ryan, Nanelle Fa-

bray). Previous week, \$48,405 parties.

Never Too Late, Playhouse (C) (20th wk; 150 p; \$8.00-\$7.50; \$44; \$27,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$26,774 with parties. Last week, \$26,877 with parties.

No Strings, Broadhurst (MC) (37th wk; 462 p; \$8.00; 1,214; \$62,637). Previous week, \$35,100. Last week, \$39,372.

Oliver, Imperial (MD) (14th wk; 113 p; \$8.00; 1,402; \$20,000) (Clive Revill, Georgia Brown). Previous week, \$20,000. Last week, \$20,784 with Rae Allen substituting for Miss Brown.

Photo Finish, Atkinson (C) (8th wk; 71 p; \$8.00-\$7.50; 1,000; \$46,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$20,180 with parties. Last week, \$20,140.

***Seidman and Son, Belasco (C)** (20th wk; 200 p; \$8.00-\$7.50; \$67; \$20,326) (Sam Levene). Previous week, \$12,130. Last week, \$13,150. Closes next Saturday (20).

***Sound of Music, Hellinger (MD)** (172d wk; 1,371 p; \$8.00; 1,507; \$81,300) (Nancy Dussault). Previous week, \$26,724. Last week, \$46,304.

Stop the World—I Want to Get Off, Shubert (MC) (20th wk; 221 p; \$8.00; 1,401; \$51,000) (Anthony Newley). Previous week, \$35,802. Last week, \$42,563.

Strange Interlude, Hudson (D) (5th wk; 33 p; \$8.00-\$7.50; 1,000; \$23,000). Previous week, \$21,000 for six performances. Last week, \$20,001 for six performances.

Too True to Be Good, 54th St. (C) (5th wk; 38 p; \$7.50; 1,434; \$54,000) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynnis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, \$27,702. Last week, about \$29,000.

Tovarich, Broadway (MC) (4th wk; 32 p; \$8.00; 1,000; \$20,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$26,000 with parties. Last week, around \$42,000.

Who's Afraid of Virginia Woolf? Rose (D) (27th wk; 208 p; \$8.00-\$7.50; 1,102; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) matinee company costars Kate Reid and Sheppard Strudwick. Previous week, \$33,785. Last week, \$34,568. Elaine Stritch succeeds Miss Reid in the matinee company next Wednesday (24). Nancy Kelly will pinch hit for Miss Hagen when she vacations for eight weeks starting July 8.

Suspended Last Week
Tchin-Tchin, Barrymore (CD) (26th wk; 1,007; \$42,000) (Anthony Quinn, Margaret Leighton). Previous week, \$13,004 for five performances.

The presentation, which suspended April 5 because of Quinn's inability to go on due to "complete exhaustion," resumed last Monday night (15) with Arlene Francis and Jack Klugman pinchhitting for the indisposed costars prior to their official takeover of the roles next Monday (22). As of its suspension, the production had played a total of 185 performances in 24 weeks of Broadway operation.

Closed Last Week
Children from Their Games, Morosco (C) (1st wk; 4 p; \$8.00-\$7.50; \$60; \$41,000) (Martin Gabel). Last week, opened Thursday night (11), \$5,044 for four performances and two previews. Closed Saturday night (13) at an estimated \$35,000 loss on its \$75,000 investment.

Blot Act, Cort (C) (6th wk; 44 p; \$8.00-\$7.50; 1,155; \$43,323) (Dorothy Stickney). Previous week, \$4,007. Last week, \$5,500. Closed Saturday night (13) at an estimated loss in excess of its \$125,000 investment (a 20% overall provision was not exercised).

***Thousand Clowns, O'Neill (C)** (20th wk; 400 p; \$8.00-\$7.50; 1,070; \$44,700) (Dane Clark). Previous week, \$12,000. Last week, \$12,000. Closed Saturday (13) at an estimated \$100,000 profit on a \$125,000 investment. The net includes forthcoming income from the sale of the film rights to United Artists for \$200,000, of which the production gets \$72,000 at its 40% share, less 10% commissions.

Opening This Week

Agnes of God, Lyceum (DR) (2d wk; \$65; \$20,000) (John Gielgud). Alexander M. Cohen presentation of John Gielgud's one-man reading of Shakespeare from George Ryland's anthology; opened one-week engagement Sunday night (14).

Sophia, Winter Garden (MC) (2d wk; 1,004; \$71,000). Len Bodnow and Neil Grossman presentation of musical based on the early career of Sophia Tucker with book by Philip Frunze and music and lyrics by Steve Allen; opened Monday night (15).

Rattle of a Simple Man, Booth (C) (2d wk; \$50; \$27; \$34,000) (Tammy Grimes, Edward Woodward). David Merrick and Michael Condron presentation of British play by Charles Dyer; opens tonight (Wed.).

Hot Spot, Majestic (MC) (2d wk; 1,010; \$20,000) (Judy Holliday). Robert Fryer and Lawrence Carr, with John Herman, presentation of musical with book by Jack Weinstock and Willie Gilbert, music by Mary Rodgers and lyrics by Martin Charnin; opens Friday night (18).

Other Theatres

Biltmore, Longacre, Plymouth, Ziegfeld.

Russ Flurry Off-B'way, 'Dragon,' 'Thing,' 'Five'

Off-Broadway is undergoing a Russian invasion. "The Dragon" is at the Phoenix Theatre and "The Chief Thing" and "Five Evenings" are booked, respectively, for the Greenwich Mews and Village South theatres. All are Russian imports.

"Dragon," produced by the Phoenix Theatre at its namesake showcase, was written by Eugene Schwarz and translated by Elizabeth Reynolds Haggard. "Chief," the Nikolay Evreinov play subtitled "A Drama for Some, A Comedy for Others," is scheduled to open April 20 at the Greenwich Mews under the production auspices of Mrs. Herrod, Richard Saxon and Harold Sypher, in association with Stella Holt.

The Evreinov play, first produced in New York by the Theatre Guild, is being staged by Herrod, an associate director at CBS. Sets and costumes for the offering, which will give previews April 27 and 28, are being designed, respectively, by Michael Allen Hampshire and Anthea Giannakourou.

"Evenings," a contemporary play by Alexander Volodin, is slated to debut May 9 at the Village South. The offering, translated by Nora Sigerist Beeson and Gail Kibin, is being produced and directed by Terese Hayden. Previews are to begin May 3.

London's Saville Sold; Continues With Legit

London, April 16. The Saville Theatre, in Shaftesbury Ave., has been sold by Bernard Defton and Tom Arnold for over \$1,300,000. They will retain the use of the house for between three and seven years before the property is redeveloped into an office building, with a 1,000-seat theatre in the basement. Defton and Arnold will be given the lease of the rebuilt theatre.

Purchasers of the Saville are Greenhaven Securities, a property group which will undertake the redevelopment.

Olney, Md., Schedule

Washington, April 16. "Plays from Blecker Street" will have its Washington professional premiere with the opening May 26 of the nearby Olney Theatre's season. The show is a triple bill of one-act plays by Thornton Wilder.

Also scheduled for the summer theatre are "Romulus," June 16-July 7; "The Visit," July 8-28; "Time Remembered," July 30-Aug. 13 and "The Caretaker," Aug. 20-Sept. 8.

'Succeed' Hits \$89,135 in Toronto; 'Sound' 62G, 'Rattle' \$35,186 in Hamb; 'Shot' \$21,114, L.A.; 'Take' \$16,459, S.F.

The road was generally so-so last week. "How to Succeed in Business Without Really Trying" in Toronto continued as the top-grosser, trailed by the major city touring company of "Sound of Music" in Boston.

The straight play leader was "The School for Scandal," which closed Saturday (13) in Washington.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Mary, Mary, Wilbur (C-RS) (2d wk; \$4.00-\$5.50; 1,241; \$27,120) (Martha Wright, Bill McGuire, Michael Evans, Alan Bance). Previous week, \$23,328. Last week, \$23,343.

Rattle of a Simple Man, Shubert (C-T) (2d wk; \$4.00-\$5.50; 1,717; \$44,500) (Tammy Grimes, Edward Woodward). Previous week, \$21,216 with Theatre Guild-American Theatre Society subscription. Last week, \$25,186 with TG-ATS subscription.

Sound of Music, Colonial (MD-RS) (4th wk; \$6.50-\$7.50; 1,000; \$20,001) (Barbara Meister, John Myhers). Previous week, \$20,500. Last week, \$20,519.

CHICAGO

Mary, Mary, Blackstone (C-RS) (2d wk; \$4.00-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$22,015. Last week, \$14,634.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad, Civic (C-RS) (2d wk; \$5.00; \$25,000) (Hermione Gingold). Previous week, \$18,483 for seven performances with TG-ATS subscription. Last week, \$24,044 for nine performances with TG-ATS subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (2d wk; \$5.00-\$6.00; 2,100; \$72,000) (Joel Grey, Julie Newmar). Previous week, \$42,477 with TG-ATS subscription. Last week, \$40,705 with TG-ATS subscription.

DETROIT

Milk and Honey, Fisher (MC-RS) (2d wk; \$5.00-\$6.00; 2,001; \$72,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Hall). Previous week, about \$43,500 with Fisher Playgroup subscription. Last week, about \$42,500.

JACKSONVILLE

My Fair Lady, Auditorium (MC-BT) (Donald Drake, Gayle Byrnes). Previous week, \$41,191 for eight-performance split. Last week, \$48,708.

LOS ANGELES

Shot in the Dark, Hartford (C-RS) (2d wk; \$4.00-\$5.00; 1,002; \$32,000) (Elizabeth Seal, Zack Matalon). Previous week, \$20,223 with TG-ATS subscription. Last week, \$21,114 with TG-ATS subscription.

MIAMI

Mary, Mary, Coconut Grove (C-BT) (2d wk; Patricia Smith, Jeffrey Lynn). Previous week, \$14,530. Last week, \$14,757.

NEW HAVEN

Here Today, Shubert (C-RS) (4th wk; 1,000; \$44,000) (Tallulah Bankhead, Estelle Winwood). Previous week, \$11,801. Shubert, Cincinnati. Last week, \$10,762.

PHILADELPHIA

She Loves Me, Forrest (MC-T) (3d wk; \$4.00-\$7.50; 1,780; \$65,000)

(Barbara Cook, Daniel Mann, Barbara Baxley). Previous week, \$20,000 with TG-ATS subscription. Last week, \$18,700 with TG-ATS subscription.

PITTSBURGH

Carnival, Penn (MC-BT) (2d wk; \$4.00; \$100,000) (Kathryn Grayson, Louis Mayward, Arthur Treacher). Previous week, \$15,100 for five performances with TG-ATS subscription, Hartman, Columbus. Last week, \$23,412.

ST. PAUL

Camelot, Auditorium (MC-RS) (3d wk; \$6.50-\$8.50; 2,007; \$20,000) (Kathryn Grayson, Louis Mayward, Arthur Treacher). Previous week, \$78,124 with TG-ATS subscription. Last week, \$24,212 for two evening performances and three matinees Sunday-Tuesday (7-9) with Jan Mundy pinchhitting for the ailing Miss Grayson. Musical moved from here to Los Angeles where it opened last Monday night (15) at the Philharmonic Auditorium.

SAN FRANCISCO

Take Her, She's Mine, Curran (C-RS) (3d wk; \$4.00-\$5.00; 1,700; \$52,000) (Tom Kwell). Previous week, \$13,884. Last week, \$16,450.

TORONTO

How to Succeed in Business Without Really Trying, O'Keefe (MC-RS) (2d wk; \$4; 3,211; \$104,000). Previous week, \$66,264 with TG-ATS-O'Keefe subscription. Last week, \$66,135 with TG-ATS-O'Keefe subscription.

Spring Thaw '62, Royal Alexandra (R) (2d wk; \$3.50; 1,525; \$27,004). Previous week, \$9,171 for seven performances. Last week, \$11,907.

WASHINGTON

School for Scandal, National (C-RS) (2d wk; \$4.00-\$5.00; 1,070; \$20,155) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Franks-Davies, Meriel Forbes, Laurence Naamith, Malcolm Keen, Richard Kaston). Previous week, \$24,822 with TG-ATS subscription and parties. Last week, \$27,948 with TG-ATS subscription and parties. Closes here Saturday.

Shulnik in 'Blow Horn' To Tour Summer Stock

The Laurence Henry Co. will send its production of "Come Blow Your Horn," starring Menasha Shulnik, on a tour of stock theatres this summer. The presentation is currently in the fifth and final week of an extended engagement at the Paper Mill Playhouse, Milburn, N.J., where it had originally been scheduled for a two-week run. Its warm-weather tour, with possibly some changes in the supporting cast, is scheduled to begin May 28 at the Tenthouse Theatre, Highland Park, Ill.

The Laurence Henry Co. is co-producer at the Paper Mill, which is playing its first winter season in 10 years. The spot, which launched its spring season last night (Tues.) with Genevieve in "Irma La Douce," is to continue on a year-round basis.

Monty Woolley Critical But Improving, Albany

Albany, April 16. Monty Woolley, 75-year-old stage and screen actor, was removed last week from Saratoga Hospital to Albany Medical Center Hospital, for treatment of a recurring heart ailment. His condition was reported critical but improving.

Woolley in virtual retirement since 1960 and a year-round resident of Saratoga, did not have a heart attack, according to a Spadocor. However a heart ailment worsened which caused the hospitalization.

Harold Stern, who served as drama editor and critic for the N.Y. Standard, which published during the recent newspaper strike, has joined the Brooklyn Eagle as legit critic.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

NONBROADWAY

"Man and Boy" (D), Producers, Irene Mayer Selanick and M. M. Tinnel, Ltd. 425 Casting Consultants, 444 Madison Ave., N. Y.; Pl. 3-1830. Available parts: female, 18-20, not over five feet six inches tall, a student actress with a conventional midwestern background, pretty, intelligent, vivacious, strong willed, man, middle 20s, medium build, accentuated, unimaginative, humorous, loyal, dependable; man, middle 20s, medium build, athletic build, business executive, highly intelligent, snobbish. Mail photos and resumes c/o above address. Do not phone or visit.

"Holehouse" (MC) Producer, David Merrick 244 W. 44th St., N.Y.; L.I. 3-7520. Available parts: male, 20's, tall, lively, agile, harmonious, must sing well; male, late 20's, tall, rangy, athletic type, harmonious, must sing well; character man, big, warm type, great vigor, must sing well; male, 30's, tall, responsible type, must sing well; male, 18-19, tall, slim, dancer-singer, lean; man, 30's, good-natured, singer; female, 18, dancer-singer, cute. Mail photos and resumes to Neil Hartley, c/o above address.

(NY) NONBROADWAY

"Star of the Morning" (D) Producer Houston Brumant 124 Waverly Place, N.Y. Available parts: Negro men, 25-30; Negro women, 20-25; Negro character men, about 20; white character men, 20-25. Send photos and resumes to above address.

"The Uncommon Benefactor" (C) Producer, The Uncommon Company 120 W. 67th St., N.Y.; TR 3-8832. Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

TOURING

"Brigadoon," "Carousel" and "Irene La Bionne." Producer, Hugh Fordin 403 E. 34th St., N.Y.; Pl. 9-1350. Accepting photos and resumes c/o above address through agents only. Auditions for Equity singers who dance and dancers who sing next Wed. (24): men from 11 a.m. to 1 p.m. and females from 2-4 p.m.

FOR RENT

Outstanding 200 seat theatre in excellent mid-town location. Naturally reasonable terms. Ideal for legitimate shows, including cabaret, musicals, industrial, motion, etc. Complete facilities. Large stage, projection booth, dressing rooms, lighting board and equipment, offices, workshop area. Call PE 6-1270 between 10 and 6.



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THE TIME: 5:45 P.M.
THE PLACE: 5 East 59th St.
ASK FOR: Miss Shay

2-4 p.m. Open call April 20: men from 11 a.m. to 1 p.m. and females from 2-4 p.m.—all at Variety Arts Studios (225 W. 40th St., N.Y.).

"Come Blow Your Horn" (C) Producer, Hugh Fordin 403 E. 34th St., N.Y.; Pl. 9-1350. This production will star Mai March, and will begin a tour of summer theatres June 18. Available parts: female, early 20s, pretty, preferably blonde; female, late 20s, pretty, intelligent; male, 18, who resembles Mai March. Mail photos and resumes c/o above address. Do not phone.

"Porgy and Bess" (MD) Producers, Lenny Debin 140 W. 50th St., N.Y.; JU 2-8270. Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"God Bless Our Bank" (C) Producers, Zev Bufman and Stan Seiden c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 2000 Main Highway, Miami 23, Fla.; MI 4-9831. Ann Seiden to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 30's; rigid Scotsman, 30's; three character men, mid 30's; senile character woman, late 30's; wide-eyed male 24-27; female, 19-23, pair Matt & Jeff type character men, 23-24; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

"Barnyard and Juliet." Producer, Thrasher Productions 144 W. 37th St., N.Y.; LT 1-0810. This production will star Walter Blank, and will begin a tour of summer theatres June 3, at the Playhouse in the Park, Philadelphia. All roles open. Mail photos and resumes c/o above address. Script available at Dramatists Play Service (14 E. 30th St., N.Y.).

STOCK

North Shore Music Theatre. Managing director, Stephen Mann c/o theatre, Box 62, Beverly, Mass. 1. Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, M. C. Ferman and David Shelden c/o Shelden, 43 W. 34th St., N.Y.; Pl. 7-0800. Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 23.

June 11. Continued affiliation with Columbia Pictures.

CALUMNET, INCH.

Keweenaw Playhouse. Producer, Leland Bell 405 E. 30th St., N.Y. Accepting photos and resumes from Equity-non Equity musical performers and apprentices. Ten-week season starts June 23.

CANAL FULTON, OHIO

Canal Fulton Arena. Producer David Fulton 405 W. 40th St., N.Y.; MU 2-1570. Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 14-week season begins June 4.

CHARLOTTE, N. C.

Charlotte Summer Theatre. Producer, Stanley Warren 405 West End Ave., N. Y.; TR 7-3770. Auditions for Equity singers tomorrow (Thurs.): men at 2 p.m. and females at 4 p.m. Open call singers Fri. (10): men at 2 p.m. and females at 4 p.m. Equity dancers: April 25: females at 2 p.m. and males at 2 p.m., open call dancers: females at 4 p.m. and males at 5 p.m.—all at Variety Arts Studios (225 W. 40th St., N. Y.).

CONARNEY, MASS.

South Shore Music Theatre. Producer, Bill Ross. Auditions for Equity singers April 20: men at 11 a.m. and females at 2 p.m. Open call singers April 20: men at 11 a.m. and females at 2 p.m., at Shawnee Studios 100 Eighth Ave., N. Y.).

FAYETTEVILLE, PA.

Yates Park Playhouse. Producer W. M. Patch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

HAMPTON, N.H.

Hampton Playhouse. Managing directors, John Vori & Alfred Christie 405 E. 34th St., N.Y.; Pl. 9-7977. Part of "Bess" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 22.

MINNEAPOLIS, MINN.

Salt Creek Playhouse. Producer, Clyde W. List (Box 228, Minnetonka, Minn.; FA 3-2088). Parts available for male and female Equity actors for the resident company of six plus jobbers. All types being considered. Star system is used here. Mail photos and resumes c/o above address.

LAKE LUBERN, N. Y.

Lake Luberna Playhouse. Producer, George Patrick 405 W. 40th St., N.Y. Photos and resumes are being accepted c/o above address for the All-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

LATHAM, N.Y.

Columbia Summer Theatre. Managing director, Eddie Rich (314 W. 43d St., N.Y.; PE 6-8231). Accepting photos and resumes c/o above address for the Equity resident company. Star system is used here. Auditions for Equity dancers April 20: men at 10 a.m. and females at 11 a.m. Equity singers: men at 1 p.m. and females at 2 p.m. Open call dancers May 1: men at 10 a.m. and females at 11 a.m., singers: men at 1 p.m. and females at 2 p.m.—all at Variety Arts Studios (225 W. 40th St., N.Y.). Dramatic and musical season of 11 weeks begins June 23.

MAINE, P.A.

Coconut Grove Playhouse. Producer, Zev Bufman & Stan Seiden c/o Frank Meyer, Coconut Grove Playhouse, 2000 Main Highway, Miami 23, Fla.). Seeking all types, Equity-Non-Equity males and females for musical-dramatic straight season. Send photos and resumes to above address.

ROCKPORT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (220 E. 30th St., N. Y.). Season of straight plays with two musicals. Audition for male and female Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Playhouse. Director, Clifford Olsen c/o Springfield College, Springfield 9, Mass.). Accepting photos and resumes for Equity resident company 2 c/o above address. Six-week season of straight plays begins June 23.

THOMPSON, CONN.

Roundabout Playhouse. Director, Alan James (224 W. 11th St., N.Y.). Accepting photos and resumes c/o

Inside Stuff—Legit

Andre Mertens, chairman of Columbia Artists Management Inc. (currently scouting talent in Europe), checked off his 40th anniversary in the concert field as of March 27. His career is novel in that it began in Germany. At 19 he joined his father Otto Mertens, then a leading Berlin concert impresario. When, in 1933, the German state took over all concert management, and his father was dead, Mertens became managing director of the opera division in the Ministry of Fine Arts.

The swift movement of the political tides was to engulf Mertens, a Lutheran whose blunt comments on the Nazis got him nabbed among the first 1,000 arrested by the Brownshirts. He was under death sentence at one point, but escaped to Vienna and finally reached New York by 1940. He had been the Vienna and later Paris rep for Columbia and was taken on the N. Y. staff upon emigrating. He was an American citizen by 1944.

He has been a frequent traveler in quest of musical talent and roster is a long one. Renata Tebaldi and Leontyne Price are currently his two top sopranos. Interestingly, he was able to place his former side in German concert work, Nellie Walters, with the CAMI organization, where she has become a key personage.

Alan Paul presently appearing as the Crown Prince in "King and I" Minicola Playhouse, L.I., will do the same role the week of May 14 at the Paper Mill Playhouse, Millburn, N.J.

above address from the following types: female, leading lady; female, young, must sing and act well; leading man, must sing well; man, young, must sing well; character man, young; male and female apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 23.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producers, Ben M. Segal, Robert A. Mall and Burton Bonoff c/o Lenny Debin, 140 W. 50th St., N.Y.; JU 2-8270. Auditions for Equity-non Equity tenors, bass-baritones and mezzo-sopranos next Mon. (22): men at 10 a.m. and females at 11:30 a.m., at Shawnee Studios (100 Eighth Ave., N.Y.).

FRANKINGHAM, MASS.

Coconut Theatre. Producers, Ben M. Segal, Robert A. Mall and Burton Bonoff c/o Lenny Debin, 140 W. 50th St., N.Y.; JU 2-8270. Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WARWICK, R.I.

Warwick Musical Theatre. Producers, Ben M. Segal, Robert A. Mall and Burton Bonoff c/o Lenny Debin, 140 W. 50th St., N.Y.; JU 2-8270. Same audition schedule as for the Oakdale Musical Theatre, Wallingford, Conn.

WASHINGTON, D.C.

Arcadia Theatre. Producer Zeida Fichandler (6th & M St., S.W.). Casting consultants Michael Shurtliff and Alan Shayne will be holding auditions in New York from April 24-30. Actors who are interested in being residents and jobbers, for the 1963-64 season should mail photos and resumes to Diane Schotten c/o Casting Consultants, Room 705, 444 Madison Ave., N.Y. Do not phone or visit.

Films

"Headlong" (D). Producer-director, Stan Russell (245 W. 34th St., N.Y.; JU 6-8350). Available parts: man, about 25, tall, lean, virile; male, mid-30's, extrovert; female, late 20's-early 30's, pretty, intelligent; female, 20's, tall, beautiful; female, 19, plain; female, late 20's, attractive, nervous; female, early 30's, slightly plump; man, middle aged, punchy, executive-type. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

Television

Screen Gems, Inc. (711 Fifth Ave., N.Y. Pl. 1-4432). Ron Kaiser, Hollywood representative of Screen Gems, Inc., accepting photos and resumes c/o above address, of actors-actresses, all-types for his coast film.

Student Season Sold Out At Stratford (Conn.) Fest

The upcoming student season for the American Shakespeare Festival's sixth year of operation in Stratford, Conn., is sold out. "King Lear" and "The Comedy of Errors" will be performed for a five-week period starting next Monday (22) to a total student audience of 68,500. The two plays will be continued in repertory with "Henry IV" during the regular season, which begins June 8, following nine previews May 31-June 2.

Broadway legit pressagents Sol Jacobson and Lewis Harman have been employed as general press representatives for the Stratford operation which has also retained the Brownstone Agency in New York to handle its advertising.

London Producer

Continued from page 65
the bonafide they could have a better seat.

"Ticket libraries add nothing to the enrichment of the business," he says frankly. "And I can admit that I have a standing pledge to myself that I ever I am able to get definite evidence of any one single person being turned away by a ticket agency from one of my shows as being 'ENO' when I know there are vacant seats at the theatre office, I shall sue that agency. I may lose the case, but it will prove the existence of a practice I know to be in regular use by many ticket libraries."

"Enrico" opens June 13 at the Piccadilly after a two and a half week tryout at the Empire, Liverpool. It will star Italian musical-comedy idol Renato Rascel, who wrote the music himself. Eleanor Fagan is directing, with book and lyrics adapted by Julian Moore from the original Italian by Pietro Garinei and Sandro Giovannini, and orchestrations by Johnny Gregory.

IN PREPARATION

A musical comedy in 3 Acts titled, MISSISSIPPI, based on JOHN BOWEN'S best-selling book, NOW TO WIN IN POLITICS, including 14 of BOWEN'S songs featured on CBS Radio by VINCENT LOPEZ from New York.

KIAMEHA PLAYHOUSE

(Formerly Kiameha)
Summer stock theatre for 25 years. Now re-named, Kiameha Playhouse, for Equity and non-Equity performers. For full information, contact: Mr. J. H. Smith, Kiameha Playhouse, Box 60, Kiameha Station on Lake. Tel. 61 7-0800-0910

SALES HELP WANTED—Spare Time

Actors and actresses temporarily at liberty can earn up to \$200 a week selling Dining Out memberships for \$25, entitling members to 25 free dinners in some of the best restaurants in town, plus other benefits—Gourmet Theater tickets, travel, insurance, etc. Advertised in Time, Cos. Times, Post, World-Telegram. No experience required. Free Training. Commission plus bonus.

DINING OUT SALES CORP.

1140 Broadway, New York, Room 1205, MU 4-1431

Literati

Bosom's Mileage

Ken Giniger, prez of Hawthorn Books, currently on his annual European business swing, missed being on hand for production of the 1,000,000th copy of his firm's seven-year project, "20th Century Encyclopedia of Catholicism." Deputizing for Giniger at Colonial Press, Clinton, Mass., were pr. and rights manager Thurston Macrauley and Rev. Celestine Luke, of Manhattan College, consulting editor on the American edition.

Party flew in private plane of Holliston Mills, which supplied about 30 miles of binding cloth to produce the 1,000,000 copies. Book also took more than seven carloads of paper from Allied Paper and two tons of Hallmark jacket paper. Giniger due back end-April.

Meanwhile, which specializes in religious books, has placed Alden Hatch's "A Man Named John," authorized blog of Pope John, for N.Y. Journal American serialization commencing Sept. 8, coincidental with reopening of Vatican Council. NANA is syndicating Hatch opus.

Boston Globe is doing Easter series of 14 daily installments from Hawthorn's "Daily Life in the Time of Jesus," by French authority Henri Daniel-Rops, editor of the Catholicism encyclopedia.

Buckley Blasted

William E. Buckley has been elected a director of Bantam Books, Wonder Books and Treasures Books, subsidiaries of Grosset & Dunlap and Curtis Pub. Co.

Buckley, a v.p. of Curtis, where he is director of the special projects division which includes all book publishing activities, has background in book publishing. This is why Curtis prez Joe Culligan got him from McCall's.

N.Y. Times' Earnings

N.Y. Times reports consolidated earnings of \$1,811,200 in 1962, or \$15.71 a common share, compared with earnings of \$2,212,700 in 1961 for \$20.41 per share. Consolidated revenues were \$118,000,775, up from \$117,180,220 in '61.

Oliver E. Dryden, Times pressy and publisher, said the newspaper blackout which halted operations Dec. 8, caused the loss of about \$8,000,000 revenue in December. Times' annual report said net income from operations would have exceeded \$1,200,000 without the blackout, whereas the net after taxes for '62 was \$600,200, compared with \$507,500 in '61.

Donny Kay's Encore

Random House plans reissuing Donny Kay's "Around the World Story Book." This was a juvenile keyed to his UNICEF work, proceeds to the United Nations children's fund. It sold 24,000 copies.

Kay's upcoming tv series is the reason for another selling campaign for a broader market.

World-Telly Staff Shifts

As the N.Y. Herald Tribune revealed a new film critic, Judith Crist, and other staff shifts with the first edition after the strike, so has the N.Y. World-Telegram & Sun shifted assignments with resumption of publication. World-Telly is now helmed by Richard D. Peters, long the Scripps-Howard promotion chief before appointment as publisher of the Indianapolis Times.

The major change involves Herb Kamm, who moves up in Scripps-Howard echelon from Saturday magazine editor to become assistant managing editor. Kamm has been 20 years with the paper. It's thought his stint with NBC news during the Gotham strike, both on and off camera, was a factor in his promotion.

In other major changes, Norman Nadel, the paper's drama critic, takes on added chores of general amusement editor, the spot was held by Saul Levinson, who resigned during the strike. Levinson says he'll do freelance writing.

Norton Meckridge, city editor, was shifted to a new post as daily columnist. As such, he will do pieces on New York City in what Scripps-Howard envisions will be an updated version of the sort of essays turned out by the late O. O. McIntyre. Norman Harrington succeeds Meckridge as city editor.

Three new assistant city editors

emerge from the general realignment. They are Sylvia Fox, Ed Easton, and Drew Phillips. The paper has also appointed a new travel editor, Robert Meyer, who replaces Frank Aston, who retires.

Togetherness—At Last

Honolulu Star-Bulletin has been relocated into the News Bldg., which also houses the Honolulu Advertiser. Managing editor Bud Snyder's pre-moving memo to his staff noted: "We've lived so long with a newsroom in one building, an editor in another, the press half a mile away, and the business offices somewhere else, that we may think it's a natural state... Togetherness is just around the corner."

While the papers are independent, a third company was set up some months ago to handle all production.

German Book & Book Club

The European Book Club, European Record Club and the European Education Club (book and Platter club) will all become part of the Bertelsmann Publishers of Stuttgart, West Germany, as of April 1.

The three groups, formerly part of the publishing firm of Wilhelm Schloesser, have sold out to Bertelsmann, which already operates Germany's largest book and magazine rental circle.

Bertelsmann Publishers already have 3,200,000 annual book and record sales through their own book clubs, and the new acquisition accounts for \$60,000 more.

The Nightbirds

Bernard Himmans, midwest bureau chief for CBS News, and Donald Jensen, N.Y. Times writer based in Chicago, have collaborated on a book describing the activities, background and character of right wing groups in the U.S. today.

Titled "The Far Right," it is being issued by McGraw-Hill on May 1.

\$201,000 Advance

A \$201,000 advance against royalties tied up Kenneth Roberts' eight bestselling historical novels for Fawcett. It's a first for the author in paperback.

"Northwest Passage" and "Lydia Bailey" will be the first two issued in 50c editions; the others to come are "Oliver Witherell," "The Lively Lady," "Arundel," "Captain Cautious," "Rabbit in Arms" and "Bean Island" under Fawcett's Crest imprint.

Bart's Findings

While four large Canadian dailies gave 13.6% of news space to U.S. news during an 18-day survey, four comparable U.S. dailies gave Canadian news only 3%. Jim A. Bart reports in Journalism Quarterly. He's asst. prof. of journalism at Ohio U.

CHATTER

Gordon Irving, Auld Lang Syne man for VARIETY, penned three-part series on "Rising Showbiz Stars" for Weekly Scotsman, Edinburgh.

Stanley Green's "Rodgers & Hammerstein Story," published in the U.S. by John Day, will be on the stalls in England this fall via W. H. Allen.

Hawthorn editor Julian Glinag's first novel, "Our Mother's House," will be published by Simon & Schuster next month, and by Secker & Warburg in England in September.

Lester Cohen, who did a blog on the late Horace Liveright, publisher of Dreiser, Hemingway, Faulkner, T. S. Eliot, Freud et al., which Bobbs-Merrill "edited" not to his liking—resulting in still pending litigation—is lecturing tomorrow (Thurs.) night on "The Fabulous World of Horace Liveright: The Greatest American Publisher" at the NYU Auditorium (Washington Sq.). Cohen, long-time associate and friend of Liveright, also promises a "sensational revelation."

Vogue staffer Joan Dixon, who also won the Vogue Prix de Paris has placed her new novel, "Run River," with Ivon Olenchky, and with Jonathan Cape for the British rights. A paperback deal was also set pre-publication.

Publishing Stocks

(As of April 16, closing)

Allyn & Bacon (OC)	24 1/4
American Book (AS)	48 1/4—2 1/2
Amer. Book Strat. (AS)	44 1/4—1 1/2
American Heritage (OC)	4 1/4
Book of Month (N.Y.)	22 — 1 1/2
Canda Mast (N.Y.)	24 1/4—1 1/2
Curtis Pub. Co. (OC)	12 1/4—1 1/2
Crown Coller (N.Y.)	14 1/4—1 1/2
Curtis Pub. Co. (N.Y.)	7 1/2—1 1/2
Ginn & Co. (N.Y.)	24 — 1 1/2
Grosset (OC)	44 — 1 1/2
Grosset & Dunlap (OC)	12 — 1 1/2
Harcourt Brace (N.Y.)	32 1/2—1 1/2
Harper Pub. (OC)	3 1/2
Horat (OC)	25
McGraw-Hill (N.Y.)	31 1/4—1 1/2
L.A. Times-Mirror (OC)	33 1/4
Macfadden Book (AS)	4 1/4—1 1/2
McCall (N.Y.)	23 — 2 1/2
McGraw-Hill (N.Y.)	27 1/4—1 1/2
Macmillan Pub. Co. (OC)	27 1/4—1 1/2
McF. Pub. (OC)	25 1/4
New Yorker (OC)	102 — 1 1/2
Pocket Books (OC)	37 — 1 1/2
Prentice Hall (AS)	33 1/4—1 1/2
Rand House (N.Y.)	10 1/4
South Foreman (OC)	25 1/4—1 1/2
R. W. Sams (OC)	20 1/4—1 1/2
Time Inc. (OC)	79 1/4—2 1/2
Universal Pub. (OC)	44 1/4
Western Pub. (OC)	23 1/4—1 1/2
World Pub.	9 1/4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Sachs & Co.)

Champs-Elysees

Continued from page 68

varied names as Chaliapin, Isadora Duncan, Nijinsky, Pavlova, Diaghilev, Stravinsky, Lale Fuller, Roland Petit, Pliasson, Debussy—even Josephine Baker, who got her first Paris start in this house.

For the record, the theatre, with its 2,200 seats, actually is part of a large block containing three theatres. The large central house is what it is; upstairs there is the Comedie des Champs Elysees, with 800 seats, showing only straight plays, and the Studio des Champs Elysees, with 200 seats, which specializes in "avant garde" plays.

No matter what is current in the big house, one night a week is roped off for a concert by the French National (radio) Orchestra. This is generally accepted as the best symphony orchestra in France and the concerts are gratis, via city charter.

For the record, too, the theatre is owned by an American, Mme. Ganna Walska, who lives either in Connecticut or California or both, but is not involved with management, which she has leased out to a group of Frenchmen.

Further for the record, the inaugural concert program was not exactly the same as was revived here, despite the publicity hand-outs. In the original program, Camille Saint-Saens, Gabriel Faure, Vincent d'Indy, Claude Debussy and Paul Dukas each conducted a work of his own, with the then young man, Inghelbrecht, conducting works by Lalo and Chabrier. For the revival, a hunk of Ravel was substituted for the Lalo (why?) and the venerable Inghelbrecht, now well into his 80s and the only survivor, conducted it all.

Again, for the record, the original program was played by an orchestra of approximately 50 musicians; today's orchestra consists of 118.

NACA Reactivating

Continued from page 7

fortune and ultimately went back to the Met. This is believed to be musical history's only vocalizing impresario. Upon selling out to David K. Sengstack, president of the Illinois complex, the basso publicly confessed the folly of his adventure in business.

There has been a small office in Manhattan the past couple of years operated by Muriel Francis but with the central authority far away the situation was never satisfactory to NACA itself and made no sense at all to the concert profession. Sengstack has now re-established both National itself and its organized audience subscription system, Civic Concert Service in N.Y. A new general manager for both in Howard J. Scott, formerly album director of MGM Records and previously with Columbia Records, Miss Francis stays on as artists manager.

Legit Bits

Zev Bufman, who's partnered with Stan Selden in the operation of stock theatres on Hollywood and Miami, leaves for Europe early in May for a holiday-scouting expedition for plays and talent.

Jacques Scialom, French actor-producer, will open a repertoire of one-man shows next Monday (22) at the Astor Place Playhouse, N.Y., with "One Man's Moliere."

Leigt presagent Edward Albee has moved to a new Manhattan office.

Italian play agent Connie Nicome has been in New York catching shows and negotiating for such properties as the off-Broadway double-bill of "The Typists" and "The Tiger."

Kaye Ballard will be one of the leads in the revue, "The Beat in Me," which begins previews May 6 at the Plymouth Theatre, N.Y., prior to opening there May 14.

Glenns Ayne, drama critic of the Chicago Sun Times, will be in New York for a week starting tomorrow (Thurs.).

Richard Cander and Wima Kim are set and costume designers, respectively, for the off-Broadway production of "The Saving Grace."

Brown Powell will adapt the book for the musical version of her novel, "The Golden Spur," which Edward Albee plans producing on Broadway next season.

Colin Wilson has succeeded Jean Pons in "Strange Interlude."

The staff for Richard York's off-Broadway revival of "The Boys from Syracuse" includes Christopher Hewitt, director; Bob Margot, choreographer; Rene Wignert, musical director; Larry Wilson, orchestrations; Herbert Ross and Helen Pons, sets; Gay Kent, costumes; Richard Horner, general manager; Robert Chorn, company manager; Jim Stevenson, stage manager; Max Evans, assistant stage manager, and Bob Ullman, promoter.

James Foreman arrived from London last week to attend casting auditions and rehearsals for "Seven Scenes for Yoni," which he wrote on commission for presentation in May as part of the Centennial Celebration of Boston College. Gordon A. Hunt has been appointed national chairman of the American Academy of Dramatic Arts to promote and develop the academy on a national scale and to organize a touring company of repertory players from top academy graduates.

Charles Aldman, Robert Khan, Betty Garrett and Joyce Van Patten, backed by folk singers Naomi Wadsworth and Steve Forstman, will form the cast of "Spoon River Anthology," to be presented for 34 performances starting May 1 by the Theatre Group of the Univ. of California at Los Angeles in the Humanities Building of the Westwood campus. Aldman, who's also directing, conceived the dramatic presentation of the Edgar Lee Masters classic which is being further developed by Leonard Johnson.

Paul Berkowich is company manager and Karl Bernstein, Ben Kerenwey and Judith E. Davidson are presagers for the off-Broadway production of "The Dragon."

Broadway company manager Helen Morrie went into the Firmin Desloge Hospital, St. Louis, last week for a cataract operation.

Arch Oboler's "Night of the Auk" is being revived by Mrs. Farwell and Charles Moler for a May 21 opening at the Cricket Theatre, N.Y., to be preceded by previews starting May 7.

Australian actress Naomi Stewart will appear as the femme lead in "The Lion in Love," opening April 25 at the One Sheridan Square Theatre, N.Y.

Peter Hunt, lighting designer for the Williamstown (Mass.) Summer Theatre the last five seasons, is among 10 applicants accepted into the United Scientific Artists Union on the basis of tests taken last January.

Arminia Marshall, Warren Carr and Ted Cott have been named trustees of the American Academy of Dramatic Arts.

Paul Hewrick will star on Broadway next season as Svengali in "Her Master's Voice," a musical version of "Trilby."

The 50th anniversary of Actors Equity will be celebrated on the Coast with a dinner-dance to be held May 25 at the Beverly Hilton Hotel, Los Angeles.

Robert Clary will play the fes-

tured role of Passepartout in the Gay Lombardo presentation of "Around the World in 80 Days," opening June 22 at the Jones Beach (N.Y.) Marine Theatre. The staff for the production will include Mitchell Ayres, musical director, June Taylor, choreographer, George Jenkins, set designer and Winifred Morton, costume designer.

Gabriel Levinson, editor of the Fire Island (N.Y.) News, is producer of "Contrary Mary and Dr. Jingle," the children's musical with book by J. I. Rodale and songs by Deem Mayer which premiered last Saturday afternoon (14) at the Rodale Theatre, N.Y.

The 19th annual Clarence Derwent Awards winners for the best performances by an unfeatured actor and actress during the 1962-63 season on or off-Broadway will be selected today (Wed.) in New York by a committee composed of Gilbert Miller, Howard Taubman, Walter Kerr, Peggy Wood, Norman Shusterman, Ward Morehouse, Ralph Bellamy, Alan Jay Lerner and Carl Schneider, the executor of the Derwent estate.

Merrilee Shustack will star in "McDougal Street," a musical with book by Joseph Schrank which Max Liebman and Albert Lewis intend presenting on Broadway next season. Neither a composer nor a lyricist has been set.

Ginger Nichols, Robin Kearns and Elton Kearns will appear in the Milliken Industrial Fashion Show, opening May 27 at the Astor Hotel, N.Y.

Richard W. Krahew, who shuttered his production of Irving Cooper's "Have I Got a Girl for You" last February during its pre-Broadway tryout in Los Angeles, has now scheduled the comedy for a Main Stem opening next September.

"A Remedy for Winter," by Leonard Spickard, has been acquired by Frederick Brimmer for Broadway production next season.

"The Purple Canary," written by Gordon Bishop and Frank Pappas and produced and directed by Lawrence Robin, is giving previews at the Midway Theatre, N.Y., prior to opening there officially next Monday (22). Bishop is a daily columnist and reporter for the Pascaie (N.J.) Herald News.

Curtain time at the Tyrone Guthrie Theatre, Minneapolis, will be announced by a special trumpet-percussion fanfare composed by Herbert Pfitzner, the operation's musical director.

The Showboat, a new 76-seat off-Broadway theatre representing a \$25,000 investment by Showboat Affiliates Inc., opens next Wednesday (24) with "Mrs. Warren's Profession," which begins a series of previews Friday (19).

"Utopia," a musical with book and songs by Queens politician William Kleinman, who's also president of Bald Eagle Records Inc. and the Aerie Music Publishing Corp., is scheduled for a May 6 opening at the Volksbühne Playhouse, N.Y. Swedish actress Gula Benstrom will make her American debut in the production for which Edith Arm is costume designer, Joyce Schneider, set designer and Melinda Tolner, choreographer.

Jean Caulfield will tour the strawhat circuit this summer as star of Leonie Coleman's "She Didn't Say Yes," which will be tried out for Broadway by Harold Prince and Howard Erskine with the former doubling as director.

The stock tour, slated to run 10 weeks, is being booked by Harold J. Kennedy.

"The Blue Boy in Black," by Edmund White, is being produced and directed by Ashley Feinstein for an April 30 opening at the Masque Theatre, N.Y.

Karen Black, Henry Jaglom, Peggy Pope and Leslie J. Stark are the performers and creators connected with "The Uncommon Denominator," an improvisational offering scheduled to open May 1 at the Mermaid Theatre, N.Y. Jaglom is also director of the presentation.

John Fiach's "The Winner," not to be confused with the 1933-1964 Elmer Rice play of the same title, premiered last night (Tues.) at the Hopkins Center, Dartmouth College, Hanover, N.H., where it's being presented through next Friday night (19). James Clancy directed.

Broadway

Shirley Temple (Mrs. Charles Black) was 35 yesterday in one you would feel tempo fight about the whole thing.

"Ira of the IRS" is a wag's proposal for a new TV series, with the Internal Revenue slouches as the central action.

Seymour Mayer first v.p. of MGM International, off today (Wed) for several days of business meetings in Mexico.

Shepard Henkin named to new post of exec director of sales of the Summit Hotel in addition to director of marketing for Loew's Hotels.

Ex-NCA proxy John N. Burns elected to board of Oxford Paper Co. He's also a director of A&P and State National Bank of Connecticut.

Thomas DeGastini named to the newly created post of managing director of theatres and concert halls at Lincoln Center for the Performing Arts.

Recently back from a winter vacation in Jamaica, Mae and Charlie Elmsfeld fly out tomorrow for Paris, Vienna and you-name-it. Plan is to be gone about two months.

Vet legit theatre manager Ed Rosenbaum, from his 6818 Wayne Ave., Philly 44, dies, wants 'em all to know last he'll be 79 on the 24th and feeling no pain.

Mayer Stanley W. Church of New Rochelle, N.Y., has proclaimed April 22-26 as Peter De Rose Memorial Week. De Rose, who lived in that city, died 10 years ago.

Francis Robinson, the perennial tourmaster of the Met Opera, leading two special trains, 10 pullmans, 10 baggagecoaches, 200 people to Boston opener. It's Met's 75th spring tour.

Eddie Fisher and Princess Grace (Kelly) will be the guests of honor at Philadelphia's annual Crystal Ball on April 22, sponsored by the Fashion Wing of the Philadelphia Museum of Art.

Cole Porter was seriously hurt last Sunday (7) at his country home upon falling asleep while smoking in bed. His screams finally attracted his chauffeur's attention. He was brought to the Markness Pavilion by ambulance.

Vet insurance man, w.k. in show biz, Elmer G. Leterman marking his 48th and April 23 which Restaurant Associates is hosting, a favorite patron, as a combination hon voyage to him and his wife, slated for a globetrot the coming week.

Frank M. Folsom chairmanship the People-to-People Sports Committee dinner in Tropic Shores at the Americana May 18. Show biz, industrial, sports and literary VIPs have been rounded up by the NCA exec for the dinner honoring the restaurateur.

Eddie Fisher and Joe E. Lewis, who teamed up at the Eden Roc, Miami Beach to provide the hottest h.s. of the Florida season, will reunite tonight (Wed) at the Friars' gala in Milton Berle at the Americana Hotel. A fair is a sell-out with about 1,200 reservations already in.

Savoy Hilton's new gm Dean Carpenter has brought back the Cafe Lounge billing to the Savoy Room (as it was known the past four years). The main entertainment room is the Columns, presenting with Chauncey Grey (ex-El Morocco, St. Regis, etc.) on the podium.

The N.Y. Mirror reprised "New York's Alive Again" as an optimistic editorial heading, cheering spring, the circus, show biz, etc. It was the same headline the Mirror emblazoned when the strike was settled and the tabloid was the first to hit the streets a week ago Sunday.

The Lynn Farnol Group Inc. has been incorporated to carry on the late publicist's organization with Mrs. Alice Bentsen, longtime partner, as president. Ned Farnol, the widow, is secretary, vicepres are Stanley Green and Albert J. Durante, all part of the original Farnol setup.

Joseph Harris, general manager for "Hot Spot" and several projects in away productions, and Mitchell Braver, company manager for "Seidman & Son," plane Saturday (20) w. h. their wives for a two-week trip to tie up several pending business deals in Paris and London.

Lawyer Melchor now 73, marks his 50th and as an operatic tenor

when he sings tomorrow (Thurs.) at Adelphi College, accompanied by Leopold Stokowski and the American Symphony for benefit of the Cultural Centre for the Performing Arts at the Garden City, L. I. college.

Easter Sunday biz in the push hotels and clubs (Mark, etc.) has heartened the bonifaces that, with income Tax deadline out of the way, the improved weather, and a clarification by Internal Revenue Service on "expense account spending," biz has reversed trend and is on the upbeat.

The dance music tax rap and the attendant upped price standards proved too tough for Billy Reed's songwriting policy to be back to a straight eatery policy. His clientele was as advised in "an open letter to Mortimer Caplan" (the IRS director), whose "entertainment deductions" edicts have proved the bone of many an eatery and miter.

Margulies & Heit law firm, which does considerable theatrical and music biz legislation, is now a triple-billing as Margulies, Heit & (Stanley) Rothenberg. Latter authored several books on copyright and has lectured abroad. M&H also just opened a London office, in addition, with Philip M. Brown, ex-American Broadcasting-Paramount Theatres, and Andrew J. Gerber, ex-ASCAP, also joining the firm.

Alexander M. Cohen, Broadway producer, was a Caribbean Cruise on the Cunard's Queen Elizabeth at an Easter Sunday luncheon sponsored by the Metropolitan Women's Division, National Remembrance Foundation. The luncheon took place at Le Club. Other theatrials who helped the Division raise over \$5,000 for the Remembrance Foundation included Sam Levene, Rudy Vallee, Nanette Fabray, Robert Ryan, Edward Mulhare, Zero Mostel, Elton Morris, Arthur Hill, Joseph Cotton, George Irving, Vivien Blaine and Agnes Moorehead.

Cleveland

By Glenn C. Pullen
(Spring 7-6250)

Metropolitan Opera company making yearly pilgrimage to civic auditorium for series April 22-28. Playwrights Theatre Players readying new untitled comedy by Roger C. Carr, of Ayer, Mass., for a mid-May tryout.

George Jessel emceeing party here last week (10) for real estate company's clients interested in buying Texas and Arizona property.

KYW newsmen Bud Dancy swinging around lecture circuit, speaking about "Wayward Press or Television Talks Back" to various groups.

Eddie Blake and Noble Sissle, vet song composers, who formerly lived here, attended farewell party honoring Russell and Rowena Jelliffe, retiring directors of Karamu Settlement House and Theatre.

Owners of theatres, repertory theatres and concert houses, who suffered during 10-week newspaper strike blackout, bought seats of ads in Plain Dealer and Press-News when they resumed publication last week (18).

Nelson Eddy and Gale Sherwood did half biz job of reopening Alpine Village last week. Remodeled by new syndicate of owners, motely was originally supposed to open last December but date was postponed because of newspaper blackout.

Kirk Willis staging "Much Ado About Nothing" in Cleveland Play House's 24th annual Shakespearean festival, with 24 morning and afternoon performances for school students. Charles Keating, British actor, teamed in it with Margaret Victor, William Young and Sally Noble.

Hollywood

Philip Ahn back from Seoul. Bill Walters off to Rome on global trek for rub clients. Liberace returns to Riviera in Vegas—which he opened in 1933—on July 2.

Samuel Fuller fishing off coast of Panama with Constance Towers and her husband.

Olivia de Havilland hopped back to her Paris home after windup of P.T.'s "Lady in a Cage."

Lucille Ball and Bob Hope will do two days of personals in N.Y. next month to bally "Critic's Choice."

Soupy Sales will emcee Grammy Awards ceremonies of National Academy of Recording Arts & Sciences at Beverly Hilton, May 13.

London

(HYde Park 4541/2/3)

Leslie Bricusse and his actress wife Yvonne Romain to Rome. Steven Pallas to be the British member of Cannes Film Fest jury next month.

Arthur S. Abeles, Warner Bros. Continental manager, leaving for New York today (Wed) on vacation.

Sidney Poitier had a week's stopover in London enroute to Yugoslavia in film in Irving Allen's "The Long Ships."

An 18-year-old Finnish youth, Olavi Alrahaminen, named Young Man of the Year at the Magic Circle's annual contest.

A Royal midnight gala, billed as "D-Day with the Stars," to be held June 6 at the Palladium in aid of the Army Benevolent Fund.

Phil Ford and Mimi Hines opened a cabaret season at Talk of the Town Monday (15) while Amalia Rodriguez bowed at the Savoy on the same night.

Tracy Reed, stepdaughter of Sir Carol Reed, currently making her film debut in Stanley Kubrick's "Dr. Strangelove," planned to N.Y. last week to pose for magazine layouts.

David Tomlinson leaving the cast of "Boring-Boring" at the end of the month to take up a film assignment in Walt Disney's "Mary Poppins." It will be his Hollywood screen debut.

All members of the Writers Guild of America automatically become honorary members of the New Arts Theatre Club under an agreement signed last week with the Television and Screenwriters Guild of Britain.

Kenneth Macmillan in town looking at current light attractions. Other Stateside visitors in London include Peter Witt, Aaron Copland, Herbert Brenson, Irving Cohen, Oliver Smith, Billy Friedberg and Sel Morak.

Export department of the British Film Producers Assn. hosted a lunch to J. P. J. Jardine, who was, until recently, British Trade Commissioner in Karachi. General secretary J. P. M. Walton took the chair and guests included Sir Henry French, the association's former proxy, who negotiated an agreement in Pakistan two years ago.

Abe Lastfogel, president of the William Morris Agency, planned in for 48 hours specially from Hollywood, with his wife, to attend the Variety Club luncheon marking the 75th ann of the Posters Agency, which has been linked with the Morris office for 56 years. He also attended the Sammy Davis Jr. opening at the Palladium the previous night.

Rome

By Robert F. Mowbray

(Via Sardegna, 43; Tel. 479 314; Paul Graetz in from Paris for film talks.

Alfred Biel back in London for further talks re his Italy-British reproduction scheme.

Alberto Sordi's "The Devil," getting fast Easter release, only recently wrapped up shooting in Sweden.

Curt Lowens back after some months in U.S. to resume local pic career. His last was "Four Days of Naples."

Vittorio Gassman plans two pils, then returns to video with serialized RAI-TV staging of "Don Quixote," for which he'd like Gina Lollobrigida as costar. Claire Bloom in to join husband Red Steiger, currently winding starring stint in Francesco Rosi's "Hands Upon City" ("Galatea"). The Steigers are taking a Rome apartment.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; ST/F 5020) Jayne Mansfield was in for a TV show.

French thesp Genevieve Page to the U.S. for a role in the Yank pic, "Youngblood Hawk."

Comic Raymond Devos learning English to present his smash musical revue, "The Music Stands," in Britain next season.

Edith Piaf has cuffed and worded a twist duet for her husband, Theo Sarapo. Meanwhile, Miss Piaf ill and locally hospitalized.

Sarah Bernhardt Theatre will remount Alexandre Dumas' "Camille" next season with Leila Bellon, Michel Le Royer and Rene Dary.

Robert Lamoureux will star in Jacques Deva's new play, "Un Homme Comble." A satisfied

Man), at the Theatre Antoine next season.

Paramount distributing the Gaumont-International pic "The Sword and the Balance" in Italy. Pic was made by the Metro-bank-related company here.

Jean-Claude Briquiere and Hubert Knapp to the U.S. to make a tele pic, "The Last Days of Hollywood," showing how the film capital is mainly indulging in making vidpix. It is being done for the nationalized French tv arm, Radio-Télévision Française.

Statistics, as of early this year, on tele sets in operation around the world show as 25,000,000 in the U.S., 12,000,000 in Japan, 12,500,000 in Great Britain, 7,500,000 in West Germany, 7,000,000 in Soviet Russia, 4,200,000 in Canada, 3,500,000 in France, and 2,000,000 Italy.

Francis Reichenbach prepping a pic to be made in Wyoming, U.S. next summer re the French Basque sheepherders who go there for ruminant stretches without seeing people. To be called "Shepherd-herd," he will use Bernard Blier and Richard Basehart in the cast.

Las Vegas

By Everett Ruess
(DUDley 4-4141)

Don Cornell tapper at Stardust lounge.

Singer Johnny Rocco out of hospital and back with The Characters in Sahara Cabaret.

Group from New Zealand, The Hi-Fives, booked for a September lounge gig at Thunderbird.

Penny Moland, chosen by California Dress Designers as model of year, in at the Dunes as part of her prize.

Kay Martin and Bodyguards returned to El Cortez for three-week stand, will then go to NCO Club in Honolulu for three months.

Trop's Police Bergette now has 16 nations tapped since Carla Jachara, of New Zealand, and Evelyn Caraway, of Switzerland, joined show.

Mary Kaye Trio winds up its current contract with Tropicana in May; probably won't work in Las Vegas again this year due to commitments abroad.

Philadelphia

By Jerry Gaghan

(310 N. 10th St.; LOckst 4-6644)

Claude Rains sold his Chester County, Pa. place and is moving to New Hampshire.

Anna Moffa forced to use her Easter appearances with the Philadelphia Orchestra here because of virus attack.

Andy Thomas, new singer at Hawaiian Cottage, is a protégé of Charles Nelson Reilly ("How to Succeed").

Dore Schary to be principal speaker at Allied Jewish Appeal's 1963 mid-campaign luncheon at Warwick Hotel (22).

Pablo Casals makes his debut as conductor of the Philadelphia Orchestra, directing his religious oratorio "El Penitente" on April 22.

Frank Ruggieri, bassoonist with the N. Y. Philharmonic, had a sizable section of the music colony at the opening of his flower shop in South Philly.

Berlin

By Gene Moskowitz

(700364)

Local production of "My Fair Lady" has passed its 300th performance.

Number of West German tele set owners totalled 7,540,000 as of last month.

Robert Mueller, dean of local stage actors, observed his 84th birthday. He's still active.

Actress Agnes Wundt, who currently plays Mrs. Higgins in "MFL," observed her 75th birthday.

Prof. Joachim Tiburtius, West Berlin's former Cultural Senator, was made honorary member of Deutsche Oper Berlin.

Grete Mosheim chicked big with press and public with her leading role in Tennessee Williams' "Night of Iguana," currently at Renaissance Theatre.

An ensemble of 254 persons of Deutsche Opera Berlin will fly to Tokyo in October to participate in the inauguration of Misel Theatre with four complete opera productions.

Chicago

(DElaware 7-6664)

"Mary, Mary" notched its 250th performance at Blackstone Theatre last Wednesday (10).

Glenna Syne, Sun-Times drama critic, goes to New York this week to catch 12 shows in eight days.

Kahberg Theatres, the suburban film house chain, moved its general offices to So. Wabash on Film Row.

Comic Cy Green temporarily sidelined by injuries incurred in an auto mishap while returning to CHI from a downtown club date.

Gertrude Bergberg in ahead of "A Shot in The Dark," which opens at the State Theatre April 20 for four weeks, to wind up its tour.

Lee Wolfberg, manager of CHI office for General Artists Corp., off on an eight-day southwestern swing to a.s. miter and concert situations.

Irv Tomback resigned as adpub director for the CHI office of MGM. He's being replaced by Phil Bruchstein, who has been with the southwest division of Metro in Dallas.

Marian Brande in town making the interview circuit ahead of "Ugly Americans," which opens Friday (19) at Roosevelt Theatre. Dolores Mart also doing personal appearance rounds for "Come Fly With Me."

Second City cabaret theatre signed Ann Elder and Sally Mart for its current revue, "To The Water Tower." Miss Mart, who replaces Judy Morris, was a resident member of Chicago Music Theatre lastest, 1961-62. Miss Elder has been appearing week-ends at Small World cafe. Irv Seidner, who handles publicity for the cabaret theatre, promoted to veepee at Dan Edelman & Assoc.

B'way Jr.

By Walter Winchell

Seateport assigned two staffers to do a study on the Senate hearings expose of rating services a la behind-the-scenes.

New York's biggest restaurant operation (many push places) hasn't hired back any pre-apprentices dropped during the newspaper famine.

Sloan Simpson, once 1st Lady of here (as Mrs. Mayor O'Dwyer) owns a prosperous gift shop in Mexico City which features "Souvenirs of New York City."

Mamie Van Doren would wed Be Bimsky tomorrow. But he says he's too young. New stripper calls herself Be Bimsky.

Life reporters tried to dig source for letters to Coast columnist attacking Egyptian actor nominated for Oscar.

Insiders say Debbie Reynolds' mother "still loves" Eddie Fisher like a son.

The buzz that Newhouse may buy an eve'g paper here (not heard) revived. Hearst brass hear Newhouse no longer interested. Mainly because of 9 unions.

One of the worst ads for New York is the Times Sq. subway station, Queensville.

Many midtown spots tilted fee for drinks when new liquor tax started. Stark Club chief one of few who didn't.

Lady's, Reuben's and Stage Delly is get new competition. Nathan's, famed hot dog spot at Coney Island, planning B'way branch.

Tokyo

By Dave Jampel

(Press Club; 211-3161) Country singer Johnny Cash likely to return in fall.

Osaka promoter Chuck Doherty in for several months.

French singer Gilbert Beaudin in for 18 days of dates in Tokyo, Osaka and Nagoya.

Millard Segal in for annual UPA sales visit. This time he may also offer soap opera series scripts for adaptation by local stations.

Founder-pres Jack Mills of Mills Music, Inc. hopes to wrap up deal for opening of branch here on return from Hong Kong looksee.

Israeli singers Bat'ya goes into Mikado theatre-restaurant for two months. She toured the boys with singing cowboy Charlie James and Raoul Appel Dancers.

MCA producer Gil Rodin expected to helm some musical tele-shows for a Japanese web. He's been doing disto for network in Australia for the last nine months.

Philippine Dancing Co. due in for six weeks of dates. The 33-performer troupe, which just completed global trek, will play Tokyo Metropolitan Festival Hall in this city.

OBITUARIES

JOHN B. NATHAN

John B. Nathan, 61, Paramount International's longtime division manager for Continental Europe, North Africa and the Middle East, died in Mount Sinai Hospital, New York, Tuesday (9) following a brief illness. Nathan played a major part in the development of Par's foreign organization both in Europe and Latin America. He held a number of managerial posts in Latin America before becoming Continental head in 1946, at which time he moved his headquarters to Paris. Internment was set for the French capital following services in N. Y. Friday (12). A graduate of the College of the City of N. Y., Nathan joined Par in 1925 as a trainee and shortly was assigned to Panama. In subsequent years he took over sales posts in Cuba, Guatemala, Brazil,

Hayward-Deverick Agency, which merged with MCA in 1946. He had been in retirement for past seven years. His wife and son survive.

GENE GEIGER

Gene Geiger, a Prohibition era niter and roadhouse operator, long Vincent Lopez's not-so-silent partner, in New York, died penniless in a Miami hospital April 10 at 76. He left no relatives. Handler-der Lopez, currently at the Taft Hotel, N.Y., who expressed "no ill will" despite their well-publicized legal differences at the time was of the opinion Geiger "could not have been that old," and more likely in his 60s than 70s. Geiger was also partnered with songsmith Abner Silver in a music publishing operation, Silver Songs, and about the same time operated Villa Richard, Fort Lee, N. J., and

was with Walt Disney for 26 years. Previously he animated "Mutt and Jeff," "Krazy Kat" and "Kathen-Jammer Kids" for films before sound and had worked on more than 2,000 short subjects.

While with Disney Stallings was associated with all that studio's major cartoon features from "Snow White" onward. He also was story editor for several of Disney's Academy-winning shorts. His work, syndicated nationally, included the "Uncle Remus" Sunday feature and "Soapy Water" comic strip.

His wife, son and daughter survive.

E. W. CROSSLEY-TAYLOR

Edward W. Crossley-Taylor, 68, longtime manager of the Alhambra Theatre, Glasgow, died recently in London. He began his career as an artist. But on leaving the Army in 1918, he became manager of the Alhambra. He played a large part in shaping the policy of that leading U.K. theatre, which presented such noted shows as C. B. Cochran's "Cirano de Bergerac" and the British preem of "No, No, Nanette."

On leaving the Alhambra, he became touring manager for Ivor Novello, and, later, manager of the Duchess and Fortune Theatres, London.

FRANK M. BOUCHER

Frank M. Boucher, 62, Washington regional representative for TV Guide and Triangle Publications, and formerly with 20th-Fox and Warner Bros., died in Washington April 7.

A Washington native, Boucher served as D.C. area manager for 20th-Fox from 1924-34. He then joined Warners as its Washington exhibit director. At his death he was first v.p. of the Washington Advertising Club and would have automatically been its next proxy. His wife survives.

GEORGE W. LANE JR.

George W. Lane Jr., 82, long president of Maine-New Hampshire Theatre Corp., owner of 14 houses in New England area, died April 9 in Auburn, Me. He made good a boast that "someday I'll own this theatre" when he was fired as ticket seller at a Lewiston, Me., theatre when a youth. Lane had been an officer and director of more than 50 corporations and organizations. In 1942, he was the unsuccessful Democratic candidate for governor of Maine.

MAY K. BROOKS

Mrs. May K. Brooks, 68, former vaude performer and widow of two-a-day producer Marty Brooks, died April 4 in Hollywood. She appeared on the Keith and Orpheum circuits before World War I, and later was seen in several Broadway productions including "White's Sister" in 1919. She retired in 1929.

Surviving are a daughter and son.

ANTHONY M. CAMARATA

Anthony M. "Tony" Camarata, 48, an accordionist who played clubs, theatres and on radio for 20 years, died April 8 in Chicago. He made his pro debut at the Club Alabam in Chi in 1923.

He also played the Sherman House, Chez Paree and Chicago Theatre, and for years was a member of the Tripoli Trio which had performed on radio station WLS. Three daughters survive.

W. K. MCGOWAN

W. K. "Bill" McGowan, 61, former drama and vaude critic, died April 8 in London. He was sports columnist of the London Evening News.

He started newspaper work in his native Derby, worked for awhile on the Continental Daily Mail and then switched to the News where he stayed for 33 years. Survived by his wife.

BURT ZINN

Burt Zinn, 47, founder-member and executive director of Radio, Television, Recording & Advertising Charities, died of a heart attack April 8 in North Hollywood. He was in public relations in Hollywood after his war service and had been with AFTRA Charities since 1950.

His wife, two sons, brother and two sisters survive.

TOMMY MACLEOD

Tommy MacLeod, 58, longtime Hollywood publicist, died of complications from diabetes April

11 in North Hollywood. For past 20 years he was pub director for Walter Lantz Productions and previously for 12 years handled Abbott & Costello pix at Universal.

His wife, two sons, daughter and mother survive.

HOWARD SNYDER

Howard Snyder, 53, writer for Jack Benny for more than 30 years, was killed April 13 in a West Hollywood car crash. He also wrote for films, including several Abbott & Costello features.

Snyder turned out radio material for Jack Oakie, Edgar Bergen and Fibber McGee & Molly. He also wrote the Bob Newhart television show and was scripting "My Three Sons."

Survived by wife and mother.

JOSEPH F. MARTINKO

Joseph F. Martinko, 64, longtime bandleader in the Youngstown, O., area, died of a stroke March 24 in that city. He led the house band at Youngstown's old Hippodrome and later at the Palace Theatre in vaude's heyday.

A brother and three sisters survive.

ANTHONY BERNARD

Anthony Bernard, 72, conductor, died April 6 in London. In the 1920s he conducted for the British National Opera Company.

From 1932 to 1952 Bernard chose, arranged and composed incidental music at the Shakespeare Memorial Theatre.

HERMAN SCHARF

Herman "Boo-Boo" Scharf, 62, veteran actor and stuntman, died of a heart attack April 8 in Hollywood. He was with Pine-Thomas for years.

His wife survives.

LOUIS MERRILL

Louis Merrill, 52, actor for 30 years and an early AFTRA member, died in Hollywood April 7.

Widow, actress Celeste Rush, son and daughter survive.

Wood J. Barton, 87, retired vaudeville performer who performed with the Neil O'Brien Minstrels before playing the established circuits, died April 12 in New York. Billed as the "Prince of Yodelers," he also made several recordings for RCA Victor.

Mrs. Ethel Dodd Thomas, 83, widow of playwright Albert Ellisworth Thomas (best known for "Come Out of the Kitchen") died April 12 at the Westbury Hotel, New York, where she long resided.

Mrs. Charlene Wrightman Cassel, 58, wife of Igor Cassini, society columnist, known as Cholly Knickerbocker, died April 8 in New York, as result of an overdose of barbiturates. Her two sons, daughter and father also survive.

Mary M. Rosale, 88, a vaudeville performer and actor in stock companies from 1898 to 1918, died April 7 in Libertyville, Ill. A sister survives.

George Faten, 59, former manager of the Grand Central Cinema, Rutherglen, died recently in Rutherglen, Lanarkshire, Scotland.

Jan Moleman, 46, pianist, plunged to his death from his New York apartment April 13.

White House

Continued from page 1
this administration with those who cover the news is extremely high," Salinger said.

Honoring the 11 major winners for "best of industry in newspaper radio and television," Salinger said the President is not sensitive to newspaper criticism, but he allowed he didn't think the President had renewed his subscription to the New York Herald Tribune.

"It is a good thing when the President takes exception to something he has read," declared the press secretary, "since it shows he is interested. He reads widely and has a keen sense as to what makes news. As to stories about reporters being telephoned at night by the President and scolded about something they had written," Salinger said, "if I was a reporter in Washington, I would have been happy to have been called anytime by the President, even for a scolding."

Awards to the winners, made by

From Club President Pete Holliday, drama critic of the Plain Dealer, included \$50 and a plaque. The 11 winners were:

Press-News reporters Bill Barrett, transportation editor, and Don Dunham, medical editor. Plain Dealer writers George Gordon, former radio editor, and John W. Rees, labor editor, and Bob Stock, Catholic Universe Bulletin.

Three radio winners were Harry Morgan of KYW's "Program PM"; Bill Gordon of WERE's "Apartment 13" and Bob Tushman, Plain Dealer reporter who carried police for WDOX during the news blackout. Television winners were Jim Downey for WJW's "Adventure Road," Paule Palmer, WJWS women's show, and KYW's George Mathie on for the station's production of "Othello."

As a special, the end awarded 12 certificates to Paul Scoria, KYW; Sister Mary Kathleen Ann of Notre Dame College for program on WHK, KYW and WFR news departments; Lynn Shelton, KYW-TV; Joel Daly, WJWS; Sam Anderson, WJW-TV; Marguerite Schuster and Julian Krawcheck, WJWS; Robert Drake and Ted Primmotto, Plain Dealer; and John Blair, Plain Dealer, as editor of the strike interim newspaper, the Record.

MARRIAGES

Kathie Gill to Jack Weber, Glasgow, April 2. Bride is stage and TV dancer.

Sharon Bell to Windsor Newton, Las Vegas, April 8. Bride's an associate of Marcella Bell Agency in Hollywood.

Christine Campbell to Collin Chadwick, Eng., April 7. Bride is a pop singer, he's a musician and arranger.

Judith Reed to Larry Gate, Chicago, April 11. He's an actor, currently appearing in the Chicago company of "Milk and Honey."

Kamala Devi to Chuck Connors, Hollywood, April 10. Bride is an actress, he's an actor.

Gloria Corrales to Mike Posen, Las Vegas, April 7. He's film editor on "Ben Casey" teleseries.

Carolyn Feltner to Robert Camfield, San Gabriel, Cal., April 6. Bride was secretary at CBS, Washington, he's director of CBS Washington Report.

Joan O'Brien to Harvey Allen, Las Vegas, April 12. Bride's an actress, he's an actor.

BIRTHS

Mr and Mrs James McNulty, daughter, Los Angeles, April 10. Mother is actress Ann Blyth.

Mr and Mrs Sid Marshall, son, Burbank, Cal., April 5. Father is West Coast director of commercial production for Young & Rubicam agency.

Mr and Mrs Judd Bernard, son, Hollywood, April 7. Father is a publicist, mother is a former model.

Mr and Mrs Everett Chambers, daughter, Hollywood, April 4. Father is producer-director of "Lloyd Bridges Show."

Mr and Mrs Milton Greenwood, son, Hollywood, March 31. Father is an actor.

Mr and Mrs Lawrence Ginsberg, daughter, San Diego, Cal., April 7. Mother is daughter of Herbert Spencer, DAILY VARIETY advertising staffer.

Mr and Mrs Charles Health, daughter, Evanston, Ill., April 9. Father is a WBBM news editor in Chicago.

Mr and Mrs Ed Sawicki, daughter, Chicago, April 3. Father is with WGN-TV's sales staff here.

Mr and Mrs Hal Lunck, son, Hollywood, April 8. Father is v.p. treasurer of Liberty Records.

Mr and Mrs Myron Talmun, daughter, Hollywood, April 11. Father is manager of Carthay Circle Theatre, L.A.

Mr and Mrs Fred Keiser, daughter, New York, Feb. 26. Father is editor of Crest and Premier Books.

Mr and Mrs Donald F. Hansen, son, Portland, Me., April 11. Mother is co-owner of the Boothbay Harbor Playhouse. Father is political reporter for the Guy Fawcett newspapers of Maine. Maternal grandfather was the late B. O. McAnney, editorial v.p. of the N. Y. World Telegram & Sun.

Mr and Mrs Bob Conrad, daughter, Cleveland, March 28. Father is v.p. and program manager of WCLV there.

Mr and Mrs Alex Kennedy, son, Montclair, N.J., April 11. Father is director of audience promotion for CBS-TV.

Mr and Mrs Michael Ambrosio, son, New York, April 8. Father is with CBS TV press information.

In Loving Memory
of

PETER DE ROSE

March 10 1896 — April 23, 1963

ROSENN - FIRST - MILLER

the West Indies, Venezuela, Ecuador, Argentina, Uruguay, Paraguay and Chile.

He became familiar with numerous languages and represented the entire film industry in various trade matters, including contact with the U. S. State Dept. and as advisor to the Motion Picture Assn. of America. He had been honored by the governments of France and Italy and at one point was awarded the Medal of the City of Paris.

Survivors include his widow, Paulette Genevieve, two sons by a former marriage, John E. and Robert M. Nathan, and two brothers.

BENNO MOSKOWITZ

Benno Moskowitch, 73, pianist, died April 9 in London. Born in Russia, he had lived in London since 1918, and was naturalized in 1937. He was an infant prodigy

the Yacht Club and Deauville, Manhattan niteries, before and after his Lopez association. In the latter Casa Lopez hookup, the maestro finally had to buy off Geiger's contract. At the time also he was a lavish host in his West 72d St. (Manhattan) penthouse.

Some 25 years ago he shifted activities to the Tropical Jungle, Miami, which died aborning—it burned down on its opening night. He has been residing in Florida since.

EDDIE EDWARDS

Eddie Edwards, 71, founder and trombonist of the Original Dixieland Jazz Band, died April 11 in New York. His square handle was Edwin B. Edwards Sr.

Born in New Orleans, Edwards began taking violin lessons at age 10 and about five years later started studying trombone. Early in his career he played violin in theatre and film house orchestras and as his technique on trombone improved, he played in bands in local parades. In 1916 he went to Chicago with Johnny Stein's Dixie Jazz.

The breakup of Stein's band was followed by formation of the Original Dixieland Jazz Band with such musicians as Edwards, Nick La Rocca, cornet; Larry Shields, clarinet; Henry Ragas, piano, and Tony Sbarbero, drums.

The band came to New York in 1917 to play at Reisenacher's restaurant and afterwards at Ziegfeld's "Midnight Follies."

After a hitch in the Army during World War I, he organized another band which played at the old Silver Slipper in N.Y. He also

ARTHUR CLAMAGE

Arthur (Pop) Clamage, 83, owner of Detroit's Avenue burlesque house which has been in continuous operation since 1916, died April 10 in that city. He also was former owner of the Gayety burlesque which he sold six years ago to a syndicate.

The Gayety has since been torn down but the Avenue is still grinding out the grind.

WALTER C. JOHNSON

Walter C. Johnson, 58, v.p. and general manager of the Travelers Broadcasting Service, WTIC, Hartford, died April 16 in Hartford, Conn. He had suffered a cerebral hemorrhage the day before.

Johnson joined WTIC as its first announcer in 1925. He became v.p. general manager in 1955 as key aide to Paul Morency, president of the broadcasting operation.

NAT DEVERICK

Nat Deverick, 70, veteran film agent, died April 11 in Hollywood after a long illness. Entering the agency biz in 1931, he later paired with Leland Hayward to form

In Memory of my Friend

JOE LAURIE, Jr.

JERRY LIEBOWMAN

worked with society bands and toured with a reorganized Dixieland Jazz Band for Katherine Dunham in 1943 and '44. More recently he played club dates in N.Y. with his own jazz sextet.

A member of the American Society of Composers, Authors & Publishers, Edwards conceived the idea of reproducing a tiger's roar on the trombone, which led to the composition of "Tiger Rag." He also had a hand in the writing of such tunes as "Livery Stable Blues," "Clarinet Marmalade" and "Fidgely Feet."

A son survives.

GEORGE STALLINGS

George Stallings, 71, motion picture cartoon industry pioneer, died of cancer April 9 in Hollywood. He

TELEVISION

SOME THOUGHTS, SOME VIEWS AND A DREAM

At Granada's 1963 Annual General Meeting
the Chairman SIDNEY L. BERNSTEIN said:

I HAVE been asked to make some comment on the future of British Independent Television and on the Television Bill itself which is now before Parliament.

First of all we had the Report of the Committee on Broadcasting (The Pilkington Committee)—a philosophical, idealistic, sincere appraisal of the morality of television. I must say that it was sometimes difficult to recognise our prosaic selves and our ordinary day-to-day working life beneath the scorn that was poured on us in that Report. However, they are all, all honourable men—and women—on that Committee, and we respect the views of some of them even if we were dismayed by their confidence in their own opinions and their lack of confidence in our viewers.

Then, after the Committee's Report, we got first one White Paper and then another. This was a very different kettle of fish. Instead of Cloud Seven philosophy we got something much more materialistic.

The morality and philosophy were put aside and we had the first glimpse of a statutory strait-jacket in the making. And this chapter and verse of regulations became even more restrictionist when the Television Bill was published.

I don't know what this Bill seeks to ensure. But let's see what we at Granada feel that a Dream Television Bill would ensure.

First of all it would ensure that there were not unlimited profits. This is no new thought at Granada. Before Sir Harry Pilkington started to watch television I said to you five years ago:

We have always considered the first charge on the Company is our responsibility to the public. Although we aim at being a profit-making Company, our duty is to provide in films and television the best in every type of show, and this must be done irrespective of immediate profit. If, as we firmly believe, producing the very best programmes for an adult audience proves very profitable as well, so much the better.

We realise that profits must be limited, but the limitation should be of a kind which would not discourage the spending of money on good programmes. That is to say the Dream Bill would encourage a Company to put real money and effort into the making of good programmes and discourage them from simply sitting on the tap. I'm not sure how you would word the Dream Bill so that it ensured this; we aren't politicians, we don't draft Bills, but the Bill would be worded so as to establish and protect the principle that Independent Television can put quality into its programmes without having the money it

puts into those programmes taxed. What you tax is the profit that comes out at the end of the day—not the money put in at the beginning which alone makes the day's work possible.

Another thing the Dream Bill would do would be to make a sense of adventure obligatory. Let's get rid of the fears, the timidity and the inhibitions about what television may do or may not do.

In our Dream Bill the Authority would ban programmes because they disliked their dullness, not because they feared a controversy.

This Dream Television Bill would ensure the same freedom of expression for all television—BBC and ITV. Then we might gradually lose this strange attitude that if the top people in the BBC defend the BBC they are courageous people who are standing up to hostile criticism. But if anyone defends Independent Television they are charged with being lackeys, or only doing something for profit. If the Dream Television Bill did away with the double standards of the present then perhaps we would be on the way to getting rid of the double judgment that also exists and which is bolstered up by prejudice.

Looking back over the television years, as far as Granada is concerned, we are not ashamed of what we have done. We have not reached all the targets we set for ourselves. But given a fair chance one day we will. We have gathered round us a group of talented creative people, technicians of a high order who are all dedicated to making good television programmes. Are these people to be despised? To be treated as if they had made no contribution to television; to be moralised about as if they were confidence tricksters?

If you cast your eye down the Statute Book, which Bill reminds you most of the Television Bill at present before Parliament? Who suggested it might be the Betting and Gaming Act? After all when Mr. Butler introduced it he said:

It is the concern of the State that gambling like every other indulgence should be kept within reasonable bounds.

Somebody further suggested that if you substituted the word 'television' for 'gambling' it would have been an appropriate preamble for the present Bill.

But seriously what nonsense is talked about television. From the way some people go on you'd think that it was a social disease. Some people won't even have a television set in their home for fear of being infected. Why not live dangerously? Watch CORONATION STREET.

We are proud of CORONATION STREET, which for over two years has had the highest ratings with the public ever known. And we are not ashamed of shows like WHAT THE PAPERS SAY, THE DUKE ELLINGTON SHOW, WORLD IN ACTION, I BELIEVE, the non-stop television report of the TUC and the Party Political Conferences, some of which have had the lowest ratings with the public ever known. Of course, with the Pilkington Committee none of our programmes seemed to rate at all.

My final plea is this: in these coming weeks let us have television debated in the terms which are its due. It is an industry, an art-form, a major means of communication that deserves responsible discussion.

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30 PAGES

N.Y. FAIR'S BIG BIZ BARNUMS

'Abominable Showman' David Merrick TV Blasts Critic Howard Taubman

David Merrick may yet convince the public he is "The Abominable Showman." Newspaper and magazine reports on his activities as a Broadway producer have indicated he's not a candidate for Dale Carnegie honors, an impression sustained by his vindictive condemnation of N.Y. Times drama critic Howard Taubman on NBC-TV's "Tonight" show last Friday (19).

It's obvious Merrick is more interested in selling his shows than himself. His opening comment to "Tonight" host Johnny Carson, before unleashing his Taubman tirade, was that his motive in being on the program was to plug his productions. As mentioned by Carson, in his introduction of Merrick, the producer is currently represented on Broadway by four shows.

Of the quartet, the newest is "Rattle of a Simple Man," which opened last Wednesday night (17) at the Booth. On the day of his "Tonight" appearance, Merrick ran a full-page quote ad in the Times which began, "Nearly everybody who is anybody loves 'Rattle of a Simple Man.' Howard Taubman, of the N.Y. Times, didn't like it. He praised it with faint damn! The other critics roared!"

Needling Taubman when he raps one of his shows appears to be one of Merrick's favorite pastimes and was the springboard for his "Tonight" guest shot. His appearance on the program was heralded with the declaration in newspaper ads that he was going to "review" Taubman. This lashing out at critics when they don't approve of his productions has become a routine.

Writer Residuals Heading for Peak

Hollywood, April 23. Writers Guild of America West members are headed for a record \$4,000,000 year in vidpic residuals, on basis of receipts thus far—\$345,000 for first three months of this year and first half of April, it was revealed by Michael Franklin, exec secretary of WGAW.

Best previous annual WGAW residual mark was \$3,000,000. However, residual revenue received to date for 1963 is well above average, about one-third more than usual, and if this continues, guild should hit or exceed \$4,000,000, Franklin estimated. For first half of April alone, \$240,000 has been received in residual loot.

Since the heaviest rerun period comes in summer time, best residual times are ahead for writers. More and more extensive use is being made of reruns during tv's summer hiatus period.

Diaper Drive-Ins

Minneapolis, April 23. Four-wall theatre operators here grow a little deeper now that their competitors of the drive-ins have made the baby-sitting fee angles a little "broader." Formerly the emphasis was upon "children admitted free."

New sales pitch: "Why pay baby-sitters to attend a hard-top theatre when infants can sleep in your car while you enjoy our show?"

Freed Talks Metro Musical Bunching Irving Berliniana

Irving Berlin, who went to the Coast more than a month ago to receive the Milestone Dinner award—the second testimonial dinner he ever accepted—and has been west since, between Palm Springs and currently in Beverly Hills, admits he has been talking with Metro producer Arthur Freed on a film package to be titled, "Say It With Music" but that any deal is far from settled. One other thing of which he is certain—it will not be any biopic "any more than 'Alexander's Ragtime Band' was autobiographical," says Berlin.

The songsmith, who returns to New York May 1 and flies almost immediately to his Catskill Mt. retreat at Low Beach, to celebrate his 75th birthday (May 11), does (Continued on page 77)

CHAS. AZNAVOUR YENS ZIEGFELD 1-MAN SHOW

Charles Aznavour, the French composer-singer, is now being dickered for a shot at New York's Ziegfeld Theatre a la Maurice Chevalier, Jack Benny and Danny Kaye.

Henri Goldgran, head of the International Performers Corp., who represents Aznavour in the U.S., is negotiating for a Ziegfeld showcase that will feature Aznavour along with other French acts. Last month Aznavour did a solo concert at New York's Carnegie Hall to an SRO house.

Meantime, Goldgran is also working on deals to present a series of French concerts here. The first in the series will star Johnny Halliday, French rock 'n' roll singer. Also on his import agenda is Coccinelle, Gallic performer who pulled a Christine Jorgenson last year. "She's" been a hefty draw at the Olympia Theatre in Paris.

INDUSTRIALISTS' BILLION \$ SHOW

Big billionaire corporate businesses may emerge as the real showmen of the N.Y. World's Fair 1964-65, opening exactly a year from Monday (April 22). Fundamental show biz looks likely to be dwarfed by the Bellco computers as corporate giants such as General Motors, Ford, General Electric, Eastman Kodak, RCA, IBM, etc., are committed to pour close to \$1,000,000,000 into new corporate images for mass public relations, promotion and exploitation appeal at the huge Flushing Meadows project.

The imagination, enterprise and 21st century forward-look by big industry appear certain to dwarf the conventional show biz undertakings; or, when the latter are mated to big business, will assume gargantuan proportions which normal showmanship couldn't underwrite. This is true of the \$4,000,000 Century Showcase Music Hall which Texas realtor Angus C. Wynne Jr. is building with producer-director George Schaefer associated.

Seemingly only Big Business. (Continued on page 78)

Lunt & Fontanne On Greek Theatre As CBS Special

Alfred Lunt and Lynn Fontanne will offer some excerpts of Greek theatre in an hourlong CBS-TV documentary devoted to the history of the Greek theatre, to be telecast as a special by CBS-TV next season.

The special, taped in Greece, was produced under the aegis of CBS News, included in the excerpts are parts from "Antigone" and "Lysistrata." The Lunts used the famed Dionysus theatre for their stint. In addition, the Lunts will host and narrate the special.

The hourlong documentary on the Greek theatre is separate and apart from the recent shooting in Greece by CBS News on its "Roots" (Continued on page 77)

BASKETBALL TV FEED STRONG IN THEATRES

Los Angeles, April 23. First closed-circuit telecast of basketball, Los Angeles Lakers and Boston Celtics, drew \$10,000 Friday (19) at two downtown L.A. theatres, Warren's and Hillstreet. Both houses at \$2.50 hit between 80 and 90% capacity. Sites drew overflow from sports arena, a sellout.

Importance of Being Oscar: Big B.O. Hypo O'Seas; 'Arabia' Maybe Up \$5-Mil.

By GENE ARNHEIL

Life-Plus-50-Years?

Copyright office of the Library of Congress is believed moving from its earlier position of July 1961 with respect to the length of copyright under the new law which goes before Congress for passage in 1964.

The life-of-creator-plus-50-years idea seems to have taken precedence over the earlier 70-year span proposal.

The importance of being Oscar has taken on new, fantastic meaning, to the extent that if the timing is right the production estimated by the Academy of Motion Picture Arts & Sciences very likely will gross \$5,000,000 more than the expected returns without such accolade.

This shapes as the case with the Sam Spiegel-David Lean production of "Lawrence of Arabia."

The added revenue because of the Oscar as best production will come in small part in the United States and Canada. The powerhouse enhancement at the h.o. will be overseas.

Officials in many parts of the film business, with their growingly acute awareness of foreign markets, said this week that the spotlighting of "Lawrence" should translate internationally at \$5,000,000 of added rentals. Responsible citizens in the worldwide picture scheme of things insist that London, Paris, Rome, Bonn, Tokyo, Santiago, and wherever on the globe have a great awareness of what's happening in Hollywood and they'll ante up for a "best" winner.

But is the award worth an added \$5,000,000? This sounds astronomical. (Continued on page 79)

'Barnum' Musical With Bally High A La Namesake

With appropriate Barnumesque ballyhoo, Alexander H. Cohen led off his N.Y. World's Fair 1964 legit musical, "Barnum," with a Dinty Moore's luncheon yesterday (Tues.) for some 150 ticketbrokers (subject: a "buy," which is legal, he says); sewing up all the outdoor billboards available, including the Kingsize one atop the Astor Theatre, on Broadway, long heralding WPAT (the Paterson, N.J., station); and an intensive advance ad campaign keyed to "Just a Year Away."

Just a year from Monday (22) is when the 1964 N.Y. World's Fair opens in Flushing Meadows and Cohen unveils "Barnum" on Broadway.

Because of the gargantuan clip. (Continued on page 78)

LINCOLN CENTER ALSO GETS FILM FEST YEN

New York's Lincoln Center for the Performing Arts, whose original blueprints of activities eschewed motion pictures, now is planning to sponsor an international film festival. Fest, tentatively scheduled for Sept. 10-12, next year, would be held the 2,850-seat Philharmonic Hall.

Letters are now going out to major and indie distrib, prominent exhibitors and leading U.S. film directors, seeking their cooperation. It's understood that the Motion Picture Assn. of America proxy Eric Johnston, who is sparking plans for a fest to be held in Washington in 1962, is somewhat cool to the Lincoln Center idea.

Shaping the plans for the Center's fest are Amos Vogel, head of Cinema 16, and Richard Leach, who is in charge of programming activities at Lincoln Center. Formal announcement of plans will be made at a lunch to be held in New York Tuesday (30).

It's 'Surfing' Film Now, Like Music

Hollywood, April 23. For the last few years the surfing film has gone quietly about its business, picking up good coin for its handful of practitioners in areas indigenous to the big wave cult, primarily the California coast line, Hawaii and Australia. Now, however, with interest kindled outside these parochial confines by the surfing music phenomenon, a tremendous potential market expansion is in the wind.

Dale Cole general manager of Severson prods., which with Bruce Brown Prods. all but monopolizes the field, discloses that deal has been made with the Joe Pasternak-Charles Walters-John Darrow production combine for all 35mm rights to films.

Initially trio is bringing out a 110-minute film tagged "New Kick" adapted from the Severson footage, which, according to Pasternak, will be released with second feature status. Producer contends, "It's the hottest property in town today."

Deal is also in the offing for a network show this summer to be centered around the Severson surfing footage with Capitol's Fred Rice packaging. Label, incidentally will bring out an album May 15 tagged "John Severson" (Continued on page 79)

Nude Scene Costs Laurence Harvey His Coproducing Billing in Spain

Madrid, April 23.

Nude sequence involving Sara Miles in "Ceremony" has backfired on the film's producer-director-star Laurence Harvey. This was mentioned as one of the principal reasons why Spanish film authorities disallowed the reproduction pact signed by Harvey with Jorge Tuñel, Estela Films producer, and Universal Espanola distributrix chief Enrique Aguila.

Director-General of Cinema Garcia Escudero is clamping down hard on Spanish producer and coproducer practice of adding "support version" sequences filmed without the knowledge of authorities and censors. It has become official policy to require Spanish film-makers to release exactly the same amount of footage abroad as that approved for screening in Spain. To qualify as a reproduction in this country "Ceremony" would have to open in the world market with the sequence showing Miles nude undressed. Harvey, apparently, finds the exploitation value of nudity more compelling than the value of having his picture qualify as a co-venture.

Sara Miles, in a letter to the director-general, said that producer pressure was not involved in filming the questioned scene, but that she was implicated essentially by artistic conviction that the disturbing scene was needed. Despite her certified statement, there seems little possibility that "Ceremony" will be cleared by censors for release in this country.

"Ceremony" started out as a co-production with Jet Films-Alfreda Miles just before shooting started late last year and was soon disjoined for various reasons, among which resistance on the part of the Film Directors' Assn. within the Entertainment Syndicate, to accept Harvey's debut as a director. Harvey nevertheless decided to go it alone under his own banner as an American entry.

When he veered for a reproduction (Continued on page 76)

DISNEY'S TRADE SECRET SUIT AGAINST RALKE

Hollywood, April 23.

With Disney Productions has filed a \$200,000 suit in L.A. Superior court against former employee William C. Ralke and his two corporations, Ralke Co. Inc. and Western Audio Visual Engineering & Sales Co. Inc., claiming that he had stolen Disneyland's system of 360-degree sound film projection.

Ralke, who installed the Circarama system at Brussels World Fair in 1958, was employed to install the process at Disneyland, and said it also asked that he be prevented from using or selling the process or revealing trade secrets.

Sordid Money Details

K.O. Belafonte for USSR

Manow, April 23.

Deal for a forthcoming visit here of the Harry Belafonte show seems to have fallen through, although only recently it was virtually set. No official comment available, though Culture Dept. reps say that show was stymied by Washington. Inside is that Washington wanted to send a bigger show than Moscow wanted to buy, or, rather, wanted to pay for.

For a while it was thought that Washington might pick up the tab for the defunct money in money of Belafonte and money asked for by Belafonte and his management.

Frans Quips Fly For

Millon Berle, Lough

What's Too Much Of

By ABEL GREEN

"They don't give testimonial dinners to Harry Thors, Jimmy Back, Sid Luft or Lenny Bruce" was George Jessel's opening salvo, and from then on the "Testimonial Dinner" was in fine fettle and so was the Franks' testimonial dinner last Wednesday (17) in honor of Millon Berle's 50th anniversary in show business. The path imperial ballroom of the Hotel Americana was SRO (about 1,200), at \$75 a head. With the least of a blimped "Journal" (advertising) (\$25,000) the dinner reportedly grossed \$25,000—a total of \$50,000—for the sundry welfare funds.

With a date including top names (Continued on page 18)

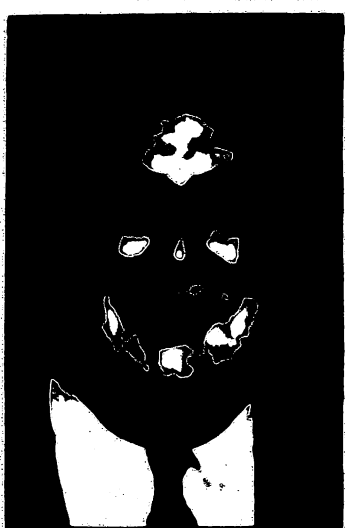
Irate Husband Clouds

Critic Bernard Levin

London, April 23.

Bernard Levin, London Daily Mail's often tough drama critic, was on the receiving end of a surprise punch from an auditor at the BBC's repeated satirical program, "That Was The Week That Was." Asking Levin to identify himself, latter rose from the live audience at the telecasting and the man—later identified as Desmond Leslie—excoriated Levin. "Your review of 'Savagery and Delights' was not a review; it was —" and slammed the critic. Leslie sought to fend off the blows but was struck several times before Leslie was hustled offstage.

A BBC spokesman identified him as the husband of Agnes Bernelle whose one-woman show, "Savagery and Delights," was caustically reviewed by Levin in The Mail last Thursday (18).



BOB KERR

Veteran Music Researcher

In the KERNMedia Album, says "We venture to predict about PAUL ANKA's first Blue note—One-It will not be his last. Two—the sound track album of 'The Longest Day' will be a collector's item. PAUL gives the listener a taut, symphonic treatment as fresh as a brew and yet with depth and understanding."

British Soon To Field-Trial Tell

By HAROLD HYUN

London, April 23.

Within the next few weeks the Postmaster General, Reginald Bevins, is expected to reveal the names of the companies which will be authorized to mount and operate the field trials for test television, which are expected to start in various parts of the country by the autumn of 1964. There is, however, a growing realization that the BBC is being confronted with a difficult and delicate situation.

When the Television Bill, now before a parliamentary standing committee, was being framed, the Minister was being pressurized from all quarters to insure that the profit-making capacities of the commercial television were appropriately curbed under the new legislation, and, responding to that pressure, he has proposed a new form of indirect taxation which, if adopted, will also the earnings of the majors and allow very little breathing space for the regional companies.

At the same time, the Minister was being advised, both politically and from film industry circles, that pay to should not be put in the hands of companies which already have had rich pickings from commercial television. Therein lies his predicament. All the most likely applicants, with the technical and financial resources necessary to mount such an operation, are

(Continued on page 67)

Hub Censorship Again Threatens Its Cultural Life: George Frazier

Boston, April 23

George Frazier, whose bylined daily column in the Boston Herald, recently expanded to Sundays, has shook up the Hub because of his penchant for lowering the beam on figures from show biz to athletes and politicians, took a cut at Boston censorship and the city censor, Sunday (21).

In a column on Boston's mayor, John F. Collins and the "new Boston," Frazier said in part: "... But he must be made to see—to see, among other things, that in authorizing the chief of the licensing division, Mr. Bennett, to act as city censor, he, the mayor is stripping the city of its liberty and authorizing one man, Mr. Bennett, to impose his standards of taste on the populace of this town."

"For so many, many years, 'tasteful in Boston' was the badge of our ignorance. All over the world there were the words by which a city was known—by them and by, as well, the Watch and Ward Society."

"And though it all seems so remote, so much like something out of an old-fashioned novel, in a way, it is indeed happening here—not at the moment, in a large way, perhaps, but in this matter, no way is over little..."

Brando Strikes Back! As TV Feature Of the Week; Gives 2 Performances

Dennis Morgan Narrating At Tribute to MacArthur

Washington, April 23.

Dennis Morgan will deliver the narrative to the Ralph M. Harris Bittlington score honoring Gen. Douglas MacArthur. The MacArthur tribute is part of the Chamber of Commerce annual meeting here next Monday (26).

Narrative to be read by Morgan is based on excerpts of MacArthur's speech at West Point last year. Score arranged by Dr. Lee Arnsperg for the U.S. Army Band and Chorus is titled "Duty, Honor, Country." It will be played in the background as Morgan reads.

Bill Orr Producer For WB's 'Camelot' Musical Eyes Lin-Dichie & Gaudet

Hollywood, April 23.

William T. Orr's first assignment since being switched from television to motion picture features at Warner Bros. will be producer reins on "Camelot," picture of the Alan Jay Lerner-Fredrick Loewe musical.

Orr reported that pic may star Elizabeth Taylor in addition to Richard Burton, Robert Gaudet and others from original Broadway cast.

A Runo Ripley: Here's 1 Pianist Booked Direct

Currently in Soviet Russia for a series of piano recitals in Moscow, Ripley, his Moscow dates: April 17, 18, 21, 23. What makes the tour effort is that Ripley was booked directly, outside the Cultural Exchange system. He's also unique in being a pianist who majored in the Russian language at Columbia U. Moving with both the Lovestritt (U.S.) and Queen Elizabeth (Belgium) competitions he has the necessary prestige to line up a USSR itinerary.

Accompanying him to Leningrad, Kollin, Riga, Minsk, Kiev, Lvov, Odessa and back to Moscow is his recent bride, Merag Macpherson of Glasgow, Scotland.

MAAZEL'S RUSS TOUR

Rome, April 23.

Lucia Maazel, American conductor resident in Rome leaves next week for Moscow on a State Dept. sponsored tour. He will conduct Soviet orchestras in nine concerts during a three-week tour taking in the leading arches of Moscow, Leningrad, Kiev, etc.

Immediately thereafter Maazel goes to Salzburg, where he will conduct the resident orchestra (for the first time) during the annual Salzburg Festival.

Marlon Brando, in the past a reticent participant in news interviews or publicity functions, over the weekend made two lengthy national television appearances, as an interviewee on Friday's (19) NBC "Today" show and Sunday (21) on David Susskind's syndicated "Open End" on WNEV-TV.

In both instances, it appeared that Brando's chief interest in agreeing to a round of current news actively (there have also been several recent wire service and magazine stories) was his apparent decision to reply to newsmen and publications which, he charged, have "attacked, distorted and maligned" him.

Brando, at length, discussed press responsibility, stressing the importance of the democratic freedom that allows free speech and criticism in America. However, he strongly asserted that such democratic freedom is a "protection for magazines and newspapers that have libeled, lied or cheated for profit." In such instances, the actor stated, he has refused to see correspondents involved with such publications.

On the other hand, actor lauded television news shows, such as the weekend two, because "they cannot lie." He pointed out it would be impossible to distort what he is saying because it comes directly from him to the receiver and, apparently more important to him, "television allows the expression of personal feeling or attitude that, in print, is often rearranged or distorted and then comes out completely different."

After voiced strong dissent opinions against Time magazine, which he accused of having a policy for or against certain people (Continued on page 70)

Part Film-Part Live Show Costing Fiberglas 1256

A combination film-live show costing \$125,000 to mount and involving a total touring budget, including this production tab, of \$250,000 has been prepared by Colson's Industrial Productions, a division of Owens Corning Fiberglas, for Owens-Corning Fiberglas. The package, called "The Stage Is Set," is presently on the first leg of a 20-city national tour.

Show runs around 70 minutes and employs the filmed services of Joseph Cotten, Nancy Walker, Ray Bolger and Charles Nelson Reilly. In addition, there is a live cast of four female and four male singers, dancers, an orchestra of live musicians, various slices of industrial footage spotlighting OCF products, canned music, a specially-designed portable stage and other facts. Having opened in Boston a week ago, the show closes in Philadelphia June 8.

The filmed portions are spotted (Continued on page 77)

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ABEL GREEN, Editor

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LANDAU'S PARTNERED PARLAYS

Film Deals With Obsessive Interest In Automobiles as Status Symbol

By VINCENT CANBY

The old cliché that good dramas are easier to make than good comedies is questioned by young indie filmmaker Graeme Ferguson, who is now preparing the production later this year of "The Perfect Car." Latter will be unusual among low-budget U.S. indie efforts in that it will not only be a comedy, but an "improvised" comedy of the kind which Ferguson feels Hollywood began to eschew with the coming of sound and a "total dependency upon finished script."

Noting the large number of indie dramas which have been made in recent years in and around New York, most of which have been pretty dreadful, Ferguson suggested that while good comedy may not be any easier to do than drama, the incidence of failure of indie comedy could not be much higher than with drama. "Perhaps, by this time next year, I'll have changed my mind," he says, proceeding on the assumption that his upcoming \$100,000 project is certainly worth a try.

"Perfect Car" is to be produced by Quest Productions, formed in 1965 by Ferguson and William C. Jowry to make films for industrial, tv and theatrical use. Ferguson, who has written the 15-page script outline, will also direct.

Already signed for the lead in the feature is Severn Darden, a boy member of Off-Broadway's Second City troupe which specializes in topical satire and the kind of "rehearsed improvisation" which is a staple in the city's burgeoning coffee houses and small off-theatre. It is something of this approach which Ferguson hopes to (Continued on page 20)

Par Nabs Douglas, Lancaster, March In '7 Days' Race

Paramount this week won out in bidding over Columbia, Metro and United Artists for "Seven Days in May," helmed by Fletcher Knebel and Charles W. Bailey II. Burt Lancaster, Kirk Douglas and Fredric March are to star in the film, which reportedly is to be budgeted at \$2,500,000.

It's to be a multi-partnered enterprise involving the Douglas and John Frankenheimer production companies (Frankenheimer is to direct) in association with Seven Arts Productions, with Par releasing worldwide.

Property rolls May 15 with Edward Lewis, exec v.p. of Douglas Joel Productions, producing from a screenplay by Rod Serling. Production will be at the Par studio in Hollywood plus locationing in Washington, D.C., and other eastern cities.

REX HARRISON SUES ON 'CLEOPATRA' BILLING

Los Angeles, April 23. Rex Harrison, claiming he hasn't received a fair share in advertising campaign of "Cleopatra," has filed a breach-of-contract suit against 20th-Fox in Superior Court here, seeking declaratory and injunctive relief and unspecified damages.

Actor, objecting to copy exclusively centered on Elizabeth Taylor and Richard Burton, charged that under terms of his contract he was to receive equal ad and picture space as his costar, Burton. Complaint stated:

"Although the plaintiff has the greatest respect for costars Taylor and Burton, he cannot condone defendant's breach-of-contract in effort by defendants to capitalize on the worldwide publicity which Taylor and Burton have received."

Murder in Omelet

Plainview, Tex., April 23. An 18 year old youth was shot to death at the Twin Vee Drive-In Theatre operated here by Prince Holland. The youth was killed by an unidentified gunman who stood atop a parked car about 125 feet from the victim.

There was no accurate account of how many shots were fired. Two cars left the omelet after the shooting about midnight and several persons hurried the parking area fence.

Par Pays 50c As First Red Shows In Babylon Era

Paramount this week disclosed the nature of its first deficit operation since Barney Balaban became president 27 years ago. The fiscal year of 1967 brought a loss of \$2,416,000, compared with a net profit of \$5,000,000 for 1966.

But there's to be no letup in dividends; the board declared the regular quarterly motion on the common stock of 50c per share, payable June 3 to holders of record on May 17.

That Par would be in the red for the past fiscal year came as no surprise. This film corporation, as widely known in Wall Street circles, the past year ran into a slimming economic course, what with pictures which did not pay off at the boxoffice and/or costing too much.

Gross income in 1967 amounted to \$106,206,000, down from 1966's \$115,514,000.

It was further revealed that Par is at odds with the Internal Revenue Service about tax returns for 1965 through 1966. IRS insists that certain adjustments should be made; Par says it isn't so and will "contest such adjustments through all available avenues."

However, Par has not sold \$5,000,000 "in the interests of prudent management" for possible additional losses.

Fatty Arbuckle Scandal Reprise by Garrick Film; How 'Bast Sordid Angles?

Garrick Films, indie production firm formed early this year by Joel Schenker, Roger Lewis and Philip Langner, has acquired film rights to the upcoming Broadway play, "Fatty," based on the life of the late silent screen star, Fatty Arbuckle. Drama revolves around the three trials of Arbuckle, who was charged with the death of a young film actress at a San Francisco drinking party early in the 1920s.

Sensational aspect of the story concerns the manner in which the girl was supposed to have died. Arbuckle's first two trials ended in hung juries, and he was acquitted in the third. Pointing out some of the graphic language used in Otto Preminger's "Anatomy of a Murder," a spokesman for Garrick said yesterday (Tues.) that he anticipates no trouble in filming the story.

The drama, by Harry Essex, will be produced on the stage by Schenker. Arbuckle's widow reportedly has given permission to Essex to dramatize the story.

Earlier this year, the owners of Paperback Library, a paperback publishing company, announced that its book, "The Fatty Arbuckle Story," had been acquired for film production by Albert Zugsmith. Latter later denied he had any plans to do such a picture.

N.Y.-BASED FIRM SET WITH SIX

By EDDIE KALMAN

New York film production, which has been gaining considerable momentum recently, enjoys a major stimulus in projects of the Ely A. Landau Company. It has six features on the drawing boards so far for this year, four of which will roll between mid-May and August.

Unlike other indie producers who base in New York and produce for the Coast majors, Landau's operation is financed outside the major distributor money structure. Pictures are fully controlled out of Landau's Gotham headquarters. Three of the upcoming four pix will be lensed in the City. The fourth is the filmation of Helen Kautic "The Pool Killer" which will be shot in Knoxville, Tenn.

In addition to this and the previously disclosed "Pawnbroker," Landau has arranged for two new properties which round out the quartet. One is "The Third Secret," penned by Bob Joseph and originally to be done by the short-lived Entertainment Corp. of America. When ECA folded, Joseph reacquired his property and Landau has a deal to buy it from him. The other is Pat Frank's "Forbidden Area" which was brought to the Landau Co. by Irving Asher who recently joined the operation and who will probably produce it with Landau.

Brings in Crichton "Secret" is to roll July 1 in New York with Charles Crichton directing. He was originally to direct it in his native England but Landau figures to bring the project to the States and, because of Crichton's long-time association and knowledge of the project, the producer plans bringing him over too. "Forbidden Area" rolls Aug. 1 in New York and Washington. It's adapted and directed are in the process of being set.

"Pool Killers," which was adapted by Morton Fine and David Friedman, begins May 13 under the direction of Jose Quintero, produced by Servando Gonzalez and featuring the first film appearance (Continued on page 20)

A Child's Logic

How can a child be an adult and be a child at the same time? That's what a 12-year-old girl wanted to know in connection with theatre admission and she wrote and asked President Kennedy about it thusly:

"I am a girl of 12. When I go to the movies I have to pay adult price, which is \$1 (in Dover, N.J.) or for Walt Disney pictures \$1.75. There is one thing that bothers me. If I want to see an adult picture, I would be called a child and not permitted to enter the movie until I was of adult age, which is 16 (in Dover, N.J.). If we have to pay adult price, why can't we see an adult picture? I think that the adult age for the movies should be 16 and children from 5 to 16 should get in for children's price, which is 35c to 50c (in Dover, N.J.).

The letter was included in the current TOA Bulletin and proved to be its highlight.

Post-'48 Films on Market as Ruled By Consent Decree, But Universal Apparently Far From Any Selloff

British at Sebastian

London, April 23. Walter Shenson's "Mouse on the Moon," Margaret Rutherford-Terry-Thomas starrer, will be the official British entry at the San Sebastian film fest June 7-18.

The film, a United Artists release, was directed by Richard Lester from Michael Pertwee's screenplay.

57th St. Revamp; Ely Landau Set To Operate Theatres

Ely Landau is presently in the process of acquiring two first-run houses, the Little Carnegie and Trans-Lux Normandie. Both are located on the same block of 57th Street and both will be renamed when takeover is completed, probably around July.

Houses will be operated as twin showcases under the new management. They are located in a rapidly-developing area of Gotham and on a street which will soon see two new Joseph E. Levine houses, bringing the total within a few-block area on 57th St. to four theatres. Landau's houses seat 587 and 482 individually and will also be operated playing the same picture simultaneously for a total capacity of 1,070. Levine's Festival and Lincoln Art theatres are both 600-seaters.

Operating policy at the outset will be flexible, according to Landau, who says that the houses may play first-run American pix as well as imports. Both houses have been concentrating on the latter to some extent in recent years. Landau spines that there's a need for small, attractive showcases for domestic pix to help compete with foreign product which generally shows in such houses. But, he feels, there is also a need for more such houses for imports too, so he'll program both ways.

The houses will be redecorated for their twin-theatre mode. Idea with this twin concept, presently being used by Cinema I and II in Gotham, is to offer the district the little theatre atmosphere but big seating capacity as well. There is also the advantage, he feels, of an alternating time schedule.

No Pix, L.A. Hillstreet Suspends 'TH Summer

Hollywood, April 23. Hillstreet Theatre in Downtown Los Angeles, operated by Sherill Corwin's Metropolitan Theatres, has shuttered for an indefinite period. House went dark because of lack of product, according to source.

Expects to be closed until start of school vacation.

Fiscal Analysis of United Artists

\$2.19 a Share Against \$2.32—World Revenues Reach \$126,250,000

United Artists net income for 1967 totaled \$3,815,000, or \$2.19 a share, after provision of \$3,407,000 for income taxes. This compares with \$4,042,000, or \$2.32 a share, in 1966. Although the net was down slightly in 1967 from the preceding year, total income soared by almost \$13,500,000.

The 1967 gross worldwide income hit \$126,250,000, compared with \$112,717,000 in 1966.

The fiscal statement released by UA board chairman Robert S. Benjamin does not elaborate on the figures. They obviously reflect, however, a rise in costs, in light of the sharp upswing in gross income last Dec. 10, proxy Arthur Krim reported that while UA's production costs had not risen appreciably in recent years, under-the-line costs—salaries, pension fund requirements, etc.—were up.

It's been a little while since Universal put its post-'48 features on the market and munn's the word. So far, no deal has been set, although there have been rumblings of some dickers along the line.

Per requirements in the consent decree granting MCA the greenlight to takeover Decra: Universal U was required to put its post-'48s up for distribution by June, 1963, and this resulted in the company's marketing a block of 215 pix, priced at a minimum of \$21,500,000 plus a percentage of no more 50% of the gross. The decree stated that neither U nor MCA could become the distrib at that time. However, should Universal get no satisfactory offer by Oct. 1, 1963, then it can do whatever it wants to with them, save offer them to MCA.

Screen Gems distributes the company's pre-'48s and has been mentioned as an interested party in the post-'48 package. Also said to have expressed interest is United Artists TV, but neither of these entities is at the point of a conclusive deal at this time. One factor involved here is that tv spots (Continued on page 17)

Swedes Resent Nobel Prize Mixed With Sexomania

Goteborg, April 23. Nobel Prize, regarded as the great prestige element of the Kingdom of Sweden, is being threatened with disparagement via the pending Metro film based on Irving Wallace's novel, "The Prize." Such is the first reaction here of the news from Hollywood. Metro's representative, Abbe Drizin, has been quick to deny any "bad intention" in the decision to produce the film which concerns five fictional Nobel Prize winners in an imaginary year.

Fears of "vulgarization" of a precious national asset, which earns some 8,000 prominent mentions in the world press every year, became frontpage news here. It is recalled that the Guild of Swedish Publishers declined a year ago to reprint the Wallace book in the Swedish language. Story's promised appearance in the international language of the cinema created dismay. Sorens in local journals is that various Swedish actors, notably Ingrid Thulin, Ulla Sjöblom, Gunnar Hellstrom have spurned Metro contracts to appear in the film on patriotic grounds.

Similarity it is stated here that Svenska Filmindustri declined a "coproduction" offer from Metro. Story is characterized as a "thriller with no connection to reality, but it is clear it means an injury to Sweden" by Dr. Anders Osterling of the Swedish Academy, which administers the Nobel Prize.

Nils Ståhle of the Nobel Institution itself derides Wallace as "a sensation writer" who has mixed the Nobel Prize with "a cocktail of sex folkways in Sweden," the implication being that the cocktail is unpalatable.

HAROLD WIESENTHAL SETS UP OWN CAPRI

Harold Wiesensthal, long No. 2 man at Irwin Shapiro's Films Around The World, has formed his own indie distributry, Capri Films.

First release will be Heritage International's "The Black Fox," Oscar-winning feature documentary written and directed by Louis Claude Stoumen and narrated by Marlene Dietrich. Pic was produced by Jack LeVine and Arthur Steloff.

Dimension 150 Promises Cinerama Its First Rival Since Cinemiracle

Cinerama which, with the exception of the brief period when Cinemiracle was in flower, has had the big-big screen field to itself, is presumably in for some competition again with the development of a new process called Dimension 150.

The process, which is said to be comparable to the dimensions of the original Cinerama, will be introduced to the public, probably in the summer of 1964, in a prototype feature to be made in England by John Males and Luther Wolff under the supervision of Louis De Rochemont. Later has an agreement with D-150 developers Rish and Vetter and Carl Williams to make three pictures, the second of which is expected to be "All The World's A Stage," a big-scale spectacle drama with a show biz background.

The theatrical debut of D-150, which uses a single specially printed 70mm print, will then follow the debut of Cinerama's new single print process, which will be introduced to the public when Stanley Kramer's "Mad, Mad, Mad, Mad World" hits this fall. Vetter, who was in New York last week concluding his deal with DeRochemont, declined to say whether the two big-big screen processes would be compatible, projection-wise, since he doesn't yet know the details of the new Cinerama process.

As he explained D-150, the picture is photographed on regular 70mm stock, as is the new Cinerama process, with the camera equipped with lenses able to capture areas ranging from 50 degrees to 150 degrees. It's understood that the widest are captured in the original three-panel Cinerama process was 144 degrees. The D-150 negative is then optically printed in such a way as to prevent distortion when the print is projected on the deep, 150-degree screen. Obvious advantages of all single negative processes include the lack of divisions between the three panels, as well as the ability to use the

(Continued on page 70)

Cents Went Thataway

Mercy "Ran" Goldstein, domestic head of Warner Bros. distribution domestically, was co-hosting a luncheon for the press et al. in association with Marjadden-Barick Corp.

Session was taking place at Toots Shor's in Manhattan Thursday (18) and centered on a tie-in between WB and the publishing company's Photoplay play for theatrical pictures.

Goldstein, looking around the room, noted almost 60 persons present, and recalled a part of his past. "When I was with Allied Artists," he said, "the costs of this luncheon would have been enough to make a Johnny Mack Brown western."

Clem Perry Heads Metro 'Art' Section

Clem Perry, longtime impresario of art film exhibition in New York, is slated to become head of art film distribution for Metro. He is to supervise a special unit under Morris Lefko, head of domestic distribution at MGM.

Perry in recent months has held the releasing franchise for MGM releases in the New York area. Prior to this he was a v.p. of Rugoff & Becker, specializing in the exhibition of imports, mainly at New York's Sutton Theatre.

The Sutton, located on Manhattan's East 57th Street, for years has been one of the most successful showplaces of import.

MGM more and more is picking up distribution rights to, and also is entering into reproduction deals for, films made overseas.

Ritter-Petrie Leads Pinpoints Division Of In \$200,000 Budget

Now is a picture to be made for \$200,000? A breakdown is offered by the TIF Small-Buy Co., headed by Theodore J. Ritter, long active in light financing, and Don Petrie, light director.

They're seeking the 200G in a limited partnership arrangement and the prospectus they have put out makes with the foundations, and mentions 20% for overall.

Property is "Shame of Our Women," from a novel by Arthur Roth.

The breakdown on production expenses—

Story, including author, \$7,500; screenwriter, \$10,000, and expense, \$1,500, for a total of \$19,000. Screenplay by Frank D. Gilroy.

Direction and supervision, including \$10,000 for director, 5% Guild fees of \$500, and producer fee of \$10,000, for a total of \$20,500.

Cast, including \$4,500 for the principals; \$5,500 for other parts and bits; extras, \$2,500, and \$200 for the 5% Actors Fund, for a total of \$12,500; no casting as yet.

Art, including art director, \$1,500, and materials, \$500, for a total of \$2,000.

Set construction, including location and alterations, \$4,000.

Set operation, including crews, \$21,000; purchases \$4,500; rentals, \$5,000, and properties purchased, rented or manufactured, \$5,000, for a total of \$35,500.

Wardrobe, men's, \$1,500, and women's, \$200, for a total of \$1,700.

Lighting, crews, \$5,500, and equipment rentals, \$3,000, for a total of \$8,500.

Camera, crew, \$10,500, and rentals and purchases, \$4,500, for a total of \$15,000.

Music, \$4,000.

Black & white film and processing, \$13,500.

Editing, \$5,500.

Projection and screenings, \$1,000.

Assignments of the cast parts and off-camera roles has yet to be done, except for producer, scripter and director.

N.Y. to L.A.

Mortimer Becker
Harry Bell
Larry Bennett
Joe Brach
Richard Bence
Don Conway
Henry Daniels
William Dexter
Mike Hall
Leonard Lightstone
Laurie Main
Frank Medina
Al Odeh
Stuart Oltrow
Edmond Ryan
Eva Stone
Al Wilde

U.S. to Europe

Betty Acherman
Jacques Bar
Sydney Bar
Lan Brecher
William Castle
Rene Clement
Joseph R. Coolidge
Judith Dahan
Ruth Downs
Richard Ekins
Joseph Gilbert
S. Frederick Gronich
Sam Jaffe
Robin Jacobson
Charles Kalman
Ben Kamoler
Mara Kaye
Paul Kaye
Paul Kohner
Alma Michalis
Frederic Morton
Melen O'Connell
Lee Packman
John Rich
Herbert Ross
Joe Roth
Mollie Schafer
Abe Schneider
Robert Stack
Peggy Stuart
Ed Swigal
S. A. G. Swenson
Rita Yale
John K. West

Albino Music Hall, N.Y. Records

Top Weekly Gross Record—"Eye Eye Birdie" (Col)—\$232,225—April 1962, (including Easter Sunday).

Record 2-Week High—"Eye Eye Birdie"—\$431,941—April, 1962.

Highest Grossing Run—"That Touch of Mink" (U) in 1942 \$1,222,330 in 70 weeks.

Top Gross Outside of Easter or Christmas, But including July 4th.—"That Touch of Mink" (U)—\$222,225 for week ended July 5, 1942.

Top Non-Holiday Week Gross—"North by Northwest" (MGM) \$205,205 for week ended Aug. 12, 1959.

Longest Run Films — (1) "Random Harvest" (MGM) in 1942 — 11 weeks. (2) "Greatest Show on Earth" (Fox) in 1952, also 11 weeks.

Star in Most Pictures—Cary Grant (25 Films Played 90 Weeks).

Director With Most Films—Mervyn LeRoy (17 Films Played 70 Weeks).

Producer With Most Films—Pandor S. Berman (31 Pix, 104 Weeks).

Company With Most Films — Metro-Goldwyn-Mayer (127 Films, 553 Weeks).

U.S. Makes Its Choices for Cannes

"Mockingbird" Official—Documentaries, "I. M. Wright" And "The Critic"—Rivkin as Diplomat

Washington, April 23.

"Cardinal" for Christmas

Los Angeles, April 23.

Otto Preminger's "The Cardinal" has been booked by United Artists Theatres into the Egyptian Theatre for its Christmas attraction. Pic opens at Hollywood Blvd. showcases Dec. 19 for indefinite stand.

UAT also booked Titmouse-Metro's "The Four Days of Naples" for a May 3 West Coast prem at Four Star Theatre.

Todd Not Selling Chicago Houses

Chicago, April 23.

Michael Todd Jr. is denying reports circulating in Chicago that he will sell his two loop theatres because of a shortage of roadshow features. Contacted at his home in Dobbs Ferry, N.Y., Todd said that he had no intention of selling either the Todd and or the Cinerama theatres for "at least five years." He said that, when hard-ticket pictures were not available, the houses would go on grid.

"Lawrence of Arabia" is currently in its 14th week at the Cinerama, and "Mutiny On The Bounty" is in its 22nd at the Todd. Latter will be followed by "55 Days At Peking" on continuous showing basis in June.

"There's always a feast or famine situation in regards to hard-ticket pictures," Todd said. "For the near future it looks as though there will be a shortage, but I think that this is only temporary."

Todd said that he had had several offers for the two properties, but had turned them down. "There are real estate factors over and above the theatre potential of the properties that preclude my selling at this time," he added. "I expect property values in that area to appreciate considerably in the next few years."

L.A. to N.Y.

Preston Ames
Jack Arnold
Yul Brynner
Carol Burnett
George Chakiris
Phil Cohen
Lionel Donte
Bette Fisher
Voyte Gilmore
Dwayne Hickman
Eric Johnston
Robert L. Lippert
Sam Lutz
Martin Manulis
Johnny Mathis
Irving Pincus
Robert K. Shapiro
Connie Stevens
Roger Stevens
Red Taylor
Peter Traversbury
Jack Webb

Europe to U.S.

America Ahead
Gideon Bachmann
Bob Bain
Charles Drake
Robert Hutton
Brian Tesler

"To Kill a Mockingbird" has been selected as the U.S. entry, in competition, for the 16th Cannes International Film Festival, to be held from May 9 to 22. Alvin Rivkin, president of the Screen Writers Guild, acting chairman of the Hollywood Guilds Festival Committee, will be the official U.S. delegate.

American member of the jury will be Reuben Mamoulian.

The arrangements for U.S. participation were disclosed by George Stevens Jr., director of the U.S. Information Agency's motion picture service.

Howard Simpson, public affairs officer of the USIA Marseille office, was named alternate delegate to Rivkin. S. Frederick Gronich, European manager of the Motion Picture Export Assn., will coordinate American film industry participation.

Stevens said Gregory Peck, the Oscar winner as star of "Mockingbird," and Harper Lee, author of the Pulitzer Prize winning novel, will also attend the Festival. The film was produced by Alan Pakula, directed by Robert Mulligan, screenplay by Horton Foote and released through Universal Pictures.

"Icarus Montefiore Wright," produced by Jules Engel of Formel Films, written by Ray Bradbury and released through United Artists; and "The Critic," produced by Ernest Pintoff of Pintoff-Cranshaw Productions, have been chosen by the Committee on International Non-theatrical Events (CINE) for entry in the documentary short film competition.

If Dates Sure, 'Roman Empire' For Cinerama

Samuel Bronston and Cinerama are holding hands, or so it seems. Word around is that Bronston's "Fall of the Roman Empire" is to be printed in the Crama process, although shot in 70mm Ultra-Panavision.

This is the first picture to be distributed by Bronston's own releasing organization.

That talks have been going on in for sure. However, Bronston wants assurances that Crama theatres will be available for his production, having in mind the fact that other Crama-process pictures are or will be on the market. These include "How the West Was Won" and the upcoming "Mad Mad Mad Mad World" and "Greatest Story Ever Told."

The Ultra-Panavision process lends itself to the tri-dimensional Crama printing, the basic print yielding to three prints per frame just as in Crama and, of course, the three machine projection.

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ITALY: COST-HURT BUT BOUNCY

Costly Escape From Old Contracts

Termination of 20th-Fox Employees Ran to \$3,621,000
— Other Write-Offs Disclosed by Zanuck

It cost 20th-Fox no less than \$3,621,000 to terminate and settle contracts of employees who were dropped in the wake of pre-Zanuck F. Zanuck's reorganization of the company last year. The figure is revealed in the company's just-out annual report to stockholders and is included as one of the items that totaled up to \$33,374,000 in write-offs and reserves during the fiscal 1962.

As earlier reported, 20th's net loss of \$30,704,004 for 1962 included the aforementioned \$33,374,000 in write-offs.

Other write-off items for last year included \$7,827,000 on pictures released in 1962; \$1,000,000 on the uncompleted Marilyn Monroe version of "Something's Got to Give"; \$1,000,000 on TV production; \$800,000 in foreign income not realizable in dollars; and \$2,500,000 in "write-downs of receivables under TV distribution agreements for features and provision for loss on investments."

Some other sizable write-offs were \$4,811,000 on abandonment of stories and scenarios and \$8,907,000 on idle studio facilities.

In his letter to the stockholders, Zanuck states that "substantial progress has been made" toward reversing the downward trend of the company. "New operating procedures are being developed," he says, "to improve efficiency and reduce costs, and important operating economies have already been achieved in many areas." As an example, he cites the fact that executive management compensation has been cut approximately 30%.

DFZ also includes a rundown on the 14 features he has slated for production during the balance of 1963 and in the first quarter of 1964. In noting that the company is receiving cash advance guarantees for "Cleopatra," he says that it is "conservatively estimated" that these will exceed \$15,000,000—"an unprecedented accomplishment in the motion picture industry."

One of the company's most dramatic declines in 1962 was in domestic film rentals, which dropped to \$48,300,973 from \$64,800,466 in 1961. Foreign rentals also were off, but not so sharply, down to \$41,801,304 from \$42,348,223.

While the gross receipts of the company's theatre circuits in Australia, New Zealand and South Africa declined slightly, to \$35,772,000 last year from \$36,800,000 in 1961, net earnings were up to \$1,307,000 in 1962 from \$1,000,000 in 1961. The most marked increase in earnings was registered by the South African circuit, which went up to \$343,000 from \$220,000 in 1961.

The report also notes that during 1962, the application of general studio overhead to pictures being made was changed, so that certain foreign costs, previously charged to general studio overhead, are now considered as direct charges to the cost of foreign production. In addition, general studio overhead is now applied only to direct negative costs of domestic productions.

In lieu of general studio overhead, foreign productions are now charged a "supervisory fee" which represents principally administrative services rendered by the studio in connection with such productions. The effect of such changes in accounting principles, says the report, "was to increase amortization of film costs and the loss for 1962 by approximately \$2,500,000."

'ARGONAUTS' SET FOR 500 LATE JUNE DATES

Charles H. Schneer's production of "Jason and the Argonauts" has been booked in more than 500 situations throughout the United States in late June, according to Rube Jachter, Columbia vp-general sales manager.

Exec disclosed the marketing includes downtown firstruns, suburban playdates and large-city multiple runs. Adventure film in color stars Todd Armstrong and Nancy Kovak.

TAKES JAPANESE MONIES

Actor Deion's Part-Salary
Proves Already Paid Off

Hollywood, April 23.

Alain Delon, whose contract to star in Jacques Bar's "The Big Grab" for Metro calls for Japanese distribution rights to pic as part of his salary, has sold these rights for \$125,000 to the Nippon Herald releasing organization.

Part also provided for him to own distrib rights in Argentina and certain other areas, which to date haven't been disposed of by actor.

20th Execs Get \$1,312,000 In Advisory Pay

Darryl F. Zanuck, who was receiving \$150,000 a year for his services in an advisory capacity to 20th-Fox at the time he became prez last July, will continue to earn that amount for his services as president during the period of his fulltime employment. Under terms of his employment contract, his compensation as an advisor would have been cut to \$100,000 a year, for three years, beginning July 16, 1963. The last three years of this advisory period will now be delayed until he retires from the presidency. Exec was elected to serve an 18-month term starting last July 25.

Above details are contained in the 20th-Fox proxy statement mailed this week to stockholders. Annual meeting will be held in New York May 21.

Proxy reveals that 20th has a \$1,000,000 insurance policy on Zanuck's life—annual premium of which is \$36,000. Any proceeds to the company from such a policy would be free of Federal income tax under existing laws.

Board chairman and former proxy spyroos P. Skouras, whose fulltime employment contract expires Dec. 31, 1963, is to receive \$50,000 annual advisory compensation for life. W. C. Michel, who resigned as exec vep last August, is receiving \$50,000 advisory pay for seven years. Former vep Charles Kinfeld, for same services, is receiving \$1,500 weekly for 20 weeks and \$1,000 a week for 214 weeks. Aggregate advisory compensation to all directors and officers as a group is \$1,312,000.

Proxy statement also shows Zanuck to be the largest single stockholder among company officers, with 104,178 shares, followed by Skouras with 80,700 shares. In addition, members of Skouras' family own another 17,040 shares. Among the company's directors, principal stockholders are as follows: Francis S. Leven, 27,000 shares; Robert Lehman, 20,023; and Thomas A. Pappas, 7,014.

At the time he became proxy, Zanuck was prez and principal stockholder in Darryl F. Zanuck Productions, whose pic were financed and distributed by 20th, with Zanuck and 20th sharing 50-50 in net receipts after company had recovered its costs. Proxy says that seven such pic are now in release, all but one of which "Longest Day" were produced prior to 1962. During the last fiscal year, \$22,126 was paid to Zanuck as his share of pictures' receipts accrued during the year. When Zanuck took over 20th, DFZ Productions was terminated as it related to future productions. DFZ properties, in various stages of production, valued at \$850,000 and advanced by company were turned over to 20th. Three of these are to be filmed in next 12 months.

Proxy statement contains two resolutions, proposed by Lewis and John Gilbert, for action at the annual meeting.

CARLO PONTI'S SILVER LINING

Carlo Ponti is speaking in New York:

Italy is a country full of optimism and, ironically, it is this very optimism that has created difficulties for that country's film industry. Between this optimism, which prompted all manner of people suddenly to make films, and the invasion of U.S. filmmakers, Italy's picture biz has gotten caught between spiraling costs and overproduction and this combination has brought disaster to many.

Again, paradoxically, recent troubles are gradually bringing about the stabilization of the Italian film industry. For Ponti, "The problem in Italy, and not only there, is the increase in picture-making costs." It now costs about twice what it did two short years ago for an Italian to make a film for his own market.

"The Italian producer makes 80%-90% of his pictures for the Italian market and this is a big mistake," Ponti says. "Also, the real Italian picture industry can't produce more than 100 pictures a year for the market and last year 250 were produced. This is a ridiculous thing. There are too many producers. There have been as many as 100-150 producers making pictures and every year you have 50 or 60 new ones who lose everything. Everybody is a producer and, with this optimism, everybody is making pictures," he comments.

"At this moment it is startling to change," Ponti says, pointing out that so many have come and gone in the past couple of years that the bloom may be leaving the rose somewhat for other would-be filmmakers. For one thing, "the cost after the arrival of the Americans put so high that the little Italian picture costs at a minimum double what it did two years ago. Today it is impossible to make a picture in Italy for less than \$200,000," he notes.

That sounds pretty good to American ears, sore from ringing of multi-million-dollar budgets. But, as Ponti points out, most of these pic are just for home consumption and the Italian market is only good for an average of \$200,000-\$300,000 on a pic. Italian record-holder "War and Peace" hit \$2,000,000 and "La Dolce Vita" has garnered about \$1,500,000 there he figures, as has his own "Two Women" and "Rocco and His Brothers." But these aren't average and so it can be seen how the local boys could and did get into trouble.

Ponti advocates a system such (Continued on page 18)

Wanger Sells His Share of 'Cleo' Rainbow for Quick Capital Gain

CASTING 'ACT ONE'

Smith As Sam M. Morris, Roberts As George S. Kaufman

Hollywood, April 23.

Sammy Smith, Broadway vet, will play role of Broadway theatrical manager Sam H. Morris in Dore Schary's Warner Bros. production of Moss Hart's autobiog, "Act One." George Hamilton has already been set for the Hart role and Jason Roberts Jr., as George S. Kaufman, Schary rolls picture in N. Y. late this Spring.

Touters Repeat UA's Settlement At 3 N.Y. Shops

A threatened strike by the Screen Publicists Guild against Columbia, 20th Century-Fox and Warner Bros. was averted last week when, practically at the deadline, the companies agreed to accept the union's package demands for increased overtime provisions, job security regulations, reduction of tolerance hours, increased scales and pension payments by the companies.

These gains were registered in a recently-concluded pact between the Guild and United Artists and this pact was the guide used by the union for its negotiations with the others. Old Col, Fox and WB pacts expired as of midnight last Thursday (18) and the Guild had set plans in motion to strike if no settlements were reached by expiration deadline. Union operates under a no contract-no work policy. Columbia came across on Wednesday (17) and 20th and Warners settled the following day.

Details of their agreements follow closely those in the UA contract. The major difference is that the Guild was unable to obtain a basic crew provision with Col, Fox and WB as it had with UA. In the latter case, a minimum of 10 pubs working at all times had been guaranteed. In lieu of this provision, the Guild did get increased notice of transfer time over the previous 90-day notice at the three companies. Columbia upped the time to 105 days and 20th and Warners went to 112 days.

As in the UA agreement, the Guild secured a removal of tolerance time overtime without in- (Continued on page 20)

Liz Taylor's Queenly Candor

Look Mag's feature piece (by Jack Hamilton) on Liz Taylor-Dick Burton is replete with lovers-lounging-about poses, possibly the frankest affair ever conducted in the full glare of publicity since Gaby Deslys and the King of Portugal were a pair.

Provocative trade angles are included, along with the sexomania. Of Rex Harrison's painted-in "Cleopatra" billing, Liz is quoted as guessing, "I suppose he sort of floats near us, like a Chagall figure." "Who wants to look like a Chagall figure?" Ed adds. Liz, Walter Wanger and Joe Manckiewicz ought to float above Rexy with "Freud looking down at us all."

In London, during the making of "The V.I.P.s," Liz and Dickie preferred pub-crawling to theatre-going. "Richard has enormous taste and discretion. He can't stand to watch any actor but himself."

Actress is so involved that she's not sure she's ever going to view "Cleopatra." Says she, "I'm afraid I would be terribly disappointed if I did."

An observer is quoted by Look: "Public hostility has yet to take a dime from her." Her one regret is "poor Walter Wanger," who was fired as producer.

The lady comments on the man: "Richard is devout and a snake pit of ramifications. I tell him, if a frontal lobotomy were performed on his skull, out would fly snakes, frogs, worms, tadpoles, bats."

Another Liz comment: "Richard has a sarcasm more lethal than Mother Guiltoline."

Burton commented on Liz Taylor as an actress, comparing her to Marlon Brando as possessing a "slow-moving quiet with a suggestion of infinite power." Burton considers Brando "the best actor America has ever had."

Of her feud with Metro from years back she says she felt that in taking \$1,000,000 plus 10% of the gross to appear in "The V.I.P.s" it was "a good revenge."

Final details of the deal, originally set in December, whereby producer Walter Wanger sells his interest in 20th-Fox's "Cleopatra" to Seven Arts, were ratified in New York last week. Deal involves 7A's acquisition of the stock in Wanger's now defunct Walwa Productions, which owns 10% of the picture's net. Star Elizabeth Taylor has 10% of the gross.

Sale of the "Cleo" slice to 7A enables Wanger to realize a nice capital gain, though amount of cash involved has not been disclosed. The deal only involves "Cleo" and does not entail any future Wanger commitment to 7A as a producer. It's estimated that the \$35,000,000-plus "Cleo" will have to make approximately \$60,000,000 before it starts showing a profit, and traders predict that if the picture is a big hit, it still will take at least five years for it to move into the black.

It's understood that Wanger made no offer to sell his slice to 20th and that latter, feeling it already had a big enough investment in the pic, made no overtures to the producer. 7A's acquisition continues a relationship between the indie firm and 20th which already includes 7A's handling of a large block of 20th's post-1944 pic for TV, as well as last year's Jackie Gleason starrer, "Gigot," produced by 7A for 20th release.

Dillon Becomes Initial Staff Writer-Producer At American International

Hollywood, April 23.

American International Pictures has inked Robert Dillon, formerly at Columbia Pictures, as a staff writer, producer and director in an unexpected move to build and develop its own technical talent. Move marks the first time that AIP has hired a full-time company staff man for writing, producing and directing.

First assignment will be as producer and writer for "It's Alive," to star Peter Lorre. While at Columbia, Dillon was writer on "The Candy Web" and "The Old Dark House." He also formerly was associated with Martin Manulis as writer and story editor for "Adventure in Paradise."

BAR, CLEMENT OFF TO PARIS, JANE FONDA SET

French producer Jacques Bar and director Rene Clement left New York for Paris Saturday (20) after having signed Jane Fonda to appear opposite Alain Delon in their upcoming "The Love Cage," planned for production this fall on the French Riviera. Picture will be the 11th which Bar has produced for his CIPRA Films in France for Metro release. It also continues the Bar-Clement association started with the recently completed Simone Signoret-Stuart Whitman starrer, "The Day and The Hour."

Bar and Clement stopped over in New York briefly after having spent several weeks on the coast talking to screenwriters about the script for "Love Cage" to be based on a novel ironically called "Joy House." Clement already has done a preliminary adaptation, but wants an American scripter for what will be his Clement's first complete English language production.

Bar chose to earlier made in Europe pic for Metro include such diverse films as "The Swordsman of Siena," Brigitte Bardot's "Private Life" and the Carroll Baker starrer "Ride to the Sun," expressed himself as very pleased over Metro's recent appointment of Clem Perry to head its art film activities. There had been some grumbling in the past, both by U.S. exhibitors and some of Metro's foreign producers, that the company was sloughing off its art pic in favor of merchandising its more expensive, domestic product.

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STUDIO VS. PRE-SOLD TALES

Max Youngstein May Align With Columbia; Other Projects Pending

Max E. Youngstein, now functioning as exec producer on "Fail-Safe," may become aligned with Columbia on a permanent basis. The "Fail-Safe" film property has been taken over by Col as its own entity following the collapse of Entertainment Corp. of America, headed by Youngstein, which ran into major trouble because Col and others, in behalf of "Dr. Strangelove," brought suit against "Fail-Safe" and sought an injunction.

The Youngstein company ran out of working capital—that is, exhibitors who had been backing "Fail-Safe" by way of Ace Films, backed out. It was at this point that Col negotiated the deal by which this corporation would take over.

Youngstein thereupon became exec producer of "Fail-Safe" for Col.

Youngstein and Col have been having talks whereby Youngstein would become a part of the Col organization. Nothing has been finalized but the conversations so far indicate that an important production post is in the offing for Youngstein at Col.

Youngstein, meanwhile, is slated to become exec producer on "Winston Affair" for 20th-Fox and then "Third Secret" with distributor-financier unit at yet these enterprises had been let down for Entertainment Corp. of America before its demise.

Stanley Kubrick, as producer of "Dr. Strangelove" and associated parties had instituted the action against "Fail-Safe" charging piracy. This action has now been withdrawn.

Col, as a distributor of "Strangelove," is now distributor of "Fail-Safe." Film company's plan is to play the market fully with "Strangelove" first, and then go with "Fail-Safe."

Both pictures deal with atom-bombing of Russia by United States planes and all a mistake because of mechanical mishap. It's done whimsically, if this can be, in "Dr. Strangelove" and seriously in "Fail-Safe."

Nature of Youngstein's production job at Col, if it is to come into being, hasn't been defined. But it seems for sure that this former co-owner of United Artists, and veteran ad-pub exec, has had a yen for filmmaking for a long time.

Start of Kaiser's Fall As Documentary Feature; Nathan Kroll Produces

"Guns of August," non-fiction book by Barbara Tuchman, has been purchased for the screen and by legit producers Lee Guber, Frank Ford and Shelley Gross and a filmation is planned for release in January. Nathan Kroll, former radio conductor who has done several tv educational films will produce and direct the film.

Pic will be produced under the Byron Productions banner in documentary format. "Guns" is the story of the personalities and events which shaped World War I and will utilize mostly newsreel footage, location shots and Army pictorial accounts. Some actors may also be used in the preparation of the pic which is planned for 90-minute theatrical and 60-minute tv versions.

Miss Tuchman will act as advisor on the film which Kroll and an as-yet-unsigned writer will adapt. The producer-director is currently in Europe scouting footage and locales and will return in about two weeks. Actual production is expected to begin around mid-May on the filmation of "Guns" which headed the Book-of-the-Month bestseller list for 44 weeks and was reprinted as a Dell paperback, 750,000 copies of which were issued March 5.

LEW BORZAGE SUES

Wants Share of Brother's Estate—Widow Got All

Los Angeles, April 23.

Lew Borzage, brother of late Frank Borzage, has filed suit against Mrs. Juanita Borzage, widow of late director to whom he bequeathed his entire estate, asking \$2,000,000.

Complaint stated that Borzage worked as assistant director on his brother's features for more than 40 years, and that late director had verbally agreed to will him 50% of estate for his services over the years. Borzage said he had filed a claim against estate but this had been rejected.

Bette Davis to Rome: English-Tracked Film For Ponti-Levine Sked

Bette Davis has been set to head an international cast in Joseph Levine and Carlo Ponti's coproduction of "The Empty Canvas." Also set for the pic, which will be filmed in English beginning this summer in Rome, is Catherine Spaak, daughter of European screenwriter Charles Spaak and niece of diplomat Paul-Henri Spaak.

It's filmation of Alberto Moravia's novel of the same name and will be directed by Damiano Damiani from Moravia's own adaptation.

"Canvas" is one of four Levine-Ponti projects to roll this year. The Brigitte Bardot-starring "Ghost at Noon" already before the cameras with "Casanova" and "Yesterday, Today and Tomorrow" to follow. Both "Ghost" and "Yesterday" incidentally are also Moravia-inspired pic. Total coproduction budget for these features, which Embassy will distribute world wide, has been set at \$4,700,000.

UNITED ARTIST TAKES 'SHOWCASE' TO BUFFALO

Not quite a year after United Artists introduced the Premiere Showcase release pattern in New York City, company is launching the multiple first-run policy in Buffalo. First pic to get the treatment will be "Love Is A Ball," which will open May 15 in 10 Buffalo area houses.

Idea behind the Buffalo move, as it has been in New York, is to make the first-run pic more easily available to potential patrons who might not be expected to go into the downtown areas. The 10 houses participating in the initial Premiere Showcase run are the Aero Drive-In, Sheridan Drive-In, Star Drive-In, Abbott Bailey, Riviera, North Tonawanda, Palace (Hamburg), Aurora (East Aurora), Elmwood and Colvin.

Buffalo's Mayor Chester Kowal has proclaimed May 15-21 as Premiere Showcase week, with UA expected to back the launching with celeb visits and a number of local tie-ins. Second Showcase attraction will be "Dr. No," opening May 29.

Fred Gronich's Survey

S. Frederick Gronich, Continental head of the Motion Picture Assn. of America, has been in New York awaiting the return of Eric Johnston from Tokyo to submit his survey of the African film situation. That continent, with its many new nations, is a big potential for the American film industry.

Johnston will make his report to the company presidents soon. Gronich returns to his Paris base the end of this week.

ORIGINALS ARE PARTIALLY BACK

A note of its own-creation originality is creeping into Hollywood product. In something of a reversal of the trend which has seen U.S. film production rely heavily on literature, Broadway and even television for its creative spark in recent years, among the crop of features currently in production or recently completed, at least 15 have totally original screenplays.

This is heartening to those who have been rapping Hollywood for its reliance on the outside. But revision to originals doesn't in any way negate the importance to Hollywood of the bestseller and Broadway hit.

Cost of obtaining and producing a so-called "pre-sold" property is always considerably higher than the production of an original. Also, a reputation-less script starts off with nothing to live up to.

Annual awards continue to go to adaptations, as per "Lawrence of Arabia," "To Kill a Mockingbird," "Miracle Worker," "Music Man," "Sweet Bird of Youth," "Days of Wine and Roses," "Longest Day" and others. It presumably jarred Hollywood when its own award for the "best original screenplay" went to an Italian team for "Divorce—Italian Style."

An Old 'Food'

Hollywood still pays working writers well. And that factor is the offset to the lost originality-of-theme and content satisfactions. There remains always the delicate dispute between authors of stage plays and novels who somewhat snoot their "adaptors." Within the Authors League of America there has always been some sensitivity between the two kinds of writing. Conversion into a play or screenplay may often create a far greater impact than did the original work. (Continued on page 17)

Ramsay, Terrell Top MGM Ad-Pub, Marketing Group

Metro this week instituted a new marketing concept whereby all future creative advertising, promotion, selling and research activities are to be integrated under Clark Ramsay, who has been named exec assistant to president Robert H. O'Brien, and put in charge of marketing. Don Terrell coincidentally was named exec director of advertising, publicity and promotion.

This was disclosed in New York yesterday (Tues.) following a series of meetings led by MGM prez Robert H. O'Brien, with participants including Howard Strickling, ad-pub v.p.; Robert M. Weisman, production v.p.; and Morris Lefko, domestic sales v.p., along with Ramsay and Terrell.

Ramsay had been ad manager with his office in Culver City and will now headquarter at the home-office, along with Terrell who had been in charge of the N. Y. ad-pub department the past five years.

New move amounts to forming the framework within which all film marketing policy, from selection of a property through to release will be coordinated, said O'Brien.

States the company "Joint departmental protection and planning, market testing and research and the creative aspects of advertising and selling are now centralized in the new marketing program headed by Ramsay."

Television, records and music department execs will join the film marketing group in promotion and merchandising.

O'Brien said picture-making is not to be stifled by commercial emphasis. Instead "We expect this new program will provide a more favorable environment for creativity."

White House Yet to Hear About U.S. Subsidy for Motion Pictures; Instead Tout D.C. Cultural Center

AN OKAY TO GO UP

Stanley Warner Wins Federal Consent Decree Sanction

Stanley Warner has gotten a federal court okay to erect a new conventional theatre, as per terms of its consent decree, in the North Hills shopping centre, Rose Township, Allegheny County, about 7½ miles from downtown Pittsburgh. S-W figures on 1,100 seats, with construction to start immediately.

Harold Hecht: France On Universal Backlot Saves 'Cognac' \$500,000

Why runaway to Europe for authentic locations when for \$350,000 one can be duplicated in Hollywood. That seems to be the philosophy of Harold Hecht who estimates that nearly \$500,000 is being saved by having the back-grounds for his current "Monsieur Cognac" built on the Universal lot.

Set for the pic, which duplicates a section of Paris' Montmartre district plus a two-story 17th century mansion, is the largest interior set ever built on a U sound stage. Designed by art directors Alex Golitzen and Ted Haworth, set contains four streets paved with brick and lined with three-story buildings.

Over 100 studio workers built the backgrounds in three and a half weeks. This is another good argument for working in Hollywood, according to Golitzen, who says such speed could only be achieved by Coast technicians. In Europe, he says, the same job would have undoubtedly taken two to three times as long. Hecht bases his \$500,000 saving figure on this procedure as against taking the company to Paris for exteriors. For one thing, he feels, there will be no loss of time due to bad weather, an almost constant hazard on European locales.

Hecht is producing "Cognac" and Michael Anderson is directing. Pic stars Tony Curtis and Christine Kaufman, both of whom had their fair share of location trauma while making "Taras Bulba" a while back.

NIXON'S FIRE FORCES HIATUS ON 'LAWRENCE'

Pittsburgh, April 23. A fire which destroyed the Beau Brummel key club in a \$300,000 blaze Sunday (21) has resulted in "Lawrence of Arabia" exiting the adjoining Nixon Theatre for approximately four weeks. It will resume at that house when the smoke and water damage is repaired.

The Beau Brummel was destroyed in a fire suspected to be of arsonous origin. Most buildings on that block were damaged in the blaze.

Landau Party Gathering

Knoxville, Tenn. April 23. Advance planning for filming "The Pool Killer" has been started in Knoxville by Al Markim, associate producer of the picture to be filmed by Ely Landau Productions. East Tennessee will be the locale.

Tony Perkins, star of the picture, has accompanied Markim for a look-see of the scenery, locations and for screen-testing local types.

Rudy Stenard, production designer and Joe O'Malley continuing artist came from Hollywood with Bud Pine, set construction expert to start working in advance of the filming which is scheduled to start May 14.

Hollywood, April 23

Various volatile local film industry spokesmen drumming the idea of federal subsidy for the motion picture industry were, or should be, shocked by last week's news that they were not news. White House press secretary Pierre Salinger said he has "not heard any discussions of film subsidies" in Washington and asserted he wasn't "aware that Hollywood was interested in federal subsidies."

Statement, following a similar comment a week ago from White House consultant on the arts August Heckscher, would indicate the federal government may not be as aware of the current U. S. film industry problems as Hollywood would hope Heckscher said that, heretofore, "it has been novel to think of films needing subsidies because they have been so successful."

Salinger, here Thursday (18) and Friday for a World Affairs Council luncheon and other meetings, also revealed a site along the Potomac has been "generally agreed upon" for the proposed National Cultural Center in Washington. Exec said fund raising program for the \$30,000,000 center is running smoothly, stimulated by the recent \$5,000,000 Ford Foundation grant. He also pointed out President Kennedy's personal interest in the project by revealing the President has had meetings with major American businessmen and financiers, asking for personal donations to the center, many of which have been forthcoming. Secretary was unable to state exact figure raised to date, but said it was considerable.

Salinger asserted "there has been a great deal more cultural activity" in the White House during this administration and revealed President Kennedy has stressed some "cultural activity in connection with all state functions." Such activities started with the Pablo Casals concert and have included White House performances of Shakespeare, "Brigadoon," ballet, Fredric March reading unpublished Hemingway manuscripts and the series of youth concerts now being presented.

Secretary also said he expected the proposed Council on the Arts, for which \$100,000 has been proposed as activating budget, will go through "They are close to a final decision now," he stated.

With regard to President Kennedy's tax reform program, Salinger said "we expect to have some problems," but asserted "the administration is standing firm on its program." Hearings are now being held on the program, which would heavily affect Hollywood figures in the area of tax averaging. President's proposal is for minimum salaries of \$10,000, wherein if an individual gains another third in one year he would be allowed to average back to three previous years.

WB Sues Paramount Re 'Barefoot in the Park'; Claims 'Unfair Inducement'

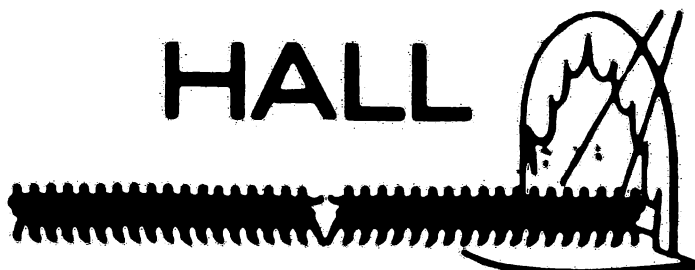
Warner Bros. Pictures has filed suit in N.Y. Supreme Court against Paramount Pictures, playwright Neil Simon, and Ellen Enterprises, charging a breach of contract over motion picture and allied rights to "Barefoot in the Park," a Simon scripted play due for Broadway.

In its suit, WB contended that it had negotiated for the rights via agent Irving Paul Lazar, representing Simon. Before formal documents were to be executed in late January, WB suit contended Paramount "wrongfully induced" Simon and Ellen Enterprises, a company identified with Ellen, to repudiate the alleged WB agreement.

Suit seeks to enjoin defendant to sell motion picture rights to Paramount or any other company, until determination of WB suit is made by the courts.

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Chi Uneven; Ugly' Socheroo \$24,000, Rama' 13G, Birds' Boffola \$25,000, West' Boffo 28G, 8th; 'Arabia' 20G

Chicago, April 23.
Several heavy new entries and Oscar holdovers are coping top coin in an uneven round at Chi. "Ugly American" is leading off with a sock \$24,000 at Roosevelt. "Nine Hours To Rama" shapes slow \$13,000 on Woods street.

Loop re-run pair of "Sabrina" and "Roman Holiday" is smart on opener. "War and Peace" looks fast \$8,500 in first frame.

"The Birds" is mighty in third State-Lake stanza. "Love Is a Ball" looks fast in same Oriental seat.

"Days of Wine and Roses" shapes potent in Chicago sixth session. "To Kill Mockingbird" is stout in eighth United Artists stanza. "David and Lisa" continues crisp in Cinema 16th week.

On hardticket, "Lawrence of Arabia" is nailing a hefty 14th Cinema frame. "How West Was Won" looks socheroo in eighth McVicker's canon. "Mutiny on Bounty" is big in its Todd 23d frame.

Estimates for This Week
Carnegie (Bretman) (400; \$1.25-\$1.50) — "Long Day's Journey Into Night" (Levine) (5th wk). Steady \$8,000. Last week, \$7,000.

Chicago (B&K) (3,000; \$0-\$1.00) — "Days of Wine and Roses" (WB) (4th wk). Excellent \$20,000 or near. Last week, \$20,000.

Cinema (Stern) (300; \$1.50) — "David and Lisa" (Cont) (10th wk). Sparkling \$7,500. Last week, \$6,200.

Cineplex (Todd) (1,000; \$2.00-\$3.00) — "Lawrence of Arabia" (Col) (14th wk). Torrid \$20,000 or close. Last week, \$20,000.

Regency (H&E Balaban) (1,250; \$1.25-\$1.50) — "War and Peace" (Par) (reissue). Good \$6,500. Last week, "Sundays and Cybele" (Col) (2d wk), \$6,000.

Loop (Bretman) (600; \$0-\$1.00) — "Sabrina" (Par) and "Roman Holiday" (Par) (reissues). Fine \$6,000. Last week, "Voodoo Village" (Indie), \$7,000.

McVicker (Bretman) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (8th wk). Big \$24,000. Last week, \$22,000.

Munroe (Jwan) (1,000; \$5-\$10) — "Seven Daring Girls" (Indie) and "Isle of Sin" (Indie) (2d wk). Sharp \$3,500. Last week, \$4,000.

Oriental (Indie) (3,000; \$0-\$1.00) — "Love Is a Ball" (UA) (3d wk). Fair \$10,500. Last week, \$14,500.

Roosevelt (B&K) (1,400; \$0-\$1.00) — "Ugly American" (U). Socks \$24,000 or near. Last week, "White Stallions" (BY) (3d wk), \$15,000.

State-Lake (B&K) (2,400; \$0-\$1.00) — "The Birds" (U) (3d wk). Bouncing \$25,000. Last week, \$20,000.

Stearns (H&E Balaban) (800; \$1.50-\$1.80) — "Sundays and Cybele" (Col) (m.s.). Nifty \$6,700. Last week, "Reluctant Saint" (Indie) (16th wk), \$2,700.

Todd (Todd) (1,000; \$2.20-\$3.50) — "Mutiny on Bounty" (MGM) (Continued on page 13)

'Bounty' Big \$15,000 In Prov.; 'Arabia' Lead 11G, Birds' Hot 8G, 3d Wk

Providence, April 23.
State is under a full sail with "Mutiny on Bounty" with a big second session to lead the pack in a fairly good week. Still happy is Elwood's "Lawrence of Arabia" on third round. "White Stallions" is second in fast at Majestic. "The Birds" is hot in third at Albee.

Estimates for This Week
Albee (RKO) (2,200; \$0-\$1.50) — "The Birds" (U) (3d wk). Hot \$15,000 expected after \$11,000 in second week.

Elwood (Indie) (700; \$0-\$2.50) — "Lawrence of Arabia" (Col) (2d wk). Settling on healthy \$11,000 plateau. Second was \$10,700.

Majestic (BW) (2,200; \$0-\$1.25) — "White Stallions" (BY) (2d wk). Fast \$8,000. Last week, \$14,000.

State (Loew) (3,200; \$0-\$1.75) — "Mutiny on Bounty" (MGM) (2d wk). Big \$15,000. First was \$10,000.

Stearns (National Realty) (2,200; \$0-\$2.00) — "Man From Diners' Club" (Col). Fairly steady \$8,000. Last week, "My Six Loves" (Par), was very slow \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

West' Great 18G, St. L.; Loves' 12G

St. Louis, April 23.
City is loaded with longruns and holdovers but trade continues very sprightly. "My Six Loves," one of few newcomers, is rated okay at the St. Louis. "To Kill a Mockingbird" shapes solid in fifth round at the huge Fox. "How West Was Won" still is smash in second at the 913-seat Martin Cinerama while "Lawrence of Arabia" is rated nice in fourth Ambassador week.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (4th wk). Nice \$12,000. Last week, \$14,000.

Agathe Art (Grace) (700; \$0-\$1.25) — "Crooks Anonymous" (Indie). Okay \$2,000. Last week, "Yajima" (Indie), \$1,500.

Regency (Schacht-Levin) (1,000; \$0-\$1.25) — "Love Is a Ball" (UA) (2d wk). Good \$6,000. Last week, \$10,000.

Fox (Arthur) (5,000; \$0-\$1.25) — "To Kill Mockingbird" (U) (5th wk). Neat \$12,000. Last week, \$15,000.

Loew's Mid-City (Loew) (1,100; \$0-\$1.00) — "White Stallions" (BY) (3d wk). Fair \$7,000 or near. Last week, \$8,000.

State (Loew) (3,000; \$0-\$1.00) — "Happened at World's Fair" (MGM) (2d wk). Okay \$10,000. Last week, \$12,000.

Martin Cinerama (Martin) (813; \$1.25-\$2.50) — "How West Was Won" (MGM) (2d wk). Great \$18,000 or close. Last week, \$18,000.

Pageant (Arthur) (1,000; \$0-\$1.25) — "Freud" (U) (3d wk). Neat \$2,200. Last week, \$2,500.

St. Louis (Arthur) (3,000; \$0-\$1.00) — "My Six Loves" (Par). Okay \$12,000. Last week, "Longest Day" (20th) (5th wk), \$9,000.

Shady Oak (Arthur) (700; \$0-\$1.25) — "Long Day's Journey Into Night" (Levine). Fine \$4,500. Last week, "David and Lisa" (Indie) (19th wk), \$1,500.

'Arabia' Wham 11G, Indph.; 'Bounty' 7G, 5

Indianapolis, April 23.
First-run biz is generally moderate here this stanza, except for "Lawrence of Arabia" which still is booming in third round at Lyric. "Mutiny on Bounty" is okay in fifth at the Indiana. "To Kill a Mockingbird" also in 5th at Keith's shapes good. "I Could Go On Singing" is drab at Loew's on opener.

Estimates for This Week
Circle (Cochrane-Dalle) (2,000; \$1-\$1.25) — "My Six Loves" (Par) (2d wk). Fair \$6,000. Last week, \$7,500.

Indiana (C-D) (1,100; \$1.25-\$2.50) — "Mutiny on Bounty" (MGM) (5th wk). Okay \$7,000. Last week, \$8,000.

Keith's (C-D) (1,300; \$1-\$1.25) — "To Kill Mockingbird" (U) (5th wk). Good \$6,000. Last week, \$7,000.

Loew's (Loew) (2,427; \$0-\$1.25) — "I Could Go On Singing" (M-G). Sad \$3,000. Last week, "Heck" (M-G) and "Cairo" (M-G), \$5,500 in five days.

Lyric (C-D) (800; \$1.25-\$2.50) — "Lawrence of Arabia" (Col) (3d wk). Great \$11,000. Last week, \$12,000.

'Arabia' Torrid 17G, Port.; 'Diners' Dull 6G

Portland, Ore., April 23.
Only one newcomer here this stanza, with main strength in second-weekers. "Man From Diners' Club" shapes only mild in first at Orpheum. "Lawrence of Arabia" is wham in second round at the Fox, with \$3.25 top. "How West Was Won" still is big in first hold-over session at the Hollywood. "Miracle of White Stallions" looks fast in second at Paramount.

Estimates for This Week
Broadway (Parker) (1,000; \$1-\$1.50) — "To Kill Mockingbird" (U) (7th wk). Loud \$6,000. Last week, \$7,700.

Fox (Evergreen) (1,000; \$1.75-\$3.25) — "Lawrence of Arabia" (Col) (2d wk). Record high admission tak for this. Whopping \$17,000 or near. Last week, \$17,100.

Hollywood (Evergreen) (1,100; \$1.40-\$2.10) — "How West Was Won" (MGM) (2d wk). Hardticketer looks hefty \$15,000 or over. Last week, \$11,200.

Irvington (Smith) (850; \$1.50) — "Freud" (U) and "Carry On Nurse" (Indie) (reissue) (4th wk). Steady \$3,000. Last week, \$3,400.

Loewthorpe (Cruikshank) (875; \$1.25) — "Courtship of Eddie's Father" (MGM) and "Password Is Courage" (MGM) (5th wk). Bright \$2,500. Last week, \$2,300.

Musie Box (Hamrick) (640; \$1.50-\$2.10) — "Mutiny on Bounty" (MGM) (11th wk). Hardticketer heading for okay \$4,000. Last week, \$4,500.

Orpheum (Evergreen) (1,500; \$1-\$1.40) — "Man From Diners' Club" (Col) and "Mothra" (Col). Mild \$6,000. Last week, "Six Loves" (Par) and "Wonderful To Be Young" (Par), \$5,300.

Paramount (Port-Par) (3,000; \$1-\$1.50) — "White Stallions" (BY) and "Brave One" (BY) (2d wk). Fast \$5,000 for 5 days. Last week, \$5,000.

West' Boffo 14G, Bako; Birds' 10G

Baltimore, April 23.
"How the West Was Won" is still lead item here currently, the second week at the Town being huff. Others doing well are "To Kill a Mockingbird," nice in eighth at the Mayfair. "The Birds," fine in third round at Stanton and "Miracle of the White Stallions," nice in second at the Hipp.

Estimates for This Week
Aurora (T-L) (345; \$0-\$1.50) — "No Exit" (Indie). Slow \$1,200.

Charles (Fruchtman) (500; \$0-\$1.50) — "Freud" (U). Sock \$7,500. Last week, "Billy Budd" (AA) (4th wk), \$3,000.

Cinema (Schwaber) (460; \$0-\$1.50) — "Love and Larceny" (Major). Okay \$1,000. Last week, "Lovers Turned" (Cont) (2d wk), \$1,200.

Five West (Schwaber) (435; \$0-\$1.50) — "Come Fly With Me" (MGM). Slow \$1,500. Last week, "Password Courage" (MGM) (5th wk), \$1,500.

Lyric (T-L) (300; \$0-\$1.50) — "Sundays and Cybele" (Davis) (5th wk). Big \$1,000. Last week, \$2,000.

Musie Box (T-L) (2,200; \$0-\$1.50) — "White Stallions" (BY) (2d wk). Okay \$6,000 or close. Last week, \$10,000.

Mayfair (Fruchtman) (700; \$0-\$1.50) — "To Kill Mockingbird" (U) (8th wk). Tail \$6,000. Last week, \$8,000.

New (Fruchtman) (1,000; \$1.50-\$2.50) — "Longest Day" (20th) (14th wk). Hot \$8,000. Last week, ditto.

Playhouse (Schwaber) (305; \$0-\$1.50) — "David and Lisa" (Cont) (5th wk). Hep \$3,000. Last week, \$3,300.

Stanton (Fruchtman) (2,000; \$0-\$1.50) — "Birds" (U) (3d wk). Fine \$10,000. Last week, \$13,000.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (2d wk). Sock \$14,000. Last week, \$20,000.

Box (Freedman) (500; \$1.50) — "Don't Touch Me" (Indie). Down to \$1,300. Last week, \$3,000.

Additional Picture Crosses
On Pages 11 and 13

B'way Still Brisk; Birdie'-Easter Show Huge \$205,000; 'Ugly' Wow 46G, Birds' Boff 35G, 'Father' Hep 16G

The glow of torrid film grosses during the Easter holiday week, lingers enough to give Broadway first-run a bright tinge in the current session. Business is not being helped by any strong, new screen fare but many recent openers continue big.

Still topping them all is the Music Hall's Easter stagershow and "Bye Bye Birdie," which looks to get a mighty \$205,000 or over in the current (3d) week after an all-time high of \$233,825 in second round. Stays Indef. of course.

"Ugly American" is holding with a smash \$46,000 in second round, daydaring the Rival and Trans-Lux East. "Mondo Cane" continued socks with \$30,000 in third session, daydaring the Forum and Little Carnegie. "Lafayette" did comparatively better in the second week than the first at the DeMille, with a good \$18,000.

"The Birds" is heading for a great \$35,000 in fourth week, daydaring the Palace and Sultan. "Courtship of Eddie's Father" held almost even with last week to nab a big \$18,000 or near in fourth-final frame at the Victoria. But it's being replaced today (Wed.) by "Magnificent Sinner."

All hardticketers did well last week or in sessions which wound up last Sunday (21). "How West Was Won" soared to a new capacity \$77,500 for fourth round at the Cinerama, which look in 20 performances. "Lawrence of Arabia" hit a capacity \$62,000 in 18th stanza which had 14 shows at the Criterion.

"Mutiny on Bounty," which climbed to \$40,000 in the 23d round (14 shows), is down to big \$28,000 in current (23d) week at the State. This week does not finish until tomorrow (Thurs) and is for only 18 performances. "Longest Day" is in a like category, going to \$37,000 in 20th week, but slipping to a big \$23,000 or close in current (20th) round at the Warner.

Ador (City Inv) (1,000; \$1.25-\$2.10) — "Love Is a Ball" (UA). Opens today (Wed). Last week, "Nine Hours to Rama" (20th) (3d wk). Slow \$7,000 or less.

Cinerama (Loew) (1,582; \$1.50-\$3.50) — "How West Was Won" (MGM) (5th wk). Fourth stanza ended Sunday (21) soared to capacity \$77,500 for 20 shows after \$47,000 in third for three extra performances. Pic played three shows daily in fourth week excepting on Sunday when only two.

Criterion (Mosa) (1,520; \$1.00-\$4.00) — "Lawrence of Arabia" (Col) (18th wk). The 18th week finished Sunday (21) was capacity \$62,000 for 14 performances after \$47,100 on 11 shows in 17th week.

DeMille (Rende) (1,463; \$0-\$2.50) — "Lafayette" (Indie) (3d wk). Second round ended yesterday (Tues) was good \$18,000 or near after \$20,000 opener.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "The Law" (Embassy). Opened Monday (22). In ahead, "7 Capital Sins" (Embassy) (suburb) (4th wk-4 days). Okay \$7,000 after \$12,000 for third week.

Palace (RKO) (1,642; \$1.50-\$2.50) — "The Birds" (U) (4th wk). Current session finishing today (Wed) looks like wow \$27,000 or near after \$44,000 for third week. Daydaring with Sultan.

Forum (Norel) (813; \$1.25-\$1.80) — "Mondo Cane" (Times) (4th wk). Third stanza completed yesterday (Tues) was wham \$17,000 after \$22,000 for second.

Paramount (AB-PT) (3,005; \$1-\$2.10) — "My Six Loves" (Par) (4th wk). Final wk. Did comparatively better this previously with okay \$22,000 wor near in third week ended yesterday (Tues). "Come Fly With Me" (MGM) opens May 1.

Radio City Music Hall (Rockefeller) (6,200; \$5-\$2.75) — "Bye Bye Birdie" (Col) with Easter stagershow (3d wk). Session winding up today (Wed) is heading for giant \$205,000 or over and stays.

Made new non-holiday record last Saturday. Second week hit all-time record for the Hall, with \$233,825. First two weeks scored biggest first two-week total for house.

Rivoli (UAT) (1,545; \$1.50-\$2.50) — "Ugly American" (U) (2d wk). This week winding today (Wed) is heading for socheroo \$30,000 or

near after \$43,500, taking in preview on Wednesday in first week. Daydaring with the new Trans-Lux East Stays.

State (Loew) (1,850; \$1.50-\$3.50) — "Mutiny on Bounty" (MGM) (23d wk). Stanza ending tomorrow (Thurs) looks like sock \$28,000 for 10 shows. The 23d week was \$40,000 for 14 performances. Continues.

Victoria (City Inv) (1,003; \$1.25-\$2.10) — "Magnificent Sinner" (Indie). Opens today (Wed). Last week, "Courtship of Eddie's Father" (MGM) (3d wk). Big \$18,000 after \$10,000 for second.

Warner (SW) (1,813; \$1.50-\$3.50) — "Longest Day" (20th) (20th wk). Session finishing tomorrow (Thurs) is heading for a big \$23,000 or near on 11 performances after \$37,000 in 30th week for 13 shows. Stays until late in May.

First-Run Articles
New Baronet (Rende) (430; \$1.25-\$2.10) — "Balcony" (Cont) (5th wk). Session ending today (Wed) looks like hep \$6,000 or less after \$6,000 for fourth week.

Coronet (Rende) (500; \$1.50-\$2.10) — "Wrong Arm of Law" (Cont) (4th wk). Third week completed Monday (22) was sock \$12,000 after \$11,500, below hopes for second.

Fine Arts (Davis) (440; \$1.00-\$2.10) — "Sundays and Cybele" (Davis) (24th wk). The 23d round finished Sunday (21) was big \$8,300 after \$10,000 for 22d week, the Oscar for best foreign film naturally helping the upbeat.

Bookman (Rugoff Th) (500; \$1.50-\$2.10) — "Four Days of Naples" (MGM) (10th wk). Fifth session ended yesterday (Tues) was nice \$8,000 after \$8,200, way below estimate for fourth week.

Cinema One, Cinema Two (Rugoff Th) (700; \$0-\$1.50) — "Lantern" (Embassy) (3d wk). First holdover week finished Monday (22) was slick \$11,000 after \$14,000 for opener.

Fifth Ave. Cinema (Rugoff Th) (250; \$1.25-\$2.10) — "Wrong Arm of Law" (Cont) (2d wk). First stanza ended Monday (22) was great \$5,500.

Normandie (T-L) (502; \$1.25-\$2.10) — "Lazarillo" (Union) (3d wk). This (Continued on page 13)

'Loves' Light \$7,500 In Pitt; 'Arabia' Big 10G, 3d; 'Birds' Ditto, 2d

Pittsburgh, April 23.
Two newcomers, "My Six Loves" at Fulton and "Critics' Choice" at Penn loom only fair in mild this round but the huff showing of holdovers makes for general all-around big trade for Pitt deluxers. "How West Was Won" is getting great returns in fifth at Warner. "Lawrence of Arabia" shapes sock in 3-day third at fire-damaged Nixon.

"The Birds" looks great in second at Stanley. "To Kill a Mockingbird" remains powerful in fourth at Gateway.

Estimates for This Week
Fulton (Assoc) (1,900; \$1-\$1.50) — "Six Loves" (Par). Fair \$7,500. Last week, "White Stallions" (BY) (2d wk), \$6,500.

Gateway (Assoc) (1,000; \$1-\$1.50) — "To Kill Mockingbird" (U) (4th wk). Powerful \$13,000. Last week, \$18,000.

Nixon (Rubin) (1,700; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (3d wk). Sock \$10,000 for three days, house being forced to close down after Sunday (21) night by fire in nearby building that damaged the theatre. Last week, \$17,200.

Penn (UATC) (3,472; \$1-\$1.50) — "Critics' Choice" (WB). Mild \$8,500.

Shadyside (MOTC) (620; \$1.50) — "Two for Sessaw" (UA) (8th wk). Okay \$2,000. Last week, \$2,400.

Squirrel Hill (SW) (823; \$1.75) — "David and Lisa" (Cont) (7th wk). Lousy \$1,500. Last week, \$5,700.

Singles (SW) (7,700; \$1-\$1.50) — "Birds" (U) (2d wk). Big \$14,000 or near. Last week, \$14,500.

Warner (SW) (1,813; \$1.50-\$3.50) — "How West Was Won" (MGM) (5th wk). Huge \$18,000 or over after last week's \$18,500.

PLATTITUDES FOR THE POORHOUSE:

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THEM
GOOD
ENTERTAINMENT
AND...”**

They'll stay home in droves unless you have a real hot, showmanship campaign to blast them away from their television sets.

These are the kind of campaigns you will get on “The Yellow Canary,” “Marilyn,” and “The Stripper,”—from the new Twentieth Century-Fox.



HUSTON and SEVEN ARTS

John Huston will direct the film version of Tennessee Williams' "THE NIGHT OF THE IGUANA" in Mexico; "THE LONELY PASSION OF JUDITH HEARNE" in Ireland; and a third project to be announced shortly...all for Seven Arts. Huston is now writing the screenplay for "Iguana" in collaboration with Tony Voller and Tennessee Williams.

***A Metro-Goldwyn-Mayer release.**



NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

Mockbird Sock 15G, Cincy; 'Arabia' Strong \$14,000, 'Singing' Okay 7 1/2G

Cincinnati, April 23. Cincy's film front shows for an Easter glow carryover this season. Blooming hardly in second weeks, "To Kill Mockingbird" rates plenty smash at Keith's and "Lawrence of Arabia" bids to exceed strong previous session at the Valley. "How West Was Won," holding sturdily in ninth at the Capitol, looks like town topper.

"The Birds" looks huffy in third round at Grand. "I Could Go On Singing" looks okay in arrival at the Palace. "Show Boat" plus "Great Caruso" rate mildly on rebound at Albee.

Estimates for This Week

Albee (RKO) (1,100; \$1-\$1.50) — "Show Boat" (MGM) and "Great Caruso" (MGM) (releases). Mild \$2,500. Last week, "Critics' Choice" (WB) \$7,500.

Capitol (SW-Cinemas) (1,540; \$1.25-\$2.75) — "How West Was Won" (MGM) (4th wk). Great \$18,000. Last week, \$16,500.

Reggie Art (Cin-T-Co) (300; \$1.25) — "David and Lisa" (Cont) (4th wk). Nice \$2,500. Last week, \$2,300.

Grand (RKO) (1,300; \$1-\$1.50) — "The Birds" (U) (3d wk). Sock \$8,000 or near after \$12,000 for second.

Guild (Vance) (500; \$1.50-\$2.50) — "Long Day's Journey Into Night" (Levine) (3d wk). So-so \$2,000. Last week, \$2,300.

Radio Park Art (Cin-T-Co) (300; \$1.25) — "David and Lisa" (Cont) (4th wk). Nice \$2,500. Last week, \$2,300.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "To Kill Mockingbird" (U) (2d wk). Sock \$15,000 after \$15,500 opener.

Palace (RKO) (2,000; \$1-\$1.25) — "I Could Go On Singing" (UA). Okay \$7,500. Last week, "My Six Loves" (Par) \$7,700.

Twin Drive-In (Cin-T-Co) (800; cars each side; \$1) — "Mill of Stone Women" (Indie) and "Tram-84" (Indie). Potent \$4,500. Last week, "Constantine and Cross" (Embassy) and "Mystery Submarine" (U) \$3,500. East "Diamond Head" (Col) and "War Lover" (Col) (suburban). Good \$4,000. Last week, "Claudette Inglish" (WB) and "Angel Baby" (AA) \$3,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (2d wk). Shapes to top strong \$14,000 of opener.

Birds' Bright 13G, Col; 'West' Hep 14G

Columbus, O., April 23. "To Kill a Mockingbird" is now one of biggest grossers in recent years at Loew's Ohio with a 5th still sturdy. "How West Was Won" continues strong in a second stanza. "The Birds" still is big in second round at Palace.

Estimates for This Week

Grand (RKO) (800; \$1.50-\$2.75) — "How West Was Won" (MGM) (2d wk). Lucky \$14,000. Last week, \$16,000.

New Main (Sugarman) (1,100; \$0-\$1.25) — "Divorce, Italian Style" (Embassy) (3d wk). Nice \$3,000. Last week, \$2,100.

Ohio (Loew) (1,075; \$0-\$1.50) — "To Kill Mockingbird" (U) (5th wk). Sturdy \$16,000. Last week, \$12,000.

Palace (RKO) (2,000; \$0-\$1.50) — "The Birds" (U) (2d wk). Nifty \$13,000. Last week, \$17,000.

De-Art '62 Profit Hits 102G on \$4-Mil. Sales

De-Art Film Laboratories, printer and developer of motion pictures since 1922, registered a new sales high, along with its subsidiaries, of \$4,000,000 for 1945. This per De-Art prez Irvin Young at the company's annual stockholders meeting last week.

He also reported net income after taxes of \$102,000 and earnings per share of common stock of \$7c, representing a 16c increase over 1944. Two new directors were also added to the board during the meeting. Harvey Raphael and Robert Smith.

Elected as officers were: Young, president; Paul A. Kaufman, exec. v.p.; Louis Feldman, vee; Arthur J. Miller, v.p.; Raphael, vee; and Robert Young, secretary-treasurer.

SAN FRANCISCO

(Continued from page 11)

(Col) (13th wk). Buff \$23,000. Last week, \$20,200.

Vogue (S.F. Theatres) (345; \$1.50) — "Evasive Corporal" (Indie) (2d wk). Nice \$2,000. Last week, \$2,300. Warfield (Loew) (2,054; \$1.25-\$1.50) — "White Stallions" (BY) (3d wk). Good \$8,000 or close. Last week, \$12,500.

Bridge (Schwartz) (500; \$1.50-\$1.75) — "The Trial" (Astor) (2d wk). Nice \$3,500. Last week, \$5,000. Paramount (Par) (2,046; \$1.50-\$1.75) — "My Six Loves" (Par). Okay \$12,000 for opener.

Orpheum (Cinemas) (1,430; \$2.75-\$3.50) — "How West Was Won" (MGM) (6th wk). New non-holiday record of \$41,000, with three extra shows.

Providence (Art Theatre Guild) (750; \$1.25-\$1.50) — "Girl With Golden Eyes" (Indie) (4th wk). Big \$2,000. Last week, \$1,300.

'Arabia' Nifty \$22,000, D.C.; 'Stallions' \$11,000; 'West' Wham 18G, 6th

Washington, April 23. Tourist trade and good weather will keep strong product clicking this season. "Lawrence of Arabia" looks great in eighth at Ontario and "Birds" shapes well in second frame at Trans-Lux.

"To Kill a Mockingbird" looks jolly in 10th at the Town. "How West Was Won" shapes great in sixth at Uptown. "Critics' Choice" looks fairish in second round at Ambassador-Metropolitan. "White Stallions" shapes strong in second Palace week.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,000; 1,000; \$1-\$1.40) — "Critics' Choice" (WB) (2d wk). Mild \$7,000 after initialing at \$8,500.

Apex (KB) (940; \$1.00-\$2.75) — "Longest Day" (30th) (suburban) (10th wk). Nifty \$8,000. Last week, \$10,000.

Capitol (Loew) (3,240; \$1-\$1.40) — "My Six Loves" (Par) (2d wk). Fairly good \$9,500 after \$11,300 opener.

Dupont (Mann) (400; \$1-\$1.00) — "Seven Capital Sins" (Embassy) (2d wk). Okay \$4,000 after \$5,000 opener.

Keith's (RKO) (1,830; \$1-\$1.40) — "Amazons of Rome" (UA) and "Diary of Madman" (UA). Fair \$8,500. Last week, "I Could Go On Singing" (UA) (2d wk). \$7,000.

MacArthur (KB) (800; \$1.25-\$1.40) — "Term of Trial" (MGM) (2d wk). Mild \$3,000 after \$4,000 in first.

Ontario (KB) (1,940; \$1.75-\$3) — "Lawrence of Arabia" (Col) (8th wk). Great \$22,000. Last week, \$24,500.

Palace (Loew) (2,200; \$1-\$1.40) — "White Stallions" (BY) (2d wk). Strong \$11,000 or near after \$17,000 on opener.

Playhouse (TL) (450; \$1.25-\$1.80) — "David and Lisa" (Cont) (13th wk). Nice \$7,500. Last week, \$7,000.

Plaza (TL) (875; \$1.00-\$1.80) — "Stranger Knocks" (T-L) (5th wk). Brisk \$5,000. Last week, \$5,000.

Town (King) (800; \$1-\$1.40) — "To Kill Mockingbird" (U) (10th wk). Lofly \$13,000. Last week, \$19,700.

Trans-Lux (TL) (500; \$1.00-\$2) — "Birds" (U) (2d wk). Wow \$10,000 after \$22,000 for first.

Uptown (SW) (1,200; \$1.00-\$2.75) — "How West Was Won" (MGM) (6th wk). Great \$18,000. Last week, \$25,000.

Warner (SW) (1,250; \$1.00-\$2.75) — "Mutiny on Bounty" (MGM) (22d wk). Good \$8,500. Last week, \$9,000.

Martinson Scouts Gallup

Albuquerque, April 23. Lee Martinson and aides were in Gallup last week scouting locations for "A Distant Trumpet," which Martinson is to direct for Warner. This is to be a major production, unlike the numerous eaters made in the area over the past.

In addition to the right kind of terrain, Martinson needs 200 Indians, 100 palefaces and 300 horses. There are Redskins galore in Gallup, so that's no problem.

BROADWAY

(Continued from page 9) week in heading for fair \$4,000 after \$3,000 last week.

Little Carnegie (L. Carnegie) (330; \$1.25-\$2) — "Mondo Cane" (Times) (4th wk). Third week ended yesterday (Tues.) was sock \$13,000 or close after \$14,000 for second. Daydaring with Forum.

Guild (Guild) (450; \$1-\$1.75) — "The Trial" (Astor) (10th wk). The ninth round finished yesterday (Tues.) was fancy \$7,500 after \$8,000 for eighth.

Murray (Murray) (Rugoff Th.) (500; \$1.50-\$2) — "The Law" (Indie). Opened Monday (22). In ahead, releases.

Param (Pathe Cinema) (500; \$1.50-\$2) — "Divorce, Italian Style" (Embassy) (32d wk). The 31st round completed Sunday (21) was huff \$15,000 after \$10,000 for 30th week.

New RKO 23d Street (RKO) (1,000; \$1.50-\$2) — "Flamingo in Milan" (Indie) (3d wk). Second session finished yesterday (Tues.) was sad \$2,500 or close after \$4,000, way below expectancy for first.

Plaza (Laport) (325; \$1.50-\$2) — "David and Lisa" (Cont) (10th wk). The 17th round ended yesterday (Tues.) was smash \$12,000 or near after \$10,000 for 16th week.

Tower East (Loew) (500; \$1.50-\$2) — "Show Boat" (MGM) (re-release). Opens today (Wed). In ahead, "Long Day's Journey Into Night" (Levine) (20th wk). This \$2,500 after \$2,500 for 27th week.

However, pic had a great longrun. Sutton (Rugoff Th.) (501; \$1.50-\$2) — "The Birds" (U) (4th wk). Week ending today (Wed.) looks like big \$5,000 or close after \$13,000 for third round. Continuous. Daydaring with Palace.

Trans-Lux 33d St. (T-L) (540; \$1.25-\$2) — "Time Out for Love" (Zenith). Opened Monday (22). In ahead, "My Six Loves" (Par) (3d wk-5 days). Sad \$2,700.

Trans-Lux East (T-L) (600; \$1.25-\$2) — "Ugly American" (U) (2d wk). Week ending today (Wed.) is heading for great \$10,000 or close after \$21,000 for opener.

Trans-Lux 84th St. (T-L) (550; \$1.25-\$2) — "Love Is a Ball" (UA). Opens today (Wed.). Last week, "Nine Hours to Rama" (20th) (2d wk). This \$4,000 or near after \$4,500 previous week.

Toko Cinema (Toko) (200; \$1.50-\$2) — "Happiness of Us Alone" (Toko) (3d wk). First holdover week ended Monday (22) was okay \$8,000 after \$8,100 for initial round. "Sanjuro" (Toko) opens May 7, prem being delayed one week because "Alone" held up better than expected.

World (Perfection) (200; \$0-\$1.50) — "Bad, Not and Cool Burlesque" (Mishkin) (2d wk). This session finishing tomorrow (Thurs.) looks like fancy \$8,000 after \$10,000 for second week.

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Birds' Smasher \$25,000, Det.; 'West' Great 22G, 'Arabia' 21G, 'Critics' 15G

(Continued from page 11)

(5th wk). Stauch \$7,000. Last week, \$8,000.

Myland (Rank) (1,100; \$1.25-\$1.50) — "Crooks Anonymous" (20th) (2d wk). Hot \$7,000. Last week, \$8,000.

Importel (FPI) (2,310; \$1-\$1.50) — "Days of Wine and Roses" (WB) (4th wk). Neat \$12,000. Last week, \$17,000.

Loew's (Loew) (1,041; \$1-\$1.50) — "To Kill Mockingbird" (U) (7th wk). Giant \$13,000. Last week, \$17,000.

Tivoli (FPI) (800; \$1.50-\$2.50) — "Longest Day" (20th) (10th wk). Good \$8,000. Last week, \$9,000.

Towne (Taylor) (800; \$1-\$1.50) — "David and Lisa" (IFD) (10th wk). Sweet \$4,500. Last week, \$5,000.

University (FPI) (1,200; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM) (21st wk). Fine \$8,000. Last week, \$8,500.

Uptown (Loew) (2,200; \$1-\$1.50) — "Birds" (U) (2d wk). Great \$14,000. Last week, \$24,500.

'West' Wham, \$13,000, K.C.; 'Arabia' Hot 8 1/2G, 'Mockbird' Sturdy 8G

Kansas City, April 23. This week is without a new-comer, but sports a strong lineup of holdovers. "Longest Day" opened its first run at regular prices and an continuous at the Brookside, following recent long-run at the downtown Romy. "To Kill Mockingbird" at Plaza and "Lawrence of Arabia" at the Ransom continue strong after their Academy Award aparts. "How West Was Won" at Empire holds near capacity in fourth week.

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.25-\$1.50) — "Longest Day" (20th). First time here at regular prices; handsome \$8,000. Holds. Last week, "Love Is a Ball" (UA) and "Sweet Bird of Youth" (MGM) (2d run). \$2,000.

Capitol (Durwood) (1,200; \$1.25-\$1.50) — "Mutiny on Bounty" (MGM) (18th wk). Okay \$5,000. Last week, \$5,300.

Empire (Durwood) (800; \$1.25-\$2.50) — "How West Was Won" (MGM) (4th wk). Holds sock pace with \$13,000. Last week, \$15,000.

Kline (Dickinson) (800; \$1.25-\$1.50) — "Sundays and Cybele" (Davis) (2d wk). Pleasing \$2,000, bettering first week's \$1,000.

Paramount (Blank-UP) (1,800; \$1-\$1.25) — "Critics' Choice" (WB) (2d wk). Moderate \$5,000. Last week, \$5,500.

Plaza (FMW-NGC) (1,000; \$1.25) — "To Kill Mockingbird" (U) (5th wk). Nifty \$8,000; holds again. Last week, \$11,000 on strength of Acad award.

Rushkin (Little Art Theatres) (750; \$1-\$1.25) — "David and Lisa" (Cont) (8th wk). Unusually long run, very good \$1,500. Last week, \$1,700.

Romy (Durwood) (600; \$1.25-\$1.50) — "Happened at World's Fair" (MGM) (2d wk). Okay \$4,000; may hold. Last week, \$4,000.

Ransom (Durwood) (1,110; \$1.25-\$2) — "Lawrence of Arabia" (Col) (10th wk). Nifty \$8,000; stays on. Last week, \$8,000.

Uptown, Granada (FMW-NGC) (2,045; 1,217; \$1-\$1.25) — "White Stallions" (BY) (2d wk). Fair \$7,000. Last week, \$13,000.

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Firstruns continue to do great biz this week. "The Birds" is flying high, wide and handsome in third flight at Palms. "How West Was Won" looks wow in eighth round at Music Hall. "Lawrence of Arabia" shapes big for 12th stanza at the Madison.

"Long Day's Journey Into Night" looks bright at Trans-Lux Kinn. "Come Fly With Me" is good at the Adams. "To Kill a Mockingbird" stays wham in third week at the Mercury. "Critics' Choice" is nice in second at the Michigan.

Estimate for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.40) — "Operation Hickam" (All) and "Cairo" (MGM) (2d wk). Okay \$7,000. Last week, \$9,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.40) — "Critics' Choice" (WB) (2d wk). Fine \$15,000. Last week, \$17,000.

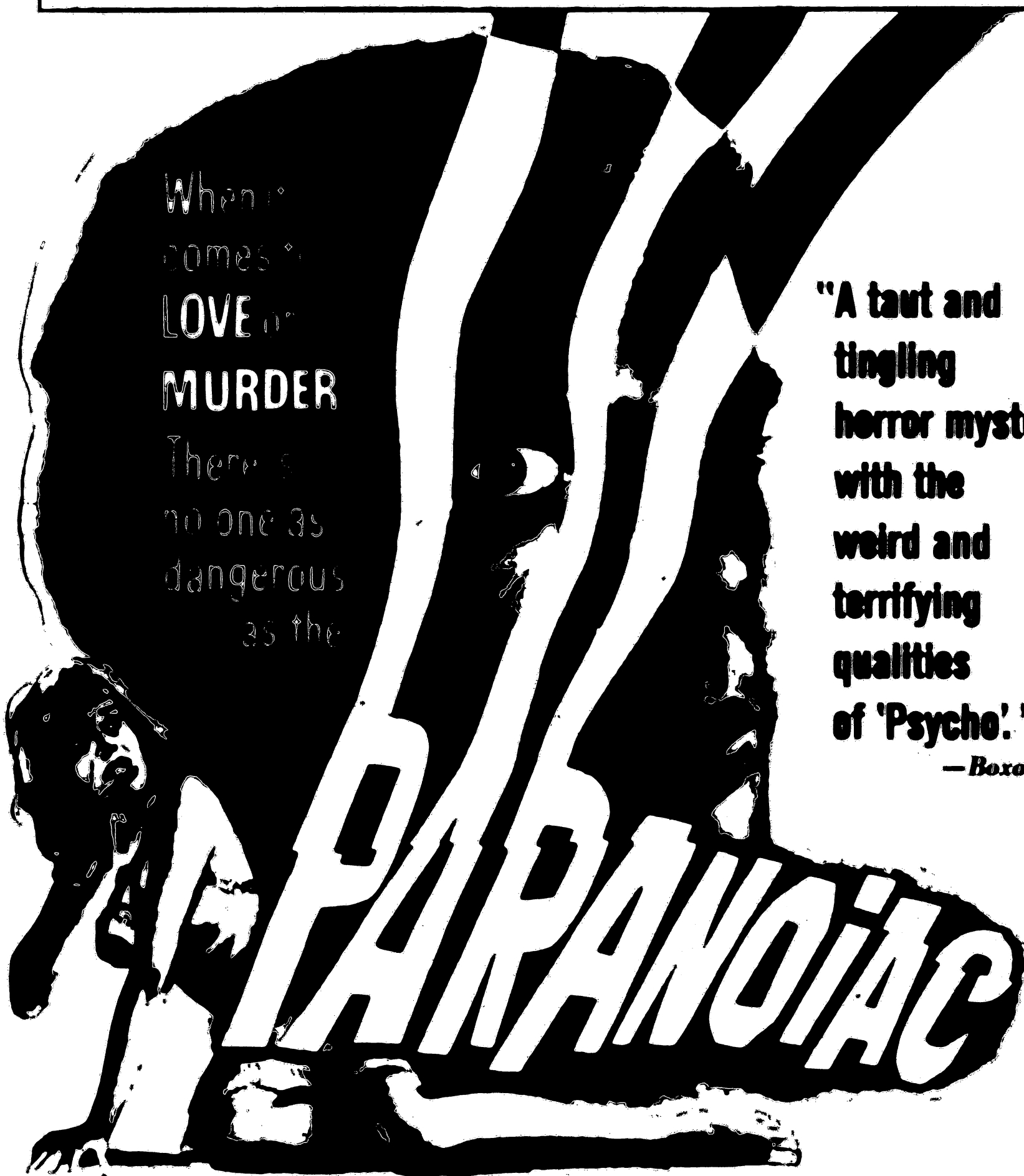
Palms (UD) (2,005; \$1.25-\$1.40) — "Birds" (U) (3d wk). Wow \$23,000. Last week, \$20,000.

Madison (UD) (1,400; \$1.50-\$3.50) — "Lawrence of Arabia" (Col) (12th wk). Big \$21,000. Last week, \$20,000.

Grand Circus (UD) (1,400; \$1.25-\$1.50) — "Mutiny on Bounty" (MGM) (suburban). Great \$22,000. Last week, "Nine Hours to Rama" (MGM) (2d wk). \$4,000.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Come Fly With Me" (MGM) and "Swordsmen of Siena" (MGM). Good \$11,000. Last week, "Courtship of Eddie's Father" (MGM) (3d wk). \$7,000.

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weird and
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qualities
of 'Psycho'."**

—Boxoffice

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National Boxoffice Survey

Big Still Sturdy; 'West' New Champion, 'Arabia' 2d, 'Birds' 3d, 'Mockbird' 4th, 'Bounty' 5th

This is the week after the Easter holiday season upsurge but trade continues very strong in numerous key cities covered by VARIETY. It is a case of a stout carry-over, and ability of new blockbuster product to stand up even in the face of springlike weather.

"How West Was Won" (MGM) (10th wk), which has been hovering around the top for some weeks, is breaking through this stance to take first place. It is closely followed by "Lawrence of Arabia" (Col) (14th wk), a strong second position winner.

"The Birds" (U) (4th wk) is winding up third after being No. 1 a week ago. "The Hill Men" (U) (17 wk), long high on list, is finishing fourth. "Muttering on Bounty" (MGM) (10th wk), is taking 5th money.

"White Malices" (BV) (4th wk) is moving up to sixth spot. It was seventh last week. "Longest Day" (MGM) (23d wk), currently rounding out some of its initial hardticket dates and starting continuous in other keys, is capturing seventh place.

"David and Lisa" (Con) (10th wk) is finishing eighth, same as last week. "Cotton Club" (WB) (2d wk), inclined to be uneven, is

moving up ninth position. "Base of Wine and Bones" (WB) (11th wk) is taking 10th place.

"Blower Club" (Col) (2d wk) is winding up 11th while "My Sin Lesson" (Par) (2d wk) rounds out the Top 12 films. "Divorce, Italian Style" (Embassy) and "Sundays and Cybele" (Devin) are the run-arup pic.

"Ugly American" (U) seems as a potentially big new comer based on its showings this season. It is racks in Chi, Italy in Denver, now in N. Y. and half in L. A. "Bye Bye Birdie" (Col), also new, still is going great guns in third place at N. Y. Music Hall, paired with the Easter stage show. It is rated torrid in L. A.

"I Could Go on Singing" (UA), okay in Cin, shows light in two other keys. "7 Capital Sins" (Embassy), also new, shows okay in Washington and also in N. Y.

"Mondo Cane" (Times), another new, seems busy in L. A. and much in N. Y. "Come Fly With Me" (MGM) also new, shows good in Detroit but looks mild in Minneapolis and L. A.

Note: The number of weeks out in release for bigger and longer pics are designated in each case.

(Complete Boxoffice Reports on Pages 9-11-12)

ROSENKRANTZ EXITS WB FOR EMBASSY FIX

Edmund R. Rosenkrantz has been named to the newly-created post of resident counsel for Embassy Pictures. His appointment is effective immediately.

Rosenkrantz holds a post in Warner Bros. International legal department to take the new job. He'd been with WB since 1955, prior to which he was associated with the Motion Picture Export Assn. and in private practice before that.

Actors Reach Belgrade

Belgrade, April 23.

Sidney Poitier and Renata Schifano have arrived here to begin shooting interiors for Irving Allen's "The Long Ships" at the Central Film Studios. Already at work on the pic, being directed by Jack Cardiff, are Richard Widmark, Russ Tamblyn and Beba Lancer.

Poitier plays a Moorish sheik in the pic, with Miss Schifano as the chief of his 16 wives. Pic, being shot in Technirama 70 in for Columbia release.

Still-Bounty Italy

Continued from page 1

as the one used in France where a producer has to get a certification from the government that he's a producer. He has to prove that he's got the money, the director, etc. before he can proceed with his film there. This way, at least some of the amateurs would have been kept out and they, like the Yanks, contributed to rising costs because they created a labor force with power after a while.

It has gotten to the point where it now costs almost as much to make a picture in Italy as in Hollywood. Ponti claims, although things are starting to loosen up somewhat now. "The number of films produced will be less this year," he predicts. It is still a bit cheaper for an American to produce there but not for an Italian. The one area in which Europe will continue to be a less expensive location for production is the spectacular format, he feels, because of the availability of large masses of people, animals etc. at much cheaper rates than it would be possible to assemble the same numbers in the States. "For the average size picture it's about the same price, the big difference is for the spectacles," Ponti avers.

What it all amounts to, the producer points out, is that Italy production is going through a new phase now which will see less "producers" and less product and hopefully the evolution of a serious and stable film industry. But this is only just beginning and may have some time to go. He, himself, has several projects for this year including his currently-lounging "Ghost at Noon" and upcoming "Empty Canvas," "Cannova" and "Yesterday, Today and Tomorrow," all reproduced with Joseph E. Levine. Then, next summer, his big "Dr. Zhivago" filmization which he figures will take many months to shoot and a budget of around \$10,000,000.

Friars Quipsy-Whimsy

Continued from page 1

from among his vaudeo colleagues, apart from the tv brain, the inevitable happened—length. Midnight undoubtedly has told all and sundry that, even with the "benefit bill" available, it would be prudent hereafter to be less generous. Certainly the elimination of the stage portion—the show shifted from 8 to 7:30—would have helped considerably. Called for 7 p.m., nothing happened until 8 p.m., and concluding at 12:30 made it a strain.

None would dispute the prowess of all participants but Eddie Fisher was who to doubt. Elita Fitzgerald's one song effort, on the other hand, was underdone, and Vic Damone perhaps a little too much. The degree of prancing or outlandish now is academic. The funniest, of course, were the most because of overlength. A couple of them might have been suspect of making this an "audition" excepting that they didn't need it. By and large it was in good taste save for such lapses as "Open The Door Richard," cheap joke with Fisher the target, or Buddy Hackett's lapse in his Japanese routine.

Wiggy Russell who did standup comedy in his favorite Harlem haunts before Dick Gregory was discovered on a broader canvas was a standstill with an authoritative monolog. Johnny Carson cited a pseudo-Variety column in re Berle, titled "New Theft." The gags about the honoree's younger "barrowing" of gags and material became a familiar chorus with others. Sophie Tucker was effective with her sardonic "I want to be ground to pick up the pieces" (paraphrase on current song). Sammy Cahn and Jimmy Van Housen's Berle-directed parodies of a medley of some of their chick songs was good fun. Ditto Joan Carroll, among others.

Alan King is no inarticulate guy to kid around with. If he doesn't like certain airlines, cabdrivers in general, and the Americans' backstage inexperience (at least in its

pioneering days) he made it no secret. He did with deadly wit and a verve that started venom, but was even more telling because of its style.

Joey Bishop observed he was sitting next to NBC proxy Bob Kintner "listening to a medley of his decisions." Commenting on the show's length and the fact he flew in from the Coast he said "I could have walked here and gotten in on time." Marty Allen & Steve Busch, Mrs. Milton (Beth) Berle, Red Buttons, N.Y. Deputy Mayor Edward F. Cavanagh Jr. (lover avails), pinching for Mayor Wagner—somebody cracked he "was out of town to escape the 476 sales tax" Bill Dana ("Joe Junior"), Dean Jagger, Arthur Godfrey, Leonard M. Goldenson, Oscar Katz, Abbott of the Friars Joe E. Lewis, Dr. S. L. Moyalarkson, Don Rickles, Robert W. Sarnoff (over new mastercard), Alan Sherman were others on the date who took a bow or did a brief stint.

It was a sentimental evening for Berle who played it straight albeit confessing great control in not retreating to some of the personal professional barbs. But he handled himself well in his tribute to his wife, his "great romance" with show biz, his memory of Sandra, his late mother.

Hyman On Wing Anew

Edward L. Hyman, American Broadcasting-Paramount Theatres v.p., leaves New York next Sunday (26) to continue regional meetings with exhibitors in preparation for a fourth quarter drive.

Accompanied by assistants Al Baignone and Morris Sher, Hyman will arrive in Detroit Monday (29) where he'll meet with execs of Minnesota Amusement Co., United Detroit Theatres and Tri-State Theatres. This will be followed by sessions with all theatre managers of the chain at which he'll outline plans for the drive.

GREGORY ROZAKIS

"One of the best performances by a young actor this season. Sets a mighty companion in the audience..."

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New York World Telegram and Sun

"The drama's central figure is played intensely by talented young Gregory Rozakis."

HOWARD TAUSMAN

New York Times

"Gregory Rozakis is excellent as the tortured young delinquent. In fact, Mr. Rozakis is virtually Berle..."

RICHARD WATTS

New York Post

"It is Gregory Rozakis, making his Broadway debut, whom you will never forget. His acting ability as that boy is staggering and at play's end, he becomes a monumentally tragic figure, almost soaring off the stage and into mid-air in a violence of rage."

MARTIN GOTTFRID

Women's Wear Daily

"Superlatively performed by Gregory Rozakis..."

JOHN McCLAIN

New York Journal-American

"To us it's really Gregory Rozakis who takes the dramatic honors as he handles the role of the son with almost world brilliance."

GOTHAM GUIDE

"The boy (Gregory Rozakis) comes into the situation with the boy, with-

drawn fury of a human sublimity."

TIME MAGAZINE

"Rozakis, along with such fine performers as Kim Stanley and Mary Guardino bring out to the fullest the mordant comedy and the pathos in Inge's play."

Brooklyn Eagle

"A brilliant performance."

NOEL COWARD

"Finally, there is Gregory Rozakis as young Rozakis, alternately hard and soft, consistently accomplished."

GEORGE OPPENHEIMER

Long Island Newsday

"The kid is beautifully shaded and built by Gregory Rozakis. The performance by Mr. Rozakis is the sweet and most natural work of the evening."

JERRY TALLMER

The New York Independent

"Fine acting in the naturalistic school was contributed by Gregory Rozakis..."

London Theatre World

"Young Rozakis is impressive as the juvenile..."

JOHN CHAPMAN

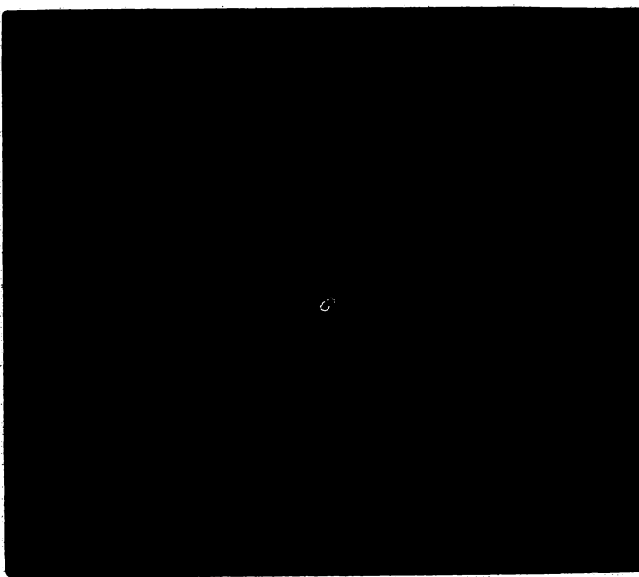
New York Daily News

"Gregory Rozakis is admirable in the impressively demanding role of the son."

Show Magazine

"Then she (Kim Stanley) had her first scene with the boy (Gregory Rozakis) and I thought it was one of the magical moments of Broadway."

MARGUERITE CULLMAN



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Wednesday, April 24, 1968

VARIETY

'Mondo Cane' Record 50 G's

"Mondo Cane" is heading for a record \$50,000 in first round, daydaring the Forum and Little Carnegie.

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—Bosley Crowther, N. Y. Times

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—Wanda Hale, Daily News

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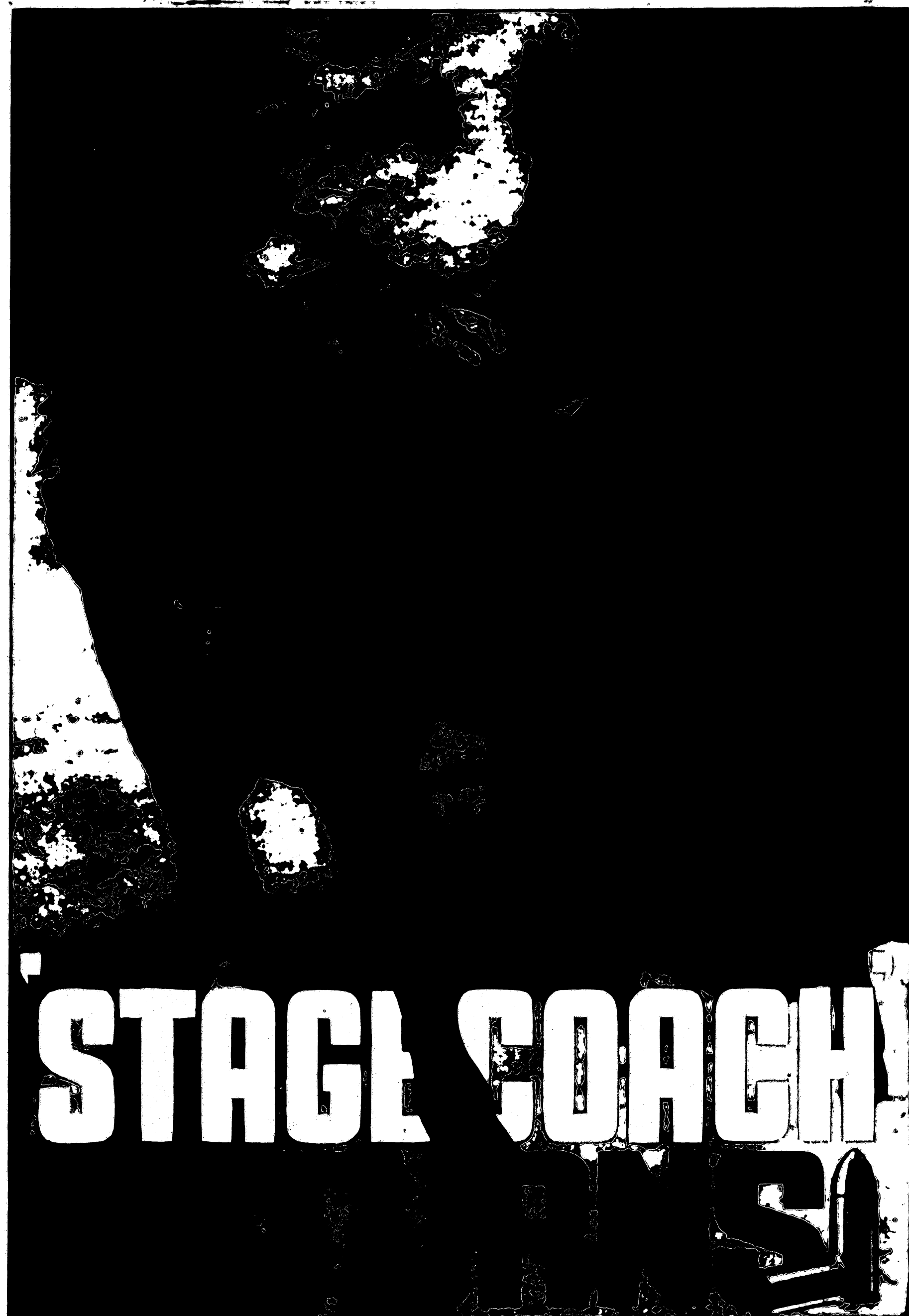


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Going to Cannes? For 'Stagecoach' and other classic features, contact Tony Morris of Programme Exchange at the Martinez Hotel during the Cannes Film Festival.

PROGRAMME EXCHANGE LTD



Censors Trim Down 'Venusberg' Over Near Nude Scenes, Suggestive Talk; Was German Entry at Cannes Fest

Wiesbaden, April 16.

Thirty artists in Germany had to scramble around to find a different film to start the Easter weekend because the latest Rolf Thiele picture which they were expecting to show, "Venusberg," got a turnaround from the West German Film Censorship Board. The censors demanded that much of the suggestive dialog and many of the near-nude scenes be cut. The film distributors, which is handling the release of the picture in Germany, has filed a protest. Second hearing of the matter will be done by the censors later.

Theme of the picture is whether the modern woman is genuinely happy. The scenes concern young women with jealousies and love problems.

Rolf Thiele has made a name for himself in Europe with his interesting and often sexy films. One of his earlier pictures, "The Girl Remembers," concerned the rise of the German economy and the equal rise of a highly successful prostitute. This film, as a satire on the regrowth of Germany, played throughout the world and was the first German picture to win the U. S.

Others of his recent pictures were "Lulu" and "One Call to Love" as well as the current hit in Germany, "Black-White-Red Fear Factor Red." The last recently won the Ernst Lubitsch Prize of the West German Journalists' Assn.

Turndown by the censors of "Venusberg" puts the German film industry and the German Export Union into an embarrassing position. The film had been picked to be offered as a German entry at the Cannes Film Festival.

Arg. Navy-Led Revolt Only Hit Radio, Tele; Staffs Pruned Deeply

Buenos Aires, April 16.

It's been a long, hard summer—everyone has been very poor (Frendel's spending spree over, the country has had to pay for it). But despite this, the Mar del Plata Casino raked in money as never before. Instead of paying off creditors, many well-heeled gamblers took the cash to the Casino, thinking to make more.

Even news about the film festival at Mar del Plata soon faded into oblivion when yet another war was undergone. This time it was led by the hitherto much respected Navy. The Navy's rebellion was provoked by poor leadership and revelations of "corruption" with Peronist groups in arranging "political fronts" for the coming elections. The useless revolt at least had the virtue of forcing the "blue sector" of the Army, in control since September last, to disavow any possibility of a Peronist return.

For show biz, the revolt involved half a day's shutting of central cinemas and theatres, followed by the customary flocking of audiences to film theatres once they reopened. Neighborhood houses operated normally.

Revolt also spelled some seizing and subsequent "liberation" of various radio outlets. Radio El Mundo's antenna at San Fernando was bombed by the government to silence the rebel outpourings, and Radio Argentina was also occupied, then freed, as was LV3 Radio Cordoba in that University City. The real changes have occurred in radio staffs, the "rebellion" serving as a peg on which to hang dismissal of surplus staffs.

The dismissals had begun prior to the revolt, and stemmed from need to retrench. Over the eight years since 1939 Revolution ousted Peron, succeeding political appointments on the Radio Administration Committee have named successive layers of proteges. Each layer remained on the payroll at wage levels too high for the economic trend. For instance, Radio El Mundo, which should be a big money-maker, had a heavy loss in the last financial year, a situation which could not continue.

'Lulu' Rejected For Yank Military Kids

Stuttgart, April 16.

America's most rugged troopers are stationed with the Seventh Army, located here. But the controversial film, "Lulu" (MGM) just isn't anything for their off-springs, the military has decided.

Scheduled to play at the Robinson Barrois Military Theatre and at Karl's Casino in Ludwigsburg, the pic has just been cancelled. The local chaplain was worried that because children were at home during the Easter vacation, they might go to the cinema and see how an off-beat 12-year-old was carrying on.

The military theatres overseas have given "Lulu" the "AX" rating, which means that it is suitable for adults only. However, the military theatres do not always concern the ticket-buyers, and many children slip in to see pictures that are intended only for their parents. Replacement for the pic was "Mr. Robin Takes a Vacation" (20th).

'Winston Affair' Being Set to Start 20th-Fox British Prod. Program

London, April 16.

"The Winston Affair," originally scheduled to be made under the banner of Entertainment Corp. of America, is now to spearhead 20th-Fox's new British production program. It is due to start filming on June 1, with Robert Merton directing from a screenplay by Keith Waterhouse and Willis Hall. Bruce Williams, 20th's European production top, expects to announce British castings within a few days.

Walter Seltzer, who is producing, came into London from America over the last weekend, and will be based at 20th's Soho Square office. The picture will probably be filmed at Shepperton studios, with London for location work.

Williams, who was named to the European post shortly after Darryl F. Zanuck assumed the 20th-Fox presidency, was exec producer on "Longest Day." He is now prepping three other British films for production later in the summer. They are "The Last 24 Hours," Trevor Roper's account of what happened in Hitler's Berlin bunker on the Nazi dictator's last day; "High Wind in Jamaica," which is being scripted by Nunnally Johnson from Richard Hughes' story; and "The Victim," based on the Friedrich Duerrenmatt play.

Hakim's 'Good Soup'

First deal to be made by Andre Hakim, recently appointed by 20th-Fox to scout Europe for product and make construction agreements, is "The Good Soup," a film adaptation of Felicien Marceau's 1911 comedy. Pic will be adapted and directed by Robert Thomas for Bellstar Productions (France) and 20th release. Hakim produces.

Pic starts shooting in Paris this summer with Annie Girardot starring. Garson Kanin's American adaptation of the play was a Broadway flop in 1955 with Ruth Gordon starred.

'SUMMER HOLIDAY' DIST. SET FOR U.S.-CANADA

London, April 16.

Deals for the distribution in America and Canada of "Summer Holiday," a British musical starring Cliff Richard, were discussed last week by Manpower Scott, managing director of Associated British Pathes.

This film will be released in the U.S. through American International and by International Film Distributors in Canada. "Summer Holiday," the second musical starring Cliff Richard, was produced by Elyse Bousquet, the company helmed by Louis Grady and Kenneth Harper. World distribution is through A.B. Pathes.

Ran Into Job-Drop

Berne, April 23.

Unauthorized shilling in the Swiss Alps can cost a singer his job. At least that's what happened to Kansas-born tenor William Farnay, until recently a member of the Stadttheater Berner opera company who has been penalized by his management for having reportedly (1) left the city without an official leave-of-absence, and (2) gone shilling despite a clause in all contracts forbidding this sort of too risky.

Another recent shilling trip to the Bernese Oberland, also AWOL, which resulted in the singer's having a shilling accident, was considered just one too many by the management, and he was reportedly fired on-the-spot.

Aussie Show Biz In Easter Upteat

Sydney, April 16.

Plenty of coin is circulating around the entertainment zone here this Easter via healthy wool-and-wool-chests, solid commercial trading and an industrial employment upbeat. Show biz tops are anticipating a lush winter open for cinema, stage shows and nightclubs.

Hard-hat pic current here on long-run are "Guns of Navarone" (Columbia), "Longest Day" (20th), "West Side Story" (U.A.), "Bandolero" (U.A.), "Shooting On Beatty" (MGM) and "New West Was Won" (MGM). "Sedona and Gomorrah" (Rank) is just starting out. Trade showbiz is busy with "Waltz of Foresters" (Rank), "Courtship of Eddie's Father" (MGM), "Pagan That Took Rome" (Par) and "Jennie" (U.A.), "40 Pounds of Trouble" (U) is coming in shortly.

"Black and White Minstrels" still is smash in Melbourne for Tivoli leap Garnet Carroll hit the jackpot with "The King and I" and has deals on for top Broadway shows this winter.

In Sydney, Tivoli is playing a revival of "Show Boat," with J. C. Williamson Ltd., repeating with "My Fair Lady," "Roll Away" will prove in Melbourne next month. Williamson also have lined up for here "Camelot," "How to Succeed in Business," "Mary, Mary," "It's Never Too Late," "A Funny Thing Happened" and repeat run by Victor Berge and a 1954 run by Jack Brann.

French Producer Plans To Make All His Pix In English; Dub Later

Paris, April 23.

"From now on I am making all my films in English and then dubbing them into French." This he believes it or not comes from French producer Georges De Beauregard. He specifies that this does not mean overlooking his own market, but is in line with his new policy. French producers have to stop being insular and think of worldwide markets like the Americans if they are to survive, says he.

A few simple expedients have led to this decision. One is that French audiences have accepted dubbing for 20 years while American counterparts still have to be won over. By using English will overcome this obstacle.

Secondly, using big names requires at least one U.S. star since the top worldwide name draws are still American. Unusual subject matter and notable actors make for international films, according to De Beauregard. Hollywood now gets over 50% of its income from abroad and he feels the French should try to find this sort of equilibrium.

Third expedient is that these films will call for more money. But the offers of English versions, names and bigger production reports could make for easier productions within the Common Market as well as U.S. major investment. Recent 14% Film Aid on grosses over the previous 5.5% may lead others to try for sure-fire small budgets that may be able to recoup at home via this aid. But De Beauregard thinks this reasoning is dangerous. First of all audiences have gotten more demanding and also display a taste for blockbusters. A small budget (Continued on page 24)

More Film Turners, Legit Musicals Seen Growing Trend in France

Paris, April 23.

Israeli Censors Again Turns Down 'Desert Fox'

Tel Aviv, April 16.

The Israeli censor board has banned "Desert Fox" (20th) for a second time. This depicts the life of General Rommel, German hero of the African campaign of the last World War. Film was made in 1951. Rommel was not a Nazi and he had to commit suicide when the Gestapo discovered his part in the plot to kill Hitler in 1944. Nevertheless, he was indirectly responsible for atrocities committed against North African Jews by German authorities, according to the censor board.

The Israeli censor board rejected the pic in 1955 but 20th-Fox had tried its luck again. However, the Israeli censor board found that the picture is treating Germans in general and Rommel in particular in a sympathetic way was not acceptable in this country. Timing was particularly unfortunate because the film was submitted to censors at a time when participation in Egyptian rocket-building efforts became a big political issue in Israel.

For similar reasons, the censors banned "Escape From East Berlin" (MGM). "Censorship board decisions are binding by the law."

New French Prod. Sees Family Pic Ideal Way To Get Screen Start

Paris, April 23.

The way to start in films is to make a well-fabricated family pic with a solid name theme, not a sensational pic or a blockbuster. That can come later. He says new indie French producer Massimo Uleri whose first pic, "Le Voyage de Baccara" (The Trip to Biarritz), did okay for him in Paris and is faring well in the provinces.

Uleri is Italian and wrote plays and scripts before the war. He went to the U.S. right after the war where he fared well on the stock market. Then he came back to Europe to go back to his first love, show biz. He decided to produce pic in France, rather than native Italy, for he needed the challenge of another country and its ways of thinking. He made his first pic strictly on his own with his own money and a distributor.

For his next film, he wants to make an international sketch pic that will have the names and values in appeal to an American major company. This endeavor would be "Gambling," with Rene Clair and Roger Vadim doing sets in France. Michelangelo Antonioni and Vittorio De Sica in Italy and he hopes one American in the U.S. Uleri has formed his own production company called Millimax Films.

SPAIN RELENTS; 'MAMA' REVISED INTO FAVOR

Madrid, April 16.

Almost hidden away from public attention in a list of recent subsidy classifications is one that strikingly indicates film policy changes that have been taking place in the government's Ministry of Information and in the minister's director general's office for Cinema and Theatres.

The gradual swing away from ultra-conservative positions was again revealed last week when "La Mame en la trampa" (Mama in a Trap) received a revised classification that moved it out of the rather "3" classification to a "1A" rating. "La Mame," according to reliable reports was originally downgraded as a penalty to the local producer responsible for filming of the big-budgeted film, "Viridiana." Entered at the Cannes Film Festival, "Viridiana" shared the Golden Palm. Subsequent "3" tag bewildered local observers. "La Mame" is a Spanish-Argentine coproduction. The new rating given the Spanish coproduction a 40% return on estimated costs and of joint investment.

Trend towards more filmicals and staging of legit musicals such as "Carnival," "How To Succeed in Business" and "A Funny Thing Happened" point up a change in public tastes here. Attesting to the trend are several screen musicals ready to start and the three musical comedies from the U.S. which are due for launching next season.

On the screen front, "Juliette," has been announced by film director Philippe De Broca. Pic would star Jean-Pierre Cassel. Gene Kelly is reportedly readying a local musical, "Sithouette," which he would co-direct.

Jacques Barriere is readying a comedy tuner, "Popper Candy," in which all participants will take deformations and an interest in the pic. Tale of the adventures of a young couple trying to break into show biz, Maurice Dietrich, Jeanne Moreau, Jean-Paul Belmondo and Jean-Claude Brialy already have promised to appear in small parts.

Beland Petit may do a double header early next season with a cliffed pic "Alphabet of Love" and a more modernistic stage musical-tuner, "Mim Blueboard." Both would star Zizi Jeanmaire.

Singer-actor Charles Aznavour has made a bid to take over the shuttered municipal theatre the Marigny to mount a musical version of Albert Humeau's "My Three Angels." He did the lyrics and would star.

A musical with young thespians opens at the Theatre Montparnasse next week via "The Bare Birds" of Robert Lheste.

The heavy Megadon production of "The Merry Widow" still does well as does a legit comedy with Bourvil called "The Good Hide-out" with some songs lifted on an old hit play. But Robert Dhery's "The Big Value" has some integrated musical attributes to make this final breakthrough stage-wise seem hopeful. Best receipts of the long-run pic, "West Side Story" (U.A.), also make those who are going on the musical legit and film handwagon bullish.

Observers find the growing disk sales of juve singers heartening as well as the fact that the growing audience has given youngsters the money to buy platters and attend shows. An Olympic Music Hall show with young disk faves from various countries had to be lengthened two weeks due to the sock biz it raked up.

'Story' Hits \$1,900,000 In Japan for 66 Wks.

Tokyo, April 16.

"West Side Story" (U.A.) broke the record here for a roadshow pic and earnings when it closed its 66th week at the Shochiku Piccadilly and counted around \$1,900,000, topping the previous record-holder "Ben Hur" (M-G) in length of run and total coin.

On the day marking the new high mark, Ed Kerner, recently named U.A. managing director for Japan, presented the first patron with a gift.

Kerner is now in negotiation with Shochiku about the possibility of concluding the run at the end of April, in view of dwindling biz in recent weeks. On the basis of the contract, however, the film could run much longer on the strength of its barbed earnings which would keep the required weekly average. If U.A. agrees to put the picture no doubt it would get priority for the next film to play the house.

Bob Hutton to H'wood For 'Can Be Told Bally'

London, April 23.

Robert Hutton, partner with Charles Baidou in Darton Productions, planned to Hollywood yesterday (Mon.) for business with Jim Nicholson of American International and Steve Braddy of Allied Artists. He is setting up the production of his film, "Now It Can Be Told," in which he stars, with Baidou producing.

Hutton then returns to U.K. to set up another film.

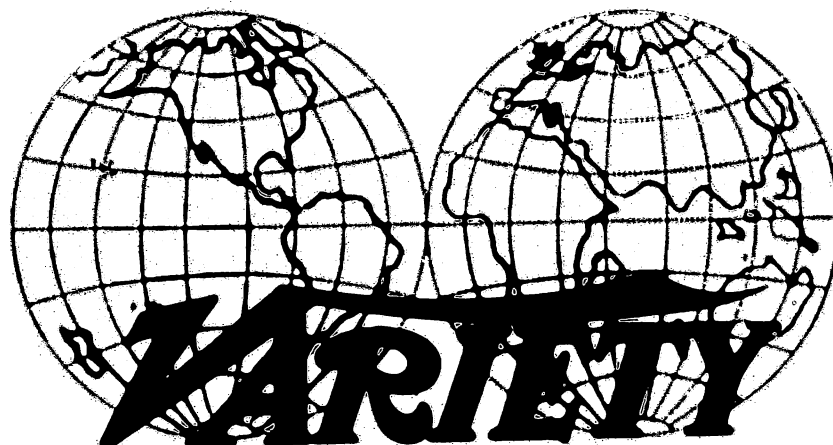
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A Breakdown of Amity in Spain

Producers Feel Director-General Tamper With Status Quo Without Due Consultation

Madrid, April 23.

Spanish producers and government film authorities are at loggerheads after a relatively long period of peaceful collaboration.

Film-makers claim the director-general threw the first monkey-wrench when he discussed a basic change of policy in state film aid without prior consultation with the Entertainment Syndicate (Producers' Association) within it.

In a surprise move, film authorities recently authorized classification of the law "B" and "C" subsidy classifications for the protective 4-to-1 arrangement requiring distributors to release one Spanish picture for every four foreign pictures imported.

Producers contend that, given the freedom to select Spanish product regardless of classification, local distributors would be free to meet their obligations under the law by picking up low-rated films at the lowest cost. This, producers say, would make a shambles of past distributive custom of competing for eligible product with advance guarantees that went a long way toward producer financing.

In another unexpected move, the director-general announced that the "IA" and "IB" top subsidy classifications would in the future require a two-thirds vote of the rating board. Film authorities, in their zeal to encourage quality film-making, are said to have reached this decision to prevent film industry reps and reps from other ministries from handing out heavy subsidy returns for unworthy product.

As constituted, with 21 members, the director-general can count on five votes from board members in his department, three more from reps he named and one each from the reps of the film library, the film school, and the newsreel agency, No-Da. This gives the director-general a total of 11 votes, which is just short of a majority, but a sufficient number to hold up top ratings for what the quality-minded director-general considers average or below average entries.

Finally, the director-general issued a ruling that producers will receive no further classification certificates until they donate prints to the revived National Film Library of all Spanish pictures released in Spain dating back to 1955. Producers contend the ruling imposes a financial hardship.

Within the studios a drive is already in progress to convince government authorities that tampering with post 4-to-1 policy could be extremely detrimental to film-maker interests. Since the director-general has not yet released administrative procedures to qualify "B" and "C" pictures for compulsory distribution, producers feel there is still a chance to forestall the ruling. They will also request prior consultation for all measures affecting vital areas of the industry. The industry is amply represented on the government's state film council, and producers maintain this consultative body makes it possible to talk things over before vital moves are decreed.

Techni Execs to Rome, Then Cannes Festival

London, April 23.

After a week in London, Technicolor brass from Hollywood, home and the local plant check out for Paris. Then tomorrow (Wed.) the group heads for Rome.

The U.S. contingent was headed by Melvin Jacobs, Technicolor Corp. presy, and Edward Klinger, executive vicepres, both of whom are also on the boards of the British and Italian companies. Curtis Kent, assistant to Klinger, planned to fly from Los Angeles to join the party last Saturday (20).

After confabs in London, Paris and Rome, the Techni contingent will go to Cannes for the annual film festival. They are planning a large scale reception for film makers stars and execs. And they will remain on the Riviera until May 14 before returning to L.A. via Paris.

Good for Film Biz

The Independent Theatre Owners Assn. of New York passed a resolution last week to formally salute the world press festivities surrounding the opening of 20th-Fox's "Cleopatra" at the Rivoli Theatre June 12. The ITOA resolution, passed by group's board of directors, urges all members to participate in the pic's opening "by any and all types of promotion and exploitation."

Harry Brandt, ITOA pres now in Miami, proposed the resolution in a letter to the board. Exhibitor Brandt was a staunch backer of 20th chairman Spyros P. Skouras during the latter's board battles last year prior to his resignation of the presidency.

San Juan Circuit To Give Ratings

San Juan, April 23.

The Commonwealth Theatre Corp., which operates 26 Cuban houses, will insert a rating of each film in its advertisements and theatre lobbies, per Jack Odell, v.p. and treasurer. The ratings, geared to act as a guide for children and parents as to the suitability of the film for viewing, will be based on the Green Sheet Service, a compilation made by a cooperative board of national organizations.

The Green Sheet ratings are "family," "children," "youth," "mature youth," or "adults." Commonwealth will use the Green Sheet only as a "guide and will set up their own rating board for the final decision," Odell said.

TUBALDI'S PARIS GALA

Recently 3d Diva At Malia Benefit June 21

Paris, April 23.

Order of the Cavaliers of Malta is organizing a benefit gala at the Champs Elysees Theatre on June 21. The star will be Renata Tebaldi in a concert of famous arias. The Cavaliers will present themselves for the first time in public in their "grand uniform" red tunic, blue pants, black cape and the Maltese Cross (in white) on the left shoulder.

France' most eminent Sociologist, Andre Hendrik, who created the "super star" rose for Brigitte Bardot has now created the "bel canto" rose for Tebaldi.

Mme Tebaldi cancelled out early on her Met Opera season in N.Y. and declined to go on his road tour. She was then described as exhausted and returning to Italy though remaining some time thereafter in Manhattan.

SUM On 'Adriana' Kick

Naples, April 23.

Renata Tebaldi, not too discouraged by her recent NY experience with "Adriana Lecouvreur" has agreed to sing at the Edinburgh Festival in a new edition of the Chion opera which the San Carlo Theatre is readying for her. It has never been quite clear why Mme Tebaldi has her heart set on this opera. Sarah Bernhardt, the French tragedienne had great success with the new play of the same name, by author Eugene Scribe.

Hoffberg-Hess-Koenig To Bring in French Feature

New York film importer Jack Hoffberg has joined with Sidney Hess and Ronnie Koenig to form Film-Mart Inc., whose first release will be the French Romy Schneider-Curt Jurgens starrer, "The Magnificent Sinner." Film opens shortly at the Victoria, in New York, in an English-dubbed version. Hoffberg is vesp of the new company, with Hess prez and Koenig secretary-treasurer. New firm expects to handle two or three "big" pictures a year. Hoffberg will continue to run his own Hoffberg Productions as well.

Technicolor Plans Big Rally at Cannes Fest

London, April 23.

Technicolor executives from Hollywood, London and Rome went to Cannes last week to confer with film festival brass on a special large-scale ad-promotional campaign which the company plans to mount during the festival next month. F. George Gunn, joint general manager of the British company, was among those who made the trip, accompanied by Lucile French, head of the public relations agency which reps Techni in Britain.

Senior execs of all three Technicolor labs will attend the Cannes Film Fest and will promote demonstrations and displays of the latest research and technical developments by the three plants.

ODDEN-MORTON TAKES OVER KINGS, 700-SEATS

Winnipeg, April 23.

Odden-Morton Theatres, local subod of Odden of Canada, has taken over, on a long-term leasehold basis, the suburban King Theatre. The 700-seat house, which is the most recently constructed hardtop in the greater Winnipeg area, will play primarily first-run product day-and-date with the downtown Odden and the new \$600,000, 1000-seat drive-in being currently prepared for a July 1 opening.

Acquisition was made because of considerable product available and upcoming for the Odden outlets. The Kings, which had been obtaining British product from the Odden chain, will also unveil "high-class" foreign product and holdovers from the downtown houses where booking commitments necessitate.

French Prods.

Continued from page 21

with only a French plant may not always make enough to have it pay off even with aid, he claims.

Renald Rodgier on Way Out. Besides, thinking in this way will lead to the type of film that should have died out long ago, according to De Meunier. An American in a French film is no novelty but a concerted decision to make the films in English is, with local stars also using this language.

De Meunier had Jean Seberg in his pic "Breathless," but she spoke French. The recent Metro-bankrolled French pic through Cipa, "The Day and the Hour," had half of it in English since the hero was an American flyer downed in France during the last war.

De Meunier had a whole flock of projects to be made in English sans straining for it. First up is "Ghost at Noon" with Brigitte Bardot speaking English to Jack Palance and director Fritz Lang playing a German film director. Later will speak both German and English, and some French. Miss Bardot speaks good English and will also go into French when necessary. Jean-Luc Godard directs.

Seems Up "Vicar" For Pic. Next is "Napoléon III," with Jean-Claude Braly and an American female or British star to play his English mistress. De Meunier also sewed up film rights to the controversial West German play, "The Vicar," which condemns the late Pope Pius XII for not having made moves to ask the Nazis to ally their program against the Jews. He will have Maximilian Schell and mixed French and American actors in this, with probably a French director. He sees no hybrid mixture in these films since the subjects are universal.

Actually, many producers locally have dubbed films into English on their own with over 150 cataloged by Unifrance Film, the governmental outfit to hype French films abroad. Most have yet to be sold for U.S. or British payoff or tv.

Double-Shift

Cape Town, April 23.

Entertainment tax in the Republic of South Africa is payable on admission charges, so, two drive-ins at Durban, Natal, followed the example of one at Maritzburg, Natal, and split the charges into 50c (20c U.S.) as a parking fee.

Admission is pegged at 21c (20c U.S.) so as to reduce the overhead.

International Sound Track

London

Pony Harvey, who cut "Lolita" for Stanley Kubrick, has been signed by the producer-director to edit "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb," now in production at Shepperton for Columbia release. . . . Pathe News' Technicolor coverage of today's (Wed.) wedding of Princess Alexandra, will be nationally released through Warner-Pathe on Friday (26) in advance of the following Monday's issue. . . . Sam Hunter, who has starred in 20 films during his acting career, has just started production on his 20th—"The Chalk Garden," with Deborah Kerr, Marley Milla, John Mills and Edith Evans starred. It's being filmed at the Metro-British studios for Universal release. Comments Hunter: "I feel as if I have passed a point of no return, career-wise." . . . Metro's "Come Fly With Me," subject of a recent press junket to Paris, had an Empire preem last Thursday (18). It was directed by Henry Levin and includes Barbara Hart, Hugh O'Brien, Karl Boehm and Pamela Tiffin. . . . The original "Carry On" team has been re-united by Peter Rogers for his current production, "Call Me a Cab." Appearing in this Anglo release will be Mollie Jacques, Charles Hawtrey and Bill Owen, together with Sidney James, Kenneth Connor, Lita Stanger and Emma Cannon. . . . Filming started last Thursday (18) at the Associated British Elstree studios of "Seven Good Sinners," a comedy with Ronald Fraser, Barbara Windsor, Bernard Cribbins and Gregoire Aslan. It is being produced by Gordon L. T. Scott and directed by Jeremy Summers from an original script by T. J. Harrison and Mike Watts, based on an original story by the latter. It will be distributed through Warner-Pathe in the U.K. and via All Pathe in the rest of the world.

Paris

Bruno Coiffi Monner-Monnet prepping a French-West German co-production "Champs-Elysees" to star U.S. Negro fighter-showman Sugar Ray Robinson. Comedy will have Robinson as a hardboiled adventurer getting mixed up with two women on this chic Paris artery. Peggy Seurat also in cast. Claude Boesly will direct. Pic is to be made entirely on location on the street itself. French producer for France and Karl Ulrich for Germany. . . . Metro pic from its locally bankrolled company, Cipa, "Kidd in Tokyo" opening in good biz. . . . Mylene Dumas going to London for a role in "Doctor in Distress." . . . Robert Thomas, playwright-actor, turns pic director for a film version of Poulton Housman's legit "La Bonne Soupe." 20th will back and distribute and this tale of a woman's reminiscing about her rugged climb to the top will have Marie Bell repeating her stage role with Anne Girard at her younger version. A bunch of male names play the men in her life, per Jean-Claude Brisely, Jean-Pierre Canel, Jacques Charrier, Claude Dauphin, Sacha Dikofsky, Robert Herson, Christian Marquand, Raymond Pellegrin, Vittorio De Sica. Pic rolls in June. Play was a hit here but flopped Stateside. . . . French happy about Oscars with wins in best foreign and short categories plus a Frenchman for best film music, even if in a British-Yank pic. Films are "Sundays and Cybele," "Happy Anniversary" and "Lawrence of Arabia" respectively. . . . Jerry Lewis new darling of the highbrow critics and his pix also rack up biz with the general public. His latest, "It's Only Money" (Par), looks one critic who says Lewis is the consummate artist-clothes with something definite to say on American women, whom he fears and other things. . . . Brigitte Bardot having a disk pulled out of circulation that had a jacket picture of her sans permission, not attire. . . . Renald Monner-Monnet will be the Yank juror at the Cannes Film Fest, May 9-22.

Rome

When Oscar winner Pietro Germi emerged from the plane from Los Angeles, he displayed a statuette borrowed from Federico Fellini and sneaked into the plane after landing to please phobos. . . . "Divorce" producer Franco Cristaldi revealed how French and U.S. companies turned down his original offer to coproduce his subsequent prize-winner. . . . Actress Marilou Kyo ("Rashomon") officially inaugurated the Milan MIFED Pic and TV-Film Trade Fair, after skydiving in from Tokyo. . . . Marcello Giusti will produce "Il Gattopardo" directed by Dino Zani, in association with Rome's D.D.L. Productions. . . . Munich's Star Allianz, of which Maria Schell is partner, will shoot three pix this year at new studio set up in Trieste Fair grounds, which will also see other pic location there. . . . Giovanni Scelzone named new Italy sales chief for Deaf-Fox.

"Cleopatra" costumes worn by Elizabeth Taylor left this week for New York from Naples via SS "Cristoforo Colombo," robes are stored in a special cabin in luxury class. . . . Messina Film Fest, sponsored by Italia exhibs, this year runs July 20-27. . . . Vienna Ltd signed for Roger Vadim's "Castle in Sweden." . . . Unitalia Film has published a multi-lingual volume illustrating 124 features made here last year. . . . 22 features started here in date this year: 36 of them coproductions. . . . Unitalia sponsoring an Italia Film Week in Cairo, beginning April 26. . . . Talk here that Germany will soon have film aid in form of tax rebates, though expected to be less than Italian 15%. . . . "La Steppa" reps Italy at upcoming Valladolid Festival in Spain, with director Alberto Lattuada presenting pic there himself.

Madrid

Yank producer Sidney Pink is coproducing with Examer Films of Madrid the Barry Sullivan-Martha Hyer starrer "Fuego" (Pyre) and the project went before cameras last week on exteriors in Galicia. . . . Jaime Manóvil will return in June to star in Spanish-Italian coproduction. . . . Juan Antonio Bardem's Spanish-Argentine coproduction "The Innocents" has already been set aside to compete for Merlon's Golden Bear in early July. . . . Xavier Escrivá is starring in the title role in "St. Isidore the Laborer," patron saint of Madrid who was canonized in 1622. Rafael Salvia is directing from a script by Jaime Manóvil with a cast that also includes Maria Najar and Roberto Camardiel. . . . Jose Maria, coproducer of "Savage Guns," first western to be made entirely in Spain, has Craig Hill starring in another, "Gringo." . . . After winning Hispanamer's Spanish-French coproduction "Money to Burn," Europe-based Yank film star Eddie Constantine has been offered a six-picture deal for production in Spain, all backed by Swiss bankrollers. . . . Fernando Lamas signed for the lead role in "The Wedding" with M.D. Productions. . . . Valladolid's April 21-28 Int'l Film Week of Religious and Human Values will world premier two short features—"The Valley of the Fallen" and "The Ecumenical Council." . . . Nicholas Ray will occupy the U.S. Jury seat and Mel Ferrer will get time off from his costarring role in Samuel Bronston's "The Fall of the Roman Empire" to serve on the Cultural Hispanica Jury (best Spanish pic) at the Valladolid fest. . . . Censor ban on the Benito Perajo-Cesarea Gonzalez production "Chaste Suzanne" was lifted after objectionable fleshy over-exposure was snipped. . . . Nicholas Monner-Monnet, newly appointed Unifrance delegate in Spain, will not operate from offices in the French Embassy as in the past but has opened offices on the Gran Via.

WASSERMAN: ANTHOLOGY KING

Susskind's Fend With WNEW-TV

David Wasserman has exchanged some strong words with WNEW-TV. To the station's charge that Wasserman is attempting to build a "public relations position in the event that his 'Open End' is not renewed," Wasserman fired back: "Channel 5 is awash with reruns of 'Highway Patrol' and 'Boston Blackie,' but twice a week it comes alive with 'Open End' and 'Festival of Performing Arts'."

The schism between Wasserman and WNEW-TV stems from the station's blackout of his "Open End" show on sex in America. Wasserman said he regarded the labelling of the show on sex as in questionable taste as the "ultimate insult." Wasserman said that the decision by the station's programming chief Bennett H. Korn to cancel the show was a "cowardly and contemptible act." Wasserman, who likes the Sunday night time slot given him on WNEW-TV, will return there only if he's assured that there will be no interference in or censorship of his show. Wasserman feels himself to be in a strong bargaining position because the ratings of "Open End" this season have tripled last year's figures.

Goodson-Todman Back Away From Talent Ban as AFTRA Moves In

In the face of open warfare with tv actors' union, the Goodson-Todman packaging house reportedly reversed a mandate against performers on "You Don't Say."

Union execs are known to have broiled last week at efforts by G-T to keep actors away from "You Don't Say," produced out of Desilu for NBC-TV. The program, G-T reportedly felt, bore a strong resemblance to an established CBS panel of its own—"Password"—and resultantly warned the bigger talent agencies that any one appearing on "Say" would not be hired for "Password." Moreover, the report indicated, G-T ruled out appearances on all its shows.

But by Friday 11th, a few days after the talent agencies had appealed to the American Federation of Television & Radio Artists to intercede, G-T called back the agents to tell them nobody would be banned from G-T shows for appearing on "Say." And G-T would not stop appearances on "Say" and "Password," provided the first appearance was made on "Password."

AFTRA had at least two courses if G-T did not back off in its alleged mandate to the Ashley-Stemmer, William Morris and GAC talent agencies: Raise the cry of trust violation, or put all G-T shows on its producers' unfair list.

Garfield's Radio Exit for CBS-TV

Red Garfield has resigned his job as CBS Radio director of information to join the CBS-TV press info dept., under v.p. Charles Steinberg. His title will be director of exploitation. As such this represents a new thrust for CBS-TV, in an area where previously NBC's Al Rylander had the play pretty much to himself in the competitive web rivalries.

It's particularly in the area involving such '63-'64 newcomers to the tv web sked as Judy Garland, Danny Kaye, George C. Scott, Glynis Johns, and the return of Phil Silvers, plus Red Skelton, Jackie Gleason, Lucille Ball, Jack Benny, where Garfield will direct his exploitation talents and ammunition. He'll report directly to Steinberg, with Hank Warner continuing his No. 2 man status as director of press information.

For Steinberg and Garfield it's a reunion of sorts—back in their Warner Bros. press dept. days Steinberg was Garfield's boss. Garfield joined CBS Radio 12 years ago.

ABC Radio's New Affiliates

ABC Radio has picked up 12 new affiliates in recent weeks.

New affs include WRIN, Utica, KARM, Fresno; WBBX, Portsmouth; WTAL, Tallahassee; WOKK, Meridian, Miss.; WTSN, Lumberton, N. C.; KASE, Austin; WMOU, Berlin, N. H.; WABJ, Adrian, Mich.; WSIP, Paintsville, Ky.; KNGL, Chico, Cal.; and WHNN, Selma, Ala.

MGM-TV's 64 Writers

If any television writers are unemployed, it's definitely not MGM-TV's fault. Launching its production on five hourlong and one half-hour series due on the 1963-64 web schedules, MGM-TV has assigned 64 writers to turn out material for the company's busiest schedule to date.

MGM-TV's banner will be seen next season on "The Travels of Jaimie McPheeters," "Mr. Novak," "The Lieutenant," "Dr. Kildare," and "The Eleventh Hour," all one-hour shows, and "Harry Girls," a half-hour entry.

Surprise of Week: Hylan's CBS Exit For JWT TV Berth

Decision of CBS-TV's Bill Hylan to shake the network, after a tenure of more than 25 years, to become the top tv-radio factotum at J. Walter Thompson, came as a surprise not only to the trade at large but to his CBS associates and intimates. As senior v.p. sales administration, Hylan was one of the three or four key men of the whole tv operation under proxy Jim Aubrey, with an enviable track record in sales performance.

As is usual at CBS, a strong No. 2 man was "waiting in the wings" to take over, thus obviating the need to go outside the company, in this instance Tom Dawson, v.p. in charge of sales. Other examples: Aubrey moving in when Lou Cowan left and Mike Dann moving in when Hubbell Robinson left.

Hylan's resignation was announced suddenly on Monday 22, only a day before he checked in at JWT as key man under Danny Seymour. By virtue of the Hylan track record, it was one instance of a resignation curing a "deep regret" memo from top management.

Hylan, who joined CBS radio spot sales in 1937, was made a senior v.p. in charge of tv sales in March, '62, when Robinson re-

(Continued on page 50)

No Tampering Here

Hollywood, April 23.

Sheldon Leonard, exec. producer of T&L Productions, in which he is partnered with Danny Thomas, has renewed producers on a trio of click comedy series—Thomas' show, "The Dick Van Dyke Show" and "The Andy Griffith Show."

Reticketed for the 1963-64 season were Jack Elinson and Charles Stewart, producers of Thomas' series, Carl Reiner, producer of the Van Dyke skem, and Aaron Rubin, producer of the Griffith show.

All the series are on CBS-TV. Leonard and his wife left Saturday on a round-the-world trek, and he will resume his chores on the series when he returns this summer.

\$60,000,000 IN TV PRODUCTION

By GEORGE ROSEN

Low Wasserman, the proxy of Revue Productions, is today's undisputed king of tv's anthology drama. Almost single handedly he's brought it back into network fashion as a major programming entity. Not since the days (back in the 1950-52 era) when Tony Miner and Fred Coe were setting the pace producer pace and patterns has any single individual projected himself so prominently as the champion of the anthologies. (Only comparable track record was Tom McDermott and his Four Star operation a few seasons back.)

What makes it all the more attractive is that Wasserman will have some \$60,000,000 worth of anthology production rolling for him as Revue's contribution to the '63-'64 tv sheds—including three 60-minute entries, each pegged at \$2,000,000 per season production tab. In addition there are three full hour shows, at the going rate of \$4,000,000 per.

The Wasserman anthology (and semi-anthology) scorecard reads: "Arrest and Trial," 90 minutes, ABC.

Bob Hope-hosted Chrysler series, 60 minutes, NBC.

Kraft series, 60 minutes, NBC.

"Channing," 60-minute series (spinoff from Alcoa) ABC.

"Wagon Train," 90 minutes, ABC.

"Virginian," 90 minutes, NBC.

Traditionally an anthology series is as good as its producer. As far as the trade's concerned, he's the hero of a successful show. Yet the fact that Wasserman was able in most cases to bring off the sales which lured such top sponsorship coin (as for example with the Chrysler series, the Kraft series and "Arrest and Trial") without even an inkling as to who would produce, is a tribute to his own razzmatazz performance as today's No. 1 impresario in the tv film marts, and of the regard in which he's held. For in most instances Wasserman was able to firm up network commitments strictly on the strength that he would personally shepherd the projects.

Revue is still in process of organizing its production teams. With the single exception of a reported deal for Gordon Duff to bring in six of the Chrysler-sponsored anthologies, so far as is known Wasserman will not be using a single major tv producer developing, instead, a new stable of producers from off the Revue lot.

If he can bring it off, minus the services of such top producers as a Rod Serling, a Bob Costello, a Fred Coe, a Herb Brodwin, a Herb Leonard or an Aaron Spelling, it could add up to the nearest production trick of the year.

An interesting footnote to next season's programmatic sorties is the Goodson-Todman invasion of the anthology field, with the 60-minute Richard Boone series on NBC and another instance of a sponsor Reynolds Metal, making a commitment without benefit of a pilot or producer auspices. This one obviously will be watched closely by the trade since G-T seldom stray off the game-plan show reservation where like Wasserman on anthologies, they're the monarchs.

'PHILLEAS FOGG' AS ENDERS M-G PROJECT

Hollywood, April 23.

Robert J. Enders Productions, headed by producer who recently ended a three-year association with Metro, has been signed to a long-term television production deal, under which Enders will prep several new tv projects for studio First to roll will be "The Adventures of Phileas Fogg," based on stories by James Warner Bellah.

While at Metro, Enders produced "The Best of the Post" television series and a feature, "A Thunder of Drums."

Susskind Purrs Like a Kitten About TV With 100 - Count 'em - 100 Hours Under Belt for '63-'64 Season

By NORM SCHÖENFELD

Hot Off D.C. Griddle

Washington, April 23.

Here is the latest on the FCC chairmanship from a source whose reliability cannot be questioned:

Newton Minow has been requested by President Kennedy to stay on until the President reaches a final decision on his successor. The timing of when this will happen is vague, but Minow is hoping to get out "this summer."

The present attitude of the President is not to upgrade a Commissioner to a chairmanship. He is looking for a new appointee who would be named chairman. Several of his closest advisers have been asked to suggest names. There is no indication of any rush in reaching a decision.

NBC-TV's Sizzly Automotive Coin Hip \$36,500,000

Because of color as much as anything, NBC-TV is again riding lead car in the Detroit program sweepstakes. But all the webs are bucking for the remaining nighttime bucks—those expected from (but not promised by) Lincoln-Mercury.

During 1963-64, NBC-TV primetime will carry an estimated \$36,500,000 in car billings. This is not as much as in some past seasons but it is still way ahead of CBS-TV and ABC-TV.

CBS-TV will have at least \$18,750,000 next season and ABC will go for \$7,000,000. The three networks have about \$10,000,000 worth of automotive sports coin split up among them, NBC reportedly having the edge here too.

Here is the way it breaks down for NBC-TV: Chevrolet, owning all of "Bonanza," is going to shell out nearly \$13,000,000. Chrysler is in for all of the Bob Hope specials and coasts they are too; and 22 Hope "hosted" dramas and consequently will spend \$13,000,000. Ford's buy of "Hazel" is for about \$4,000,000. All three are color shows. Then there are Buick and Pontiac participations worth some \$2,500,000.

CBS has Oldsmobile for Gary Moore and about \$4,000,000. Chevy is in for half of "Route 66" at roughly \$7,000,000. A quarter of Danny Kaye went to American Motors for \$3,750,000.

ABC has Ford for a half hour in the new "Arrest & Trial" and that is expected to cost just about \$4,000,000. There is also nearly \$1,000,000 in Pontiac prime time participations, making the NBC participation order by this game company.

There is still no word when or if Lincoln-Mercury will come into nighttime television in '63-'64.

Metromedia's Peak Income

Metromedia, parent company of the Metropolitan Broadcasting radio-ty chain, hit a record net income of \$703,283 for the first 13 weeks of this year. This compares with the \$138,732 net for the same period last year.

Gross revenue increased to \$13,527,470 from \$12,270,314 in the preceding year.

David Wasserman has returned. After being pressed for the past couple of years into a somewhat restricted corner of the network front, Wasserman, like General MacArthur, is returning to the show biz wars next season with all barrels ablaze. When he lands, Wasserman will have a battery of television shows flanked by a fistful of film projects on one side and, on the other, by several new thrusts into Broadway legit.

Even more striking than Wasserman's resurgence of production activity is his radically revised estimate of the calibre of network entertainment. Always a knacker who even in his previous commercial heyday made news regularly by his rabid man-bites-television soundoffs, Wasserman now purrs like a kitten over television's upcoming season. Strictly apart from his own contributions, he sees television emerging out of the simple boy-meets-girl phase onto a new stage where network and advertising execs are ready to grapple with the facts of life.

Even if not a full-blown Renaissance, next season is full of bright promise for Wasserman. A couple of years ago, Wasserman said, a hit like "Beverly Hillsbillies" would have been followed by a dozen imitations. Next season, there'll only be one other cornball entry. The rest of the new entries, according to Wasserman, indicate that intelligence, taste and imagination will have a conspicuous role in network programming.

Wasserman himself will be represented by well over 100 hours of programming both on the network and local level. Aside from Talent Associates' Paramount's hourlong "East Side, West Side" series for CBS, Wasserman's company will be turning out 10 Dupont shows for NBC-TV, seven specials scattered over the various webs, and four 90-minute specials on which he's now wrapping up a network deal.

(Continued on page 44)

ABC's \$5,000,000 Armour Beef-Up

Armour has beefed up ABC-TV's 1963-64 schedule with a \$5,000,000 buy-out of over 270 minutes on prime-time hours. For the fourth quarter, Armour has bought participations on "Combat" and "The Jerry Lewis Show." During the rest of the season it will be represented on "Breaking Point," "Ben Casey" and "Arrest and Trial" mix of the coin being allocated for the to-be-run season during the spring and summer of next year.

ABC-TV also wrapped up a hefty \$1,900,000 deal with Colgate for "Arrest and Trial," "Breaking Point," "Combat," "Sandy Strip" and "Wagon Train." Green Giant has a 10-minute slot on "Wagon Train" and "Sandy Strip" while Pontiac has completed its \$7,000,000 worth of spot-time minutes for the fourth and first quarters.

AB-PT, PROFITS OFF, GEARS FOR '63-'64

ABC-TV will be kicking off its 1963-64 season with a record over \$100 million in revenue to offset the continued cost of inflationary increases in production costs. Under present plans, the plan is to have the great majority of the shows off and running by mid-September.

For the first time since AB-PT was sold, the strategy in reprogramming that the company's estimated net operating profits for the first quarter of 1963 to \$2,300,000 compared to \$2,420,000 for the same period last year. Further details in the Film Section.

20th-Fox Still Seeks TV Prod. Topper; Never Any Dozier Deal—Zanuck

Screen Gems' Bill Dozier is not leaving the Columbia Pictures-affiliated television outfit, where he is vice president in charge of production, and Darryl F. Zanuck is still seeking a seasoned executive to assume charge of 20th Century-Fox Films' teleproduction activities. This was the situation last week, and so remains, despite a *Canoe* report that Dozier had been "lapped" for the 20th-Fox post.

The 20th-Fox proxy and his son, Richard, who is in charge of the company's studio operations, have been "talking" with a number of video topplers but, in Dozier's opinion, they knew he was tied to Col-BG for another 18 months. In a formal statement both Dozier and BG deny any change in that affiliation. At the same time, Dozier was reported negotiating an another five-year term.

Zanuck, now, reprises that Dozier is an old friend of Dick's, both see each other in Palm Springs, as was the case for several recent weekends, and Richard was "bouncing out" the head of BG teleproduction on "strong man-power" for the post. "As a matter of fact Dick also counseled with Lew Wasserman along similar lines," says Zanuck, "and no one would think 20th was flirting with Wasserman to head up its video production."

In actuality, also, among the "possible" candidates with whom the Zanucks have had discussions was Mubert Robinson Jr., longtime CBS-TV vice president in programming. But, as regards Robinson and/or "other people" with whom they have been "talking," nothing has been set. "And now," reports Zanuck, "this rumored story about Dozier being 'lapped' for the job may handicap me in finding any deal with the right man for perhaps a longer term than might have been necessary."

Zanuck states he assured Col proxy Abe Schneider that, having knowledge of Dozier's contractual ties to the company, he (the 20th proxy) didn't believe in employment situations where existing contracts were in force. (The *Canoe* report was so strong over the weekend, coming from "two very close friends of Dozier's" that the Brown Derby listening post felt it was "set.") Leading credence was also the fact that Frank Cooper was out at the same time Dozier was in New York on routine business; Cooper supposedly was "agitating" the Dozier deal.

Dozier and Col issued a formal denial of the Dozier-20th negotiation; Zanuck states he has nothing to "deny" because nothing was firm, other than the above detailed "informal talks."

Jack Elliot Joins Ranks Of 'Host' & Hooter Boys In Ban on ABC-TV Show

Another folk singer has refused a turn on ABC-TV's "Hootenanny" because of the Pete Seeger-Weavers blacklisting.

Jack Elliot informed the committee formed in deal with the black-listing problem that "Hootenanny" "is not a hootenanny, and if I did the program I couldn't stand up and sing again, or sit down to dinner again, with Pete Seeger, the greatest folk singer of them all and the originator of the whole idea of hootenanny."

In the "Host" standoff, Elliot joins Joan Baez, Barbara Dane, Tom Paxton and the Greenbriar Boys, a trio.

Bill Facer, committee chairman, points out that the performers are passing up the show "on their own hook" and under guidance of their own conscience. "We want the show to succeed," he says, "but it never will as long as they eliminate the best people in the field before they even start." Committee is still rather "suspicious" for a "strong" worded proclamation on the blacklisting issue which will be made public in a few weeks.

Meanwhile producer Dick Lawler and packers Ashley-Steiner have a r.t.v. wrapped up production on a 13-hour current in the ABC Saturday night slot.

N.Y. Emmys: Honor List

Fourteen programs and 11 persons were chosen for the N.Y. TV Academy's annual honor list, New York's up to the local membership to vote on the handful that'll cap local Emmys.

Since last year, the org has studiously avoided giving Emmys in categories. The New York nominees are listed alphabetically:

"Answering Service" on WABC-TV; "Big News" on WABC-TV; "Camera Three" on WABC-TV; "Exploring the Universe" on WNBT; "Festival of Performing Arts" on WNEW-TV; "Magic, Magic" from Westinghouse but on WOB-TV; "Pleasant, An American Tribute" by WNBC-TV; "Playwright At Work" on WNBT; "Rebirth of Jenny" on WNEW-TV; "Superfluous People" on WABC-TV; "Walking Man" on WABC-TV; "Shakespeare in the Park" ("Merchant of Venice") via WABC-TV, and WABC's series of editorials (listed alphabetically under "S" by the Academy).

Individual nominees and actors: Sandy Becker, Howard Casell, Betty Pearson, Dave Garraway, director Karl Goman, cameraman Edmund Bert Gervard, newsmen Bill Leonard, actor Robert Morley, newsmen Gabe Pressman, editor Ronald Wright, and actor Earl Wrightson.

60-Min. Film Show Still in Command

Hollywood, April 23.

Hourlong video series will continue to dominate the networks' schedules next season, with 20 such shows lined up, to comprise the bulk of programming. Popularity of the hour form thus continues, whereas the half-hour shows diminish from 22 this season to 23 for next semester.

Sixteen new hour series were bought by the three networks for next season, at against only 10 new half-hour series. There will be a trio of 60 min. video series on next semester, but as of now this particular length shows no signs of emerging into a trend.

In addition to the 20 hour video series, there will be six hourlong live shows, upping the hour total to 24.

How Baer, D'Antoni Hit It Big on Liz TV Outing

Two former Mutual Broadcasting System execs, Norman Baer and Phil D'Antoni, plummeted into bigtime tv program packaging when they topped Elizabeth Taylor for the Oct. 6 hourlong special, titled "Elizabeth Taylor's London," to be sponsored by Chemstrand for telecasting on CBS-TV.

The way Baer tells it, the idea came to him suddenly one night while talking to his partner, Phil, and a phone call to London, followed by a telegram to Miss Taylor, all but sealed the deal. Baer, former director of news and public affairs for Mutual, is partnered with D'Antoni, in Television Productions of America, Inc. D'Antoni is former sales v.p. of Mutual. TVPA, the packaging firm, is two months old.

"We called the Dorchester Hotel in London," Baer relates, "and spoke to Miss Taylor's secretary, Dick Hanley. We then outlined the proposal in a cable, citing the proposed format and monies. We were called back and asked to come to London to see Miss Taylor. D'Antoni did that. I am more in production than sales," Baer explained. Soon afterwards the deal was set with Miss Taylor's business manager, Victor Zelman, proxy of Taylor Productions.

Format of the show will draw heavily on Jacqueline Kennedy's tour of the White House and Princess Grace's tour of Monaco. Liz Taylor, who was born in London and who once was near death in



CARL GREYSON

Versatile host-narrator heard in Chicago on such shows as "Great Music" and the news documentary, "TUF GUYS." Exclusive on WGN-Television. LIVE and LIVELY in CHICAGO

Lower Runs With NBC Sports Ball

Way it shapes up Tom Gallery won't be leaving until he actually hits retirement age next November or December, and maybe not even then. In any event, the sports director for NBC will continue lining up properties while Elmer Lower, No. 2 man in NBC News, will probably act as general supervisor of sport.

Lower's added duties are thought to be temporary, what with all his other chores (principally election coverage). In any event, Bill McAndrew, head of NBC News, is looking to Lower because of his experience in '56 at CBS where he is said to have arranged the pre grid buy and to have hired present CBS sports chief Bill McFall.

As for the man to produce the Olympics, it hasn't been decided. Tom Reed was reportedly favored by Mort Werner, head of NBC-TV programming, but that was when Gallery's unit still reported to Werner's department.

Last week, NBC Sports was moved under the aegis of NBC News, which has 21 fulltime producers, some of them with sports production experience.

Should Gallery retire from full-time activity next fall, he's expected to receive an offer to stay on as a sort of senior counselor.

a London hospital, will render a personalized tour of the city for the Sunday outing, marking her tv debut.

Baer cracked "we're paying Miss Taylor above scale for the show." From other sources, it was learned that Miss Taylor will receive well over \$400,000 for U. S. and Canadian rights, with more monies due her as the hourlong special is sold elsewhere in the world. Previous high mark for a star was \$300,000 paid to Grace Kelly for the Monaco show, also sponsored by Chemstrand. Sponsor, via Doyle Dane Brenbach, sold off half of the Princess Kelly outing to Ford. (Continued on page 46)

Chemstrand Policy

Doyle Dane Brenbach, Chemstrand agency, which topped its Judy Garland, Grace Kelly, Bob Hope specials by signing for the Elizabeth Taylor London tour, remains in the market for top personalities who have yet to make their tv debut.

DDB agency spokesman said "we would like to have Cary Grant or Doris Day."

Chemstrand's policy, according to a DDB spokesman, is to merchandise its fibres to the fibre industry and the public, by securing the special specialists. To date, the policy has paid off.

GE Lights Out; 1st Time in Decade

Hollywood, April 23.

General Electric has pulled out of tv sponsorship for the first time in 10 years. Move involves the corporation itself, not several of its divisions which continue in tv on a scatter buy basis.

GE this past season sponsored the "GE-True" series produced by Jack Webb at Warner Bros. and seen on CBS-TV. Previously, it bankrolled the "GE Theatre" series made by Revue for nine years.

When CBS-TV dislodged "True" from its shed for next season, the GE ad agency, BDD&O, sought to persuade its client to h.r. an hourlong version of the half-hour series on NBC-TV next season, to alternate the "True" hours with the DuPont series. However, GE didn't care to go this route, finally decided to quit tv—at least for next season.

Since the corporation was involved in institutional advertising, it shipped pitches for it to go for scatter buying, i.e., participations in various series.

Look, Doc, No Players' Guide

Layton's Daytime Strip Show Luring Off-Broadway, Stock Performers

Maft's CBS In't Shot

Robert Stephen Maft has been named director of international business affairs of the CBS Television Stations Division. Maft, who reports to Merle K. Jones, division proxy, assumes the post Monday (20).

Maft will coordinate the business activities of the division's off-shore investments. In addition, he will assist Jones in the development and study of future investments abroad.

The CBS Television Stations Division, on behalf of CBS, is responsible for interests in television production companies in Argentina and Peru and a tv station on the islands of Trinidad and Tobago. In addition, the division distributes tv film product worldwide through subunits.

Maft has been with CBS since February, 1959, and has served as Federal and foreign tax attorney.

Tom McKnight Killed in Crash

Tom McKnight, 62, was killed April 23 in an auto accident in Oxnard, Calif., when another car made a sudden left turn in front of him.

McKnight was driving back from the Santa Barbara Clinic following his annual checkup, had been given a clean bill of health, and had been given no horribles or anything, so there was no instance of any medication attendant to the physical s.o. The other car shot out from a side road and killed the author-producer instantly.

Had Mrs. McKnight, who was one of the foremost amateur golfers in Southern California, not been in a tournament, she might have been with him at the time.

As Marjorie Davies she long starred in radio soap operas and latterly did tv commercials and also appeared in videodramatic roles.

McKnight, after college, played piano for vaudeville songstress Edith Meiser whom he later married. With Wally Jordan, now head of the William Morris agency. (Continued on page 44)

RUBIN QUITTING NBC TO DO PIX FEATURE

Robert Rubin is quitting a key NBC production post, as Irving Galt's tv production supervisor, to go into picture-making.

Rubin and two other former Galt staffers — director-writer Robert Young and associate producer Mike Romer — have raised cash to make a feature tentatively titled "Nothing But a Man." It is possible that after the picture is finished Rubin will come back to NBC-TV.

"Nothing," with basically a Negro cast, will be shot entirely on location in Virginia. That means absolutely no studio shooting and no post-synchronizing of voices. This technique has been used by Galt's NBC News units in making things like "Police Emergency" or this past weekend's "Prisoner at Large."

Trick is they use wireless mikes and synchronous, portable power supplies.

"The Doctors," which has been cut up into five bars of tv soap, employs roughly 20 New York actors each week, and, according to the producer of this NBC half-hour strip, at least a third of them, so far, have never worked in television.

Jerry Layton said, as the new program went into its fourth week of production, that all of his actors have off-Broadway or professional stock experience. He said he wasn't hiring amateurs but neither was he using Players' Guide to cast his five series a week.

"This is not a program dedicated to hiring unknowns," Layton emphasizes himself vigorously. "But even without a tv background, if they have good background in acting and they can read, we'll use them."

"I have met and read everybody so far who has worked this show, and," he added, "I don't own a Players' Guide. Believe me."

Layton said the show has made use of three registered nurses, for "authenticity." All three belong to the American Federation of TV & Radio Artists and one of them he uses as the "wash nurse" in the operating room scenes. She handles the scalpel, sutures and other play-act materials to one or another of the simulated doctors. There are three rotating "doctors" and one "priest" in the permanent cast of "Doctors."

"The Doctors," budgeted at about \$20,000 weekly, spent that much, almost, for just the initial half-hour, shown April 1 as Merv Griffin's replacement. That first tape had all kinds of sick people. It was kind of a daytime spectacular. Since then, however, "The Doctors" only worry about one patient a day as their permanent N.Y.C. set in NBC's Studio 3-B.

With a change in story every day, combined with Layton's affinity for casting, he himself points out, "The program is a new market for New Yorkers who act. Fact is they can get to see us. I don't know how many others they can get to see."

Tony Awards to WOR On Sun. (23); WCBS-TV Couldn't Find Sponsor

Seventeenth annual presentation of the Tony Awards (American Theatre Wing's answer to Oscar and Emmy), telecast by WCBS-TV for the 1:1 five years, has been switched to WOR-TV this year. Presentation will be Sunday night with the telecast set for 10 o'clock.

WCBS-TV general manager Norm Watt says his station turned down the offer to carry the legit prizes again this year because no agreement could be reached on sponsorship of the show. In the five years of WCBS coverage, the awards were only sponsored during the second year. Sponsor Pepsi-Cola reportedly withdrew from further bankrolling because the soft drink firm laughed with the ATW on black presentation. Watt says no agreement could be reached even on enough bankrolling to partly defray expenses of the pickup.

WOR, New York's RKO General independent, will carry the show sustaining.

NBC WIDENS GULF (OIL, THAT IS)

Westerns Ride Off Into the Sunset

Hollywood, April 23. Videotape sales, which once saturated the networks with more than 35 gallopers on in one season several years ago, are heading for an all-time low in video. Only five of the shoot-'em-ups are scheduled for 1963-64.

Not a single new western was bought for next semester, the first time in years they've passed over that outdoor staple in new sales for a season. Instead, the number of westerns is being sliced, from 10 on this season, to the lonely quintet left.

One of the survivors, "Wagon Train," is expanding to 30-min. from an hour, a move against the trend. Other returnees are "The Virginian," also 30-min., and hourlong "Gunsmoke," "Bonanza," and "Rawhide." "Train" is on ABC-TV, "Virginian" and "Bonanza" on NBC-TV, and "Gunsmoke" and "Rawhide" on CBS-TV.

Departing after this season are "Have Gun—Will Travel," "The Rifleman," "Cheyenne," "Laramie" and "The Dakotas." Last year, there were 15 westerns, but the that-a-way which got the ax after that term ended were "Wells Fargo," "Frontier Circus," "Tall Man," "Outlaws," "Maverick" and "Lawman."

Reasons for the gradual disappearance of the westerns are varied. For one thing, the sheer preponderance of such series several years ago made their decline inevitable. In addition, with the advent of other trends such as the medical and lawyer series, production companies and networks have gone that-a-way, in search of another "The Defenders," "Dr. Kildare" or "Ben Casey" or even "Beverly Hillsbillies."

One new western, "Destiny," from Revue, was sold to ABC-TV, but it's not on next season's shed; is tentatively slated for 1964-65.

Collins Asks New Crack at Harris To Present NAB's Rating Reforms

Washington, April 23. NAB proxy LeRoy Collins has asked to reappear before the Harris subcommittee with proposals for correcting rating abuses.

In a letter to subcommittee chairman Rep. Oren Harris (D-Ark.), Collins asked to present NAB's suggested reforms within 30 days.

"I believe disclosures before your subcommittee pose an immediate and impending challenge to this industry to respond with sound corrective measures," Collins wrote. "Most broadcasters concur and NAB accepts this responsibility."

"It is with this in mind," the letter continued, "that I should like to request the opportunity for another appearance before the Special Subcommittee for the purpose of advising you and your colleagues of specific corrective measures which we will propose in order that in the future there will be assured reliability in broadcast audience measurements."

"Work is proceeding by our research committee," Collins went on, "and others in association with it, which will form the basis for a recommended course of action. We feel we can be ready for presentation to your committee within 30 days from this date."

Collins testified before the subcommittee March 5 when the long inquiry into ratings began.

It has been rumored that NAB was changing to grasp the leadership in any post-hearings reform movement.

Harris is expected to call the subcommittee together after the Easter Congressional recess to chart a course of action. First step is supposed to be a summit meeting.

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'Nordic Western' As Metro Series

Goteborg, April 23. MGM-TV is soon going to start the production of a new series based on the famed Scandinavian "Viking" legends. The series is going to be made in the adventure style as a kind of "Nordic western."

A MGM representative, Lew Korner, is touring Denmark, Sweden and Norway in pursuit of actors and locations. He has already made arrangements in Denmark for production starting as soon as locations are found.

There are even further plans to exploit the Andersen tales. MGM became interested in Viking series after U.S. audience reacted positively on features with same theme.

This will mark the second Metro series based in Europe. The other is "Harry's Girls" scheduled for NBC-TV in the fall. She "TV" starts on the latter series next month.

ABC Int'l Global Ties With 44 Stations

ABC International Television continues its expansion of global activity with the addition of two new Argentine stations in Cordoba and Mendoza for which it will act as sales representatives. Deal with the two Argentine stations was made via ABC International Television's association with Telera, operator of Teleonce in Buenos Aires.

ABC International now has tie-ups with 44 stations in 20 countries.

WGA Hopeful In Web Dickers But Long Way to Go

"Round two" of the negotiations by the Writers Guild of America and the networks began yesterday (Tues.). There seemed to be more hope that the contract issues keeping the two sides apart since Feb. 18 would now be solved.

Because of the complexity and range of contract issues, talks will probably continue for weeks, but progress was shown and this led to reopening them yesterday.

A key problem area was the deal for NBC News writers. But NBC withdrew its demand that commercial fees be cut back in nearly nothing and a demand for reducing base pay. Instead NBC offered a three-year package increase of 35%.

Last week, WGA, on both coasts, voted strike authorization to its negotiating team. This was interpreted as a standard measure. Considering that WGA was into the 17th day of an extension of the old contract, the authorization was given so WGA officers could act quickly if the need arose.

To show how far the dickers have yet to go, despite the increased optimism, the WGA negotiating committee at NBC said that the network still "has failed to meet us on . . . proposals for contract improvements . . . including local fees, syndication fee, increased 'overnight' and other differentials, more desk pay, retention of desk pay on vacations, and adequate working conditions."

POLLACK TO ALBANY

Larry Pollack, research and advertising chief for WABC-TV, N.Y., is moving up to WTEM, Albany, as general sales manager in a couple of weeks.

WTEM is a Capitol Cities station and a CBS affiliate.

POLITICO PACKAGE BRINGS \$6,145,000

Gulf Oil bought the entire NBC News' election-convention package. The price, including election coverage by NBC Radio, is an estimated \$6,145,000.

Additionally, the oil company has renewed its sponsorship of NBC News "Instant specials" on television in 1964, six months in advance of the option date.

Since the 1960 elections and conventions, NBC News' position has changed considerably. The network has always had to sell the costly election and convention reports piecemeal. Three years ago it was CBS News which was able to sell first and to just one bankroller Westinghouse was committed well in advance of the '60 Presidential campaign to buy all that CBS-TV offered.

With 15 months to go before the conventions begin, NBC News came up with Gulf. Early renewal of its sponsorship of hot news reports, in the form of specials, means that Gulf is figuring 1964 will provide a lot of hard news from the Presidential race alone.

Over two years ago, NBC proxy Bob Kintner, then accompanied by Ed Friendly, went to Pittsburgh to sell Gulf on the first instant specials deal—promise to buy virtually all the hot news specials NBC-TV had to offer. Last Friday '19, Kintner again went to Gulf in Pittsburgh, accompanied by NBC News veeep Julian Goodman who is chief aide to news boss Bill McAndrew and by tv sales chief Don Durgin. The extensive deal for elections, conventions and for election night coverage on NBC Radio was firm in the matter of a few minutes.

NBC News had earlier bids than Gulf's for its election coverage, but none of them was for the entire bundle. It is understood, for instance, that Xerox, which lately has bought a considerable number of news programs on NBC-TV, had placed an order for a third of the tv conventions and elections. Had Gulf fallen through last week, Xerox's order probably would have been accepted; single sponsors like Gulf no longer grow on trees. Westinghouse doesn't seem to be available for one big bundle anymore and no one else has come to the attention of tv salesmen as a potential single buyer.

Chet Huntley & David Brinkley, considered instrumental in the three-year upward shift of NBC News' fortunes, will again front the conventions and election night. Frank McGee will continue fronting the instant specials.

Chi Nielsen Defections: 3 Out of 4

Chicago, April 23. Nielsen Co. formal notice of cancellation effective with the rate increase next December. WNDQ, the NBC oke, was the third to do so, leaving indie WGN-TV the only commercial video station in town to go along with the Nielsen hike in rates.

The CBS and NBC anchors have indicated that they've really done nothing more than exercise "protective termination" to give them additional time to decide what to do about Nielsen and to see what happens in the trade in the coming months. They'll be getting Nielsen service for several months yet under the old contracts and figure they can always reorder it later if they feel it's absolutely necessary.

Meanwhile, all three okes here intend the cancellations to be construed by Nielsen as a protest to the considerable rate increase the firm is asking, and it's apparent they'd all be amenable to negotiating new contracts at less of an increase. So it's strictly a matter of price and not of disbelief in the validity of Nielsen research as a result of the Oren Harris committee hearings. James Seiler, proxy of American Research Bureau, was in last week to talk to all four station managers about doubling the local ARB sample at a substantially higher rate for the service. As one station man put it, "We're not delighted with that raise either, but ARB is offering improved service with its raise and Nielsen is not."

NBC's owned-and-operated station in Hollywood, KNBC, has served notice of cancellation on Nielsen, "without prejudice," indicating the possibility of reinstating the service after a study is made. Reason given for termination of Nielsen contract was the increased fee.

Nielsen Sez He's Put \$10,000,000

More Into TV-AM Ratings Than He's Gotten Out; 'Stockholders Upset'

Chicago, April 23.

'Only Game in Town'

Chicago, April 23. In telling of the tremendous losses A.C. Nielsen Co. has experienced to date in developing its audience research for radio and tv, proxy Arthur C. Nielsen Jr. said:

"If we seem to dominate the audience measurement business, I can't help but feel it's because no one else has been particularly anxious to step in and compete for their share of the losses."

Nielsen: 'What's So Terrible About Two Old Ladies?'

Chicago, April 23. Arthur C. Nielsen Jr. last week gave the trade an informal answer to the charges raised by the Congressional Subcommittee hearings on radio and television rating services, expressing regret that the hearings were so structured as to give widespread publicity to allegations that could not be answered within the framework of the hearing setup. He said the net result was an unfair portrayal of the accuracy of his firm's rating techniques.

Nielsen spoke at a Chicago Station Representatives Assn. luncheon last week that was closed to the press, but released his remarks later in the week when he was sure the Washington hearings were adjourned so that, he said, he would not be fighting the case in the press.

The rating firm head pointed out that the three statisticians that the subcommittee had borrowed from the American Statistical Assn. had "reported very favorably on the validity of our methods." He quoted the statisticians' report as saying: "Our overall evaluation of the rating services is that they are, on the whole, doing a reasonably good technical piece of work for the purpose to be served." And again: "We do feel that the ratings are sufficiently accurate . . ." He did not specify whether the quotes applied only to Nielsen or to all of the rating services.

One of the examples cited by Nielsen as leaving a distorted impression was a widely-ballyhooed

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On the future of the A.C. Nielsen Co. in the field of radio audience research, proxy Arthur C. Nielsen Jr. tells of a "do or die" effort by the firm in local radio measurement but insists that the company is determined to remain in the television ratings business unless the industry sets standards "so high as to be unobtainable." He told VARIETY "It is one thing for the industry to set standards and another to accept the responsibility to pay for them."

Nielsen stated, in a private interview, that there was absolutely no chance that the firm would come down in its recently announced increases for local television service. According to Nielsen, the firm has been operating its tv radio division on a profit margin of only 1% and grosses only \$7,000,000 per year for its total broadcasting research. "We've put \$10,000,000 more into radio-ly ratings than we've ever gotten out of it, and frankly our stockholders are upset about that," he said. "They feel there are other avenues in market research that we can make a better profit on and be appreciated for."

Nielsen stated that just prior to the Washington hearings his firm had made major improvements in three areas: increasing sample sizes, correcting procedures in situations of market overlap and rescheduling operations to get the ratings at the peaks of listening. It was on the basis of these and a number of minor improvements that Nielsen asked for the rate increases, he said. "These increases are necessary if Nielsen is to remain in the television rating business. Apparently the company's determination to remain in television research bases for only in the huge investment it has already made in that field."

As to radio ratings, Nielsen said that the firm was now doing pilot work on new techniques for measuring automobile and transfer listening on a quarter-hour, quarter-hour basis. He said that the

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Egan as 'Redigo' Gets NBC-TV Nod

"Redigo," a half-hour derivative of "Empire," is to become NBC-TV's 8:30-9 p.m. entry next fall. It will be fronted by Ben and Fran, star of "Empire," but he'll work the outdoor scene without the other cast regulars of the present hour format.

Screen Gems and NBC-TV worked over the layout all last week, arriving at a decision yesterday. "Tues." "NBC" has stressed several times over that while Redigo remains "that's" Fran's moniker in "Empire" overhauling else, including the hot family themeing, has to go for sake of an action-adventure format. Web was sour on three or four other formats for the Tues. half-hour because they wanted "prize" to lead into the new and costly Richard Boone anthology at 9 p.m.

'Travels With Charley' As WB '64-'65 Entry

Hollywood, April 23. John Steinbeck's "Travels With Charley. In Search of America" tome will be televised as a series by Warner Bros. in a joint venture deal with Stanley Culbert Productions. Culbert, who has rights in the property in partnership with Steinbeck, is now producing Steinbeck's "The Greatest Show on Earth" series.

Project is aimed at the 1964-65 season.



A Capital Idea

...That, we confess, is a fairly obvious thing to say about a dramatic series based on the activities of a Washington agency.

But it's a *truly* capital idea when the agency is one as dynamic as the Department of Health, Education and Welfare.

For HEW's work covers such diverse matters as narcotics, adoption hoaxes and cancer quackery.

It's this many-faceted bureau whose files will

suggest the story lines for "The Robert Taylor Show," one of the most important newcomers on NBC-TV's diversified Fall schedule.

Out of the department's records will come the tracking-down of a malaria-transmitting blood donor; the pursuit of an illegal drug syndicate; or an inquiry into a case of mass food poisoning.

The star of the new, hour-long series has, of course, long been one of the motion picture world's capital attractions. And in television he's won millions of new fans through his starring role in



the three-year run of "The Detectives."

On his new series, Taylor will be playing a Special Assistant in HEW. In actuality, the department has some 60,000 on its staff, but it won't surprise us if Taylor and Robert Loggia, his associate, quickly become its most familiar "employees." Never underestimate the power of television.

In Loggia, we should hurriedly interject, the series has one of the most gifted young actors around. His performances in Broadway's "Toys in the Attic" and Hollywood's "Somebody Up There

Likes Me"—as well as his work in TV's first-rank dramatic shows—have already won him an enthusiastic following among critics and public.

The combination of Taylor and Loggia—together with special guest stars and top-calibre, creative writing and production—will give the viewer a new appreciation of the services performed by Washington's largest department.

It will also help make NBC-TV's forthcoming season one of the most exciting in this network's history.

N.Y. Broadcasters Hopkin' Mad As City Council Bans Tax Hearing Access

Encouraged by their experience during the recent New York newspaper strike when they were the only news operation in town, metropolitan radio and television station managers are now fighting tooth and nail to establish their rights to cover all public events with full fledged journalistic privileges. Such privileges are still widely denied, the latest instance to provoke the broadcasters being the N.Y. City Council's denial of permission to microphones and cameras at its hearings on the housing of the city sales tax.

WABC-TV's reporters and cameras were turned away from the Council chamber last week. Adding insult to the injunction, Erich Trenchick, majority leader of the City Council, refused to discuss the matter with WABC's reporter Bill Beutel Trenchick, however, did explain his ruling to WINS Radio, whose mikes were also barred from the hearing. To the question: "Do the people of this City have the right to know just what is going on at this hearing?" Trenchick replied, "They do not have the right to a word-for-word transcription."

WINS's general manager Mark Oida blasted Trenchick with an on-the-air editorial last week and also relayed a protest to the N.Y. Radio, Television and Newspaper Working Press Assn. Later sent a strong telegram of protest to city officials on this broadcast blackout of one of the most controversial issues to arise recently in New York. Although the Council barred radio and tv coverage, the N.Y. City Board of Estimate permits full access by radio, tv and newsmen.

The Council ruling was the third such blow to broadcasters in the metropolitan area in recent weeks. A couple of weeks ago, the Newark Board of Education barred tv cameras from an inquiry into juvenile delinquency of one of its schools. Similarly, tv was excluded from a Levittown, L. I., Board of Education meeting last week.

Norm Wolf's Protest

Rebelling the sentiments of all N.Y. broadcasters, WABC-TV, N.Y. 7 p.m. and general manager Norman Wolf wired a stiff protest against the barring of tv news cameramen from the City Council tax hearings.

The protest, addressed to all members of the Council, stated, in part: "Since a public hearing is for the purpose of drawing facts out into the open so that all sides of the question may be aired, it seems to us illogical and unfair to allow access to this public hearing to just those few people who are able to squeeze into the City Council chamber and—at the same time—deny it to all those vitally interested and affected citizens who cannot. Through television, all the people could participate and be kept informed on the status and progress of the proposed tax legislation."

On the radio side, WCBS, like other stations, requested permission to tape the tax hearings only to receive a rejection. As a result, WABC interviewed witnesses before and after they testified, broadcasting portions of the interviews during the day, as well as special reports in the evening.

TV 'Answering Service' Waves; WABC Daytime Subo Faye for Furness

"Answering Service," morning panel show on WABC-TV, N.Y., hosted since its debut last year by Betty Furness, is now on probation. If the show doesn't pick up better ratings within a relatively short time, it's due to be axed by Ted Shaker, proxy of ABC's television ad's and acting general manager of WABC-TV.

As his first measure in revamping the show, Shaker dropped Miss Furness from the show and replaced her with Faye Emerson for this week. Plan is to use a different personality each week. "Answering Service" is a Ted Cott package.

Horowitz to WABC-TV As Program Director

Sy Horowitz, program director for KGO, ABC-TV's also in San Francisco, is moving into New York to direct programming for the web's flagship WABC-TV station. He fills the spot vacated by Art Gross in the general shakeup of the station's exec staff cured by the exit of Joseph Stomler as general manager and the takeover by Ted Shaker, proxy of the ABC television ad's.

Horowitz, with KGO for the past two years, has also served as president of the S. F. Academy of Television Arts & Sciences.

WCBS Gives Berth To Liberal Party On Public Issues

The Liberal Party has won a N.Y. radio station berth for its planned series on current public issues, with WCBS Radio accepting the Liberal Party bid.

The first two of a planned series of Liberal Party radio programs will be broadcast over WCBS at 7:45 p.m., Monday (20) and May 13. WCBS Radio topger Sam Sklar said that it is "our position to sell time to responsible groups on the expression of opinion on public issues." He said that this policy is a long-standing one of WCBS Radio, although the Liberal Party programs were the first to be placed on the station since he's been there, a period of from five to six years. "They made the first request," he stated, adding that it was one of his business why other N.Y. stations turned down the Liberal Party request.

Position of WNBC, which along with WQXR and WJCA turned down the Liberal Party bid, was that WNBC wanted to have the exclusive right to program public affairs issues, that public affairs shows should be station originated, and that outside public affairs shows on current issues, produced and paid for by political parties in non-election periods, are not acceptable.

The Liberal Party has lodged a protest about the rejecting stations with the FCC, the Liberal Party protesting that its freedom of speech was being abridged by the rejecting stations.

The agreement with WCBS covers the first two 15-minute programs only, but it was understood that alternate Mondays at 7:45 p.m. would be made available to the party on a continuing basis if no serious programming difficulties are encountered. The first broadcast will feature Dr. Timothy W. Costello, state chairman of the Liberal Party, on the subject "Where Do Liberals Go From Here?"

KTTV'S 17% HIKE IN GROSS FOR '62

Hollywood, April 23. L.A. Times-Mirror Broadcasting Co., owner of KTTV, reports a 17% hike in tv revenue for 1962, figure being \$8,700,000 for last year, as compared to \$7,517,616 for 1961. In a report to shareholders, the Times-Mirror Co. said operating profits for the tv adjuncture better than the year before, but didn't match 1961 total earnings, when it said "Divorce Court" at a stable profit.

Report also discloses that the T-M Broadcasting Co. is committed to pay about \$1,100,000 in 1963 for side pix under film license agreements.

T-M has sold KTTV to Metromedia for \$10,000,000, deal being subject to the FCC's okay. Stockholder report said the Metromedia management has indicated when the deal is finalized, it plans to retain Robert Breckner as station chief. Breckner is veeper of the T-M Broadcasting Co.

U Operators Powwow

UMF station operators have been meeting in N.Y. since last week.

Larry Turlet, general manager of WUMF-TV, Milwaukee, is heading a government committee on UMF broadcast station operations, and his chief engineer was named head of the U committee on technical development.

Sessions began on Thursday (10) and go into today (Wed).

WB's Pre-'48s Still Hot Items

That there's mileage in the pre-'48s is again attested to by Ervin Kase, United Artists Associated proxy, who reports that since January, sales of pre-'48 Warner Bros. product are nearly 20% higher than the corresponding period last year.

Boost was attributable to the major factors of renewal and remake. Many tv exhibition contracts, written originally in 1948, now are expiring, Kase noted.

About 300 Warner pre-'48, comprising almost half of the WB library, "have enough potential quality to compete successfully with the best of the post-'48s," Kase contended. Top budget features of this caliber, especially those with costume and action themes, "will continue to be shown on television for the next 10 to 20 years," Kase forecast. New generations of televisioners will respond to these pix, he added.

Latest buyers of WB pre-'48s include: WPRO, Providence; WHTZ, Syracuse; WLAC, Nashville; WTNH, Washington, D. C.; KMTV, Omaha; and KAKE, Wichita.

Don Calibraro's Upged Status as Key WGN Aide

Chicago, April 23. Don Calibraro, public relations director of WGN Inc., has been upgraded to administrative and to one-veeper Ward L. Quail. He's had the rank for some years, but the title makes it official.

Calibraro will continue to function as the station's p.r. head, but the new designation will involve him more in general administrative matters and in civic and community affairs. The new title was necessitated by the expansion of the Chicago Tribune's broadcast operations under Quail's stewardship. The Trib stations purchased KDAL-AM-TV, Dubuque-Superior, a couple years ago and have shown interest in acquiring other properties and in community antenna systems. Calibraro's appointment will give Quail greater mobility outside the Chicago shop.

WEMP Scores Sponsors As Home of the Braves

Milwaukee, April 23. The Oscar Mayer Co. and Phillips Petroleum have joined the Schlitz Brewing Co. as sponsors of Milwaukee Braves radio broadcasts. It was announced by originating radio station WEMP.

Oscar Mayer, a Madison meat firm, will sponsor one-fourth of the broadcasts, as does Schlitz, while Phillips scheduled one-eighth participation in the sponsorship.

That leaves a one-eighth sponsorship berth to be filled, with WEMP assuming the remaining one-fourth sponsorship on a local participation basis.

The Braves games are carried throughout Wisconsin on a 20 station network.

WBC's 'Artist's Eye'

"America: The Artist's Eye," a series of 15 five-minute shows depicting the growth of this country as seen through the eyes of its leading artists, will kick off on the Westinghouse tv chain in May. It will be put into syndication for other markets by WBC Program Sales.

Series, which has been filmed in color and black-and-white, will be narrated by Fredric March and his wife, Florence Eldridge. The art works used in the series were chosen by a group of 12 directors of U.S. museums.

The Wrath of Roth

San Antonio, April 23.

Texas Assn. of Broadcasters pres Jack Roth has sent letters to all 30 presidents of state broadcasters associations to enlist their support in organizing a new state federation to represent members of the broadcast industry in Washington.

Roth, pres and general manager of KONO, said KONO, now a member of NAB, would officially terminate its membership in NAB at the end of April. The withdrawal does not apply to KONO-TV.

The letter to other state broadcasters, sent out with the approval of the board of the Texas broadcasters group, charged "the lack of capacity or ability (of NAB) to handle the most important problems of the broadcast industry in all too apparent. The trust of the matter is whether we feel we are getting adequate representation where it counts for \$2,000,000 a year in dues."

The letter, sent out under Roth's signature, said "the continuing encroachment of government interference in our day to day broadcasting operations" had reached "momentous proportions." "In recent days," the letter continued, "we have seen the FCC vote for control of the commercial content of our facilities and request for license fees."

"We are faced at this moment with making a decision as to whether we are in competent hands to fully and effectively represent our industry to those in power on Capitol Hill."

The state federation suggested in the letter would be formed as a representative of the 30 state associations and would be headed by an individual selected from within the broadcasting industry. "We would be responsible to a committee of state presidents."

As outlined in the letter, the federation would have "a small office in Washington, D.C., with just enough secretarial help to pursue the course directed by a committee of state presidents."

Heat on Aussie TV for Local Program Upbeat, Import Downbeat

Sydney, April 23.

'Beaver,' 'Bachelor Father' Off-Web Sales Parking

MCA TV reports brisk sales of its two half-hour off-network situation comedy series, "Leave It to Beaver," and "Bachelor Father."

WJW-TV, Cleveland, has bought both shows and intends to program them back-to-back at 4:30 and 5 p.m. this fall in an across-the-board strip. WISN, Milwaukee, also has purchased both programs for fall telecasting.

Other recent deals on "Beaver" include WCBS, N.Y.; KTRG, Honolulu, KTLA, Los Angeles; KPSO, Phoenix; KATU, Portland, Ore.; KCRB, Sacramento; KORSO, Seattle; WFSB, La Crosse; WJBE, Detroit; WDBO, Orlando; and WBBB, Wilkes-Barre.

"Bachelor Father" was bought by KNOX, Monroe, La.

Arg. Upheaval Dims Prospects For Video Sales

Seems American television suppliers are seriously concerned about the economy of Argentina. Many of these districts have sold properties to one or another of the tv stations in that tumultuous South American country and now aren't sure that they'll be paid.

Argentinian economic conditions have clearly worsened in the past year, since the revolution. There is not enough money in circulation, it is felt among experts, and the government bond issue has not been able to take up the slack.

Besides obviously affecting American tv film distributors, who seem to be holding back further product release, the monetary situation has hurt the American television network, each of which owns shares in the operation of one or another Argentinian outlet. None is reportedly releasing any additional operating capital at this time, because the chances for a return on investment are considered nil.

Interestingly, Time Inc., which deals internationally as any of the webs, bought some shares in the Gear Mestre Argentinian station, after the money crisis had begun. Time spokesmen in N.Y. declared that they "were looking to the future, that the Argentinian economy seemed basically sound" and that they had faith in Mestre, who owned stations in Cuba until Castro nationalized them.

Furthermore, Time had bought into Mestre's Venezuelan operation, which, observers feel, shows more immediate signs of profit than their operation in Argentina. Indeed, Time owns a substantial share of the Venezuelan operation, apparently more than they hold in Argentina.

Senate Select Committee is continuing hearings on ways of encouraging local tv production to offset imported (mainly U.S.) product. This is a political probe initiated by homebrew producers and other interests keen to get on the tv gravy train without risking own production coin via governmental sponsorship and the introduction of a high local quota.

A spokesman for TCN, key commercial, said that tv was introduced to the Aussies as an amenity and a service, not to establish a local film industry. Films shown on TCN cost the station \$20,000 per week, and a similar amount would be paid by commercial ATN—opposition to TCN.

It's further argued that overseas producers sell films to Melbourne and Adelaide, but the total revenue from the Aussie territory would only amount to about \$2,000,000 for product costing \$175,000,000 to produce.

The spokesman pointed out that the production costs of U.S. and British programs suitable for use at night via pay viewing time were well over \$20,000 an hour. Spokesman then went on to quote figures from VARIETY covering such shows as "Hazel," Jack Benny, "Candid Camera," Perry Como, "Dr. Kildare" and "Perry Mason."

Spokesman told the petition he was opposed to the fixing of a local quota because he firmly believed it to be totally unnecessary and would not lead to the introduction of local film series of the epidemic type. It was pointed out that the difference between the price at which Aussie viewers

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Master Artists Corp.'s Capsule Radio Series; Highlight Top Names

Television exec Robert Angus and wife, writer-actress Joyce Miller, have formed Master Artists Corp. and plan to produce a series of five-minute radio shows featuring top show biz names.

Signed for the first package of 200 shows are Liberace, Mel Tormé, Jimmie Rodgers, Peter Lorre and Louis Nye. Talks are underway with Vincent Price, May-ley Mills and Cedric Belfrage. Associated in the new production firm are Alan Ladd, tv producer Nat Holt and Para Studios exec William Malheljohn. Martin Ross heads sales.

Angus says he and his wife got the idea for the show after a visit to England, which left an impression of the high standard of radio service from the BBC. They returned, he says, "to find radio as barren as the Sahara desert where big name stars were concerned. The more we thought about it, the less sense it made, particularly in view of the tremendous comeback enjoyed by radio in recent years."

BOTTOM-OF-THE-BARREL DEPT.

The Pitch for Better Export Prices

A country by country analysis of trading conditions is underway at the Television Program Export Assn., with the objective of securing better prices for American TV programs exported abroad.

To date two sessions have been held, with foreign sales executives participating. One participating sales exec said that he had found the meetings informative as to the range of prices secured abroad, but he was doubtful if TPEA or any other organization could force a price rise in a competitive situation. He also said that although the price problem is one outside the U.S., he is not sure whether anti-trust laws might be applied against any organized effort to fix prices abroad. The anti-trust implications now are being examined by his company's lawyers, he added.

Countries discussed to date include Germany, New Zealand, Thailand, Canada, Argentina, Italy, France and Scandinavian nations.

McLendon All-Negro Format Hearing Full of Innuendos & Hornet's Nests

By LES BROWN

Chicago, April 23. Grinding into a third week with the tempo of a Wagnerian opera, the FCC hearings on station WYBE have thus far produced a voluminous record of testimony for Commission study but—so far as could be discerned from the bleacher seats—nothing as yet that conclusively answers the key question: Was the McLendon Corp. desecrating the FCC when it promised to retain the 20-year-old foreign language program on the station (then WGBS) in its purchase application?

(The transfer of license had been approved on June 12, 1952; McLendon assumed ownership of the station on Aug. 5; and the program was given verbal notice of cancellation five days later. It's the Commission's purpose to locate the exact point in time at which McLendon decided to switch to an all-Negro format at WYBE and whether McLendon's survey of the tastes, needs and desires of the community were adequate enough to justify the cancellation of foreign language programs.)

The present hearings are termed "exploratory" and do not involve the station's license. However, when the inquiry winds up later this week, it will be for Commission counsel Pat Valenti to determine whether or not to recommend that formal hearings be held on the matter with the WYBE license in the balance.

It's the feeling of many observers that this informal inquiry will be enough to satisfy Rep. Herman Parnell (D., Ill.) who has been pressing the case against McLendon. The hearings have given the Congressman a platform from which to denounce the McLendon management and to deplore the treatment of the foreign language radio show. Also they've given a day in court to the performers on the program and to outraged members of the Polish community.

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\$1,600,000 6-Wk. Sales for 4 Star

Four Star Distribution is claiming a company record of \$1,600,000 in sales during the six-week period from March 4 to April 15.

Selling spree coincided with the syndicate Arm's intro of three new off-web series, "Brideman," "Dick Powell Theatre" and "The Tom Ewell Show."

Sales of the new and former product during the period covered several stations, including KPIX, San Francisco; WBAP, Dallas-Ft. Worth; WFTX, Charlotte; WMEY, Greensboro; WBKS, Chicago; KTVG, Reno, Nev.; WFL, Philadelphia; WFBG, Altoona; KPTV, Portland, Ore.; KDKA, Pittsburgh; WBCV, Philadelphia; and others. Hottest property seemed to be "Brideman," with sales in more than a dozen markets.

TOUGH TV ITEM: FRESH FEATURES

Fresh Hollywood features in tv, dated out rather than dumped in recent years, seems to become a relatively rare commodity in the near future.

Dramatic turn of events is underlined by the situation at 20th-Fox, which now only has from 60 to 80 pix still available to release to television. Giant MGM at this point in time only has 170 cinematic in the reserve pool. Other than the post-'60s of Universal and Paramount, the depletion of the remaining post-'60 pix libraries of Hollywood studios is similar to the 20th-Fox, Metro situation.

Of course, when Universal and Paramount post-'60s make their way to tv, it will be a shot in the arm, with over 400 titles being added to the supply. Compared to the pre-'60 numbers in the vaults, the over 400 still unaccounted for is a minor figure.

It's a fact of station life now that pix cannot be ordered up, as if the supply is never ending. Some stations, in an effort to avoid being caught in a product vacuum, have switched what normally are feature slots to hour-long variety product. That's reported by Double, Four Star, MCA-TV and other companies.

Stations sticking with features, and the pix family is large indeed, are paying more dough for their pix than ever before and the outlook of upward cinematic prices in the future persists.

In the face of the diminished supply of Hollywood product, the foreign product, or "international pix," are winning a wider berth on stations across the country.

The network showcasing of Hollywood product has not helped the cause of pix product supply on the station level. In its deal with 20th-Fox, NBC-TV accounted for 120 pix, 30 each year under the web's option clause. Metro TV in its NBC-TV deal for next season committed 20, with options on another 60, for a total of 80 pix.

Metro TV, along with 20th, is holding some pix off from tv completely. In the case of Metro, it would be pix like "Come With the Wind" and "Ben Hur." Other pix in the Metro and 20th catalog are being withheld for possible tv specials. In the case of Metro, they include "Cat on a Hot Tin Roof," "Lili," "Seven Brides for Seven Brothers," "Gigi" and "Julius Caesar"; 20th, such pix as "King and I," "Anastasia," and "Carousel."

Metro's "Wizard of Oz" as it re-plays on CBS-TV each Christmas, is a gift-edged corner for the company.

Although the NBC-TV twice-a-week feature showcase and the used ABC-TV movie night does take away the available supply of first-run product from stations, the pix do become off-network properties which are proving out very saleable. Both 20th and United Artists Associated in selling the off-network cinematic report success in terms of prices and markets.

Although the fresh pix available to tv is dwindling, the license revenues for the majors will continue for the next few years, as stations play off the pix. It's when the station payments dwindle that the majors will face a day of reckoning on what to do without the millions coming from the pix-to-tv source.

The year of 1963 hit the bottom of the barrel, when the pix supply dwindled to a new low mark.

'3d Man' Reruns

Hollywood, April 23. National Telefilm Associates has placed "The Third Man" into rerun syndication. The Michael Rennie starrer has 77 episodes, representing two years production.

Shen now is being telecast in 144 markets. It was sponsored on a national spot basis by Anheuser-Busch Brewing for Budweiser Beer in 80 cities.

Par, Universal Remain the Only Holdouts on Post-'50s for TV; Price-per-Pic Hikes Up to 300%

WCFL Going Mutual, But Not With Lewis

Mutual Broadcasting, which lost its Chicago affiliate earlier this year when Maurice Rosenfield took over WAIT, has picked up WCFL, 36,000w station owned by the Chicago Federation of Labor.

Labour station will carry most of Mutual's newscasts and commentaries, but not the yet conservative Fulton Lewis Jr.

No Reversal On WNDT 'Get Lost' Heffner Epitaph

Chances that Richard D. Heffner will be reinstated as general manager of WNDT seem to have evaporated entirely, despite protests in his behalf last week.

Educators and even commercial television people are split into two camps—the pro Heffners and the pro Goulds. Dr. Samuel B. Gould is proxy of WNDT and he was instrumental in having Heffner dismissed two weeks ago.

Overly in Heffner's camp are about one dozen professors who said they didn't like the rort fashion in which Heffner was fired by the board of trustees of the educational channel or that Heffner's retention would guarantee good programming. Also with Heffner, although still working, are some staff members at the station.

On the other side are the members of the board of trustees who, through their actions—or lack of them—have made it fairly obvious that Heffner won't be rehired. When asked this week whether he would be taken back if \$532,500, the exact amount of his annual salary, were suddenly found on a money tree blooming in Central Park, a member of the board said that he would have to wait and see whether Heffner was needed at the time.

Also siding with Gould are many members of the commercial television fraternity. Gould's supporters have denied that he contemplated any changes in policy or programming, especially those which might make WNDT seem more like a classroom than a cultural outlet, but there are still commercial livers who believe he is more inclined to be non-competitive with them than Heffner might have been had he stayed.

Then, in the middle are easily as many professors and personalities, working out of WNDT, who have said nothing and, presumably, are making themselves available for further on-the-air work.

There is proof that personalities have been more influential in Channel 13's recent history than either pocketbooks or policies. It's true that being unable to meet Heffner's wages was an excuse for letting him out. It is also fairly clear now that the protest of seven

(Continued on page 50)

JACK KUNEY TO WBC AS EXEC PRODUCER

Jack Kunev has joined Westinghouse Broadcasting Co. as executive producer, working under Dick Pack, WBC v.p. over programming. Kunev's appointment was cited by the switch of Michael Santangelo to David Suskind's production staff.

Kunev had been producer of NBC-TV's "One Two Three Go" series and co-producer of NTA's "Play of the Week" series.

Hollywood, April 23.

Dwindling supply of post-'45 pictures from the major studios has created concern among distributors but Pete Rodgers, sales vicepres of National Telefilm Associates, is rooting contentedly on the company inventory that, he estimates, will carry NTA through the next five years. Now being marketed by the company are more than 600 old features from 20th-Fox, David Selznick and Stanley Kramer, 1,200 short subjects and 850 cartoons. Only Paramount and U-I are holding back on their '50s, according to Rodgers, a native Viennese.

But the law of diminishing returns has had its effect on prices being paid by station owners who rely as heavily on old pictures. He recalled that six years ago New York stations paid up to \$15,000 for a vintage film; the price is now upwards of \$25,000. KTTV recently paid \$45,000 for two features. Six years ago in Chicago \$5,000 was the ceiling for oldies; now it is from \$17,500 to \$25,000. "But it's not entirely the shortage of features that lifted the prices," say Rodgers. "We're now selling pictures on a selective plan of later vintage and with names that are still bonafide." In many situations the prices per picture have soared 300%.

NBC has done as well with old films on Saturday and Monday nights that the web is now scheduling an afternoon at the movies and facing quite well against the high rated soap and game shows, according to Rodgers. "While action-adventure pictures are eagerly sought and musicals just as eagerly avoided, the fastest seller of all specialized groups are the 18 Shirley Temples. The public never seems to tire of them and in many locations the audience count on the 13th time around was only 20% less than on the original run. Brigitte Bardot pictures are going strong but only when scheduled late at night. Other foreign films do well if they're good. If not, they're not worth time given them."

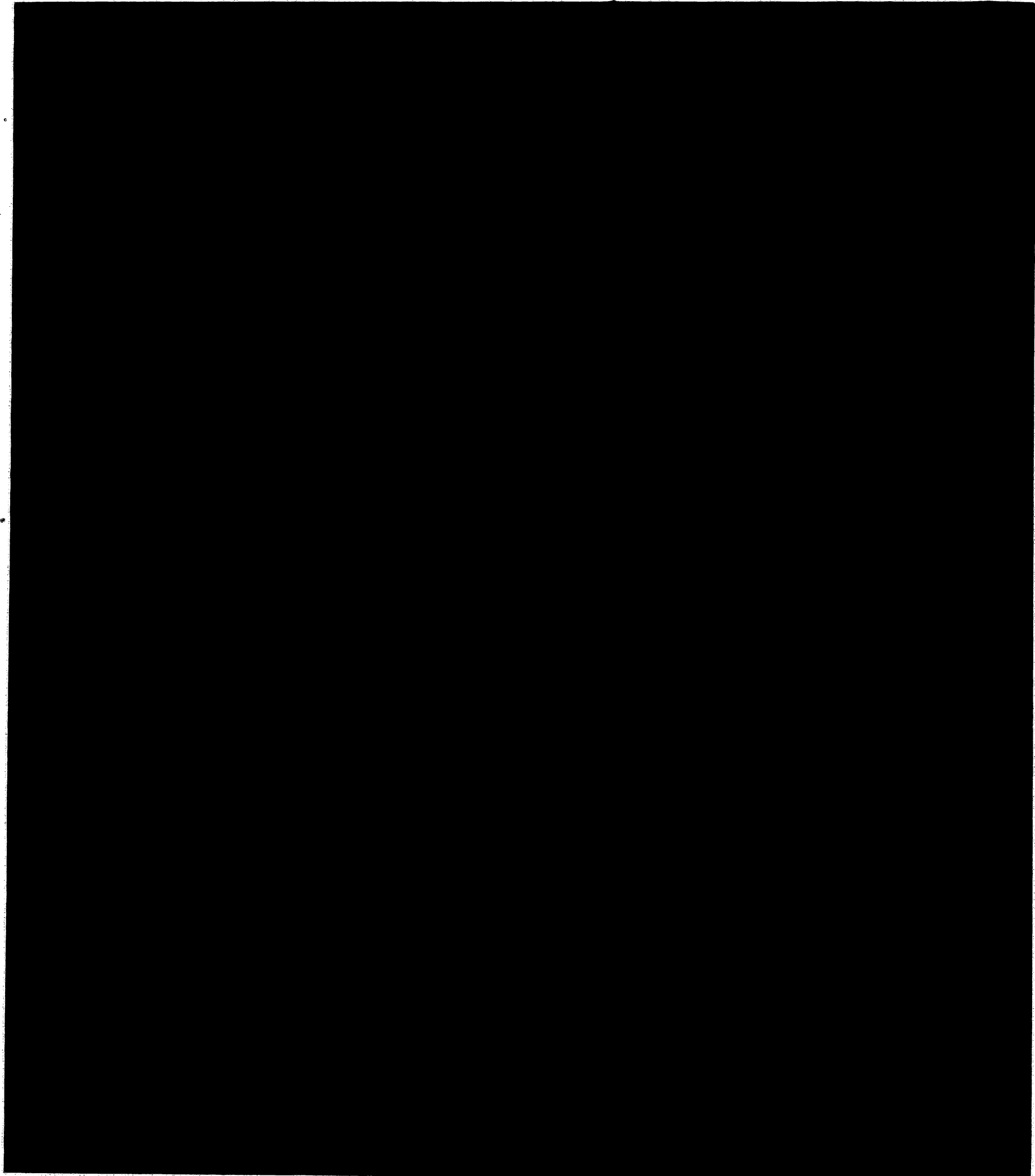
"Prime pictures never lose their value," says Rodgers. But if they're not backed by showmanship they become just another oldie. "There's no particular magic to a series that has been dropped off a network. It takes a hard sell by the station to attract an audience, the theory obtaining that it can't be too good if it was cancelled despite the sentiment in some quarters that it was seen originally by less than 20% of the tv potential. The viewer generally knows how to find the good ones."

Triangle Stations 'Cinema 70' Buy

"Cinema 70," Walter Reade-Sterling's feature film package of 82 pix has been laid to the multiple Triangle stations.

Latest deal, on top of sales in Chicago, Milwaukee, Indianapolis and New York, brings the total gross to over the \$2,500,000 mark, according to Saul J. Tuttle, Walter Reade-Sterling proxy.

Under terms of the Triangle deal, the "Cinema 70" features will run on all six area stations: WNBC, New Haven, WNEP, Birmingham, N.Y., WFBG, Altoona, Pa., WLVJ, Lebanon, Pa., and KRRF, Fresno. Package includes such films as "A View from the Bridge," "The Entertainer," "The Mark," "Room at the Top," "Ballad of a Soldier," "Espresso Bongo," and "The Apu Trilogy." Triangle deal was hailed by Tuttle as growing evidence of stations' mature motion pictures produce by serious-minded film makers working for the most part, independently of the major Hollywood studios.



Man, That's Flavor

"International Showtime" does more than present the best foreign circuses, ice-shows and concerts-in-magic. It presents them in their native locales. And man, that's flavor.

It's also one of the big reasons the continuing "International Showtime" is so important a part of NBC-TV's flavor-packed Fall lineup.

For never in television history has a program

regularly whisked viewers overseas to watch the world's finest high-wire walkers, figure-skaters and escape-artists work before home crowds.

Over the past two seasons, the program's followers have themselves "escaped" to such places as Osaka, Japan, for the Circus Kinoshita; Lyons, France, for the Parisian Ice Revue; and Austria's capital for the Vienna Magic Show.

The show's atmosphere is always completely authentic. In no case is it "staged" for television.



What the viewer sees is a regular performance before a regular audience. And the program's cameras are forever on the prowl for new attractions in new cities.

In the coming season (with Don Ameche continuing as ringside host) it will be taking its first look at such entertainments as Budapest's Hungarian State Circus and the Belgian Circus Festival, in Antwerp.

As we've been hinting, "International Show-

time" prides itself on presenting the attraction that's "different." Thus, it should be right at home on an NBC-TV Fall agenda that will add such distinctive newcomers as "The Bill Dana Show" and "Harry's Girls" to established favorites like "Sing Along with Mitch" and "Walt Disney's Wonderful World of Color." There's never been a schedule so dedicated to bringing the television viewer what he can't get anywhere else on his screen.

Look to NBC for the best combination of news, information and entertainment.

AMERICAN LANDMARK: LEXINGTON CONCERN
With Fredric March, narrator;
others
Producer: John Hughes Jr.
Director: Tom Pringle
Writer: William Allen Baker
30 Min., Sun. 8:30 p.m.
INSTITUTE OF LIFE INSURANCE
NBC-TV, film (color)

(J. Walter Thompson)
"American Landmark" was a neat little program, a relatively successful re-enactment—without showing actors—of the battle of Lexington and Concord. This was produced by NBC News, which brings to mind a puzzle—where, sometimes, does NBC News leave off and NBC-TV program department begin? The technique of moving paintings and drawings plus scenic film of historical ground was used, but it is also used, frequently, by Don Hyatt who works for NBC programming. This technique is alternately called Entertainment Documentary, Historical Documentary or, usually, A Documentary With Entertainment Overtones. The title does not depend on the department of NBC-TV from which it comes.

Fredric March narrated a straightforward, learned script by William Allen Baker. March benefited from the excellent sound mix, which foregrounded his pleasant voice with the accompaniment of music and the occasional din of Colonial drink and Colonial battle. He said that these complicated audio overplays should have been done as well and the center parts, those where actors had to speak lines of dialog, so poorly still.

The stars of this half-hour special program on Sunday were the photographs of Lexington and Concord, some of them in bright color, and, particularly, the impressively primitive crayon drawings done of the battle scenes by NBC scenic staffer Guy Fraumond. **A-1.**

THE DARK DID NOT CONQUER
With Douglas Rain, Leo Chert
Director: Paul Almond
30 Min., Fri. 8 p.m.
CBS (film)

Paul Almond and Rev. Brian Freeman spent six weeks in Jordan to get the footage used in this Good Friday television drama, "The Dark Did Not Conquer." Almond, a light producer, and Freeman, regular religious adviser to CBS, could have built either an intriguing traveling of the land of Christ's crucifixion, or a combined audio-visual presentation of The Passion. The result, aired Good Friday night on the Canadian Broadcasting Corp. web, was neither. Almond used a frantic, nervous camera to back a narration of The Passion. Visuals left the viewer's eyes twitching and tired. Both director and cameraman evidently were fascinated by camera motion. The resultant unrelenting string of pans, tilts, zooms and everything else in the image-camera scope was exhausting to see. A few less clichés were used, including one that Mark Bennett finally abandoned the camera that revolved to give the impression the world was spinning around. This backed the sequence of Satan tempting Jesus and was more desert than effect.

Narration by Leo Chert was staid, his voice kept even and distinct throughout. But the rest of the film's gab track was superfluous. Douglas Rain, playing the off-camera voice of Jesus, hammed it in the bit. Other voices were startling when women drawing water at the well and tending the Jews on their heads were provided with dubbed voices speaking in English accents. In Jordan yet?

On the credit side, Almond turned out an engrossing 30 minutes of Good Friday watching, lastfully done. His strength as a TV producer was in the authenticity of the video. In fact, it was startling, to a degree, when the camera backed away from close-ups of water running over rocks and bare branches against dead skies, and showed people, animals, buildings and landscape exactly as it was when Christ was on earth, as described in the Bible. **C-2.**

Joey Likes Monica

Hollywood, April 23.
Corbett Monica was signed as a regular on "The Joey Bishop Show" on NBC-TV for next season. Monica joined the series in the midst of this semester.

Abby Dalton and Joe Bower were re-hired as regulars on the Bishop show. All deals were set by Norman Berkow of the William Morris agency.

Tele Follow-Up Comment

DePue Show of the Week
Sunday's (21) outing of "DePue Show of the Week" was taken over by NBC-TV's news department which feeds "Biography" episodes to the drama-documentary showcase. "Prisoner at Large" was the title of the documentary episode, which was more interesting in terms of technique than of content.

The technique employed hidden cameras and mikes in order to tell the story of a parole convict, a young man in a moment of desperation who returned again to crime. It wasn't a pleasant story, yet the reality of the young man, and the parole officer, as they struggled with their common problem, of righting a life gone wrong, had the feel of high drama.

That the high drama wasn't reached, that the documentary didn't pierce the hearts of the men involved, seemed to be the fault of the very technique which brought the people involved to life. The material gathered by the hidden mikes and cameras was too sketchy for greater involvement by the viewer. There were times when it was hard to follow the proceedings, when what seemed to be an important word was lost, when clarity was sacrificed for intimacy.

The documentary could have gained dimensions by telling more about the young man in trouble, identified as John Macbeth, his background, his childhood, why he felt "no one ever gave him a break," why he had to please, why he had to be the can man, and why his answer to frustration was crime. Making the reality of the documentary in that context would have given producer-director-writer William Jerry, a much bigger, clearer story. The counter-voicing force of the older parole officer, identified as Joseph McCormack, also would have had greater impact then.

"Prisoner at Large" looked like the beginnings of documentary dramas turned out by the public-affairs wing of Ivy Glavin's division. The fruition of these beginnings should be exciting indeed. **B-2.**

CBS Reports

Robert Moore, the salty aristocrat of public works, lent himself to the inspiring eyes of "CBS Reports" telecast Wednesday (17) night, under the title of "The Man Who Built New York." Much of Moore was taught; much was left untouched.

The man with the sweet name

is a king-sized figure, big in his accomplishments, big in his later, blessed with longevity in years and in service. He also has pulled some big blunders, according to his critics, some of whom have a well earned respect in the non-Moore camp of city planners.

The more definitive telebit of the king-sized builder will have to wait. It seemed that once producer Fred Friendly and producer-corporate Bill Leonard were somewhat cooled by the subject, an understandable weakness in light of the changes Moore wrought on the face of New York City and State. His personality, too, is somewhat overwhelming. Time and history might correct that and then a rounded, fascinating telebit might be dared by mortal man.

Like in all men, there is a bit of God in Moore. He, though, lives that bit, as if he alone among men were not mortal for all his grace. His critics "Nonsense," says Moore, "What did they build? Goo-goo heads all."

Some of his critics were seen on the telebit, some referred to, but the charges of his critics weren't examined clearly enough so that the viewer could fully understand the pros and cons involved.

This was an affectionate portrait of the 74-year-old man, who currently is energetically building the N. Y. World's Fair. Perhaps because the documentary was telecast nationally, a good deal of footage was devoted to showing what Moore was instrumental in building, footage which is familiar to New Yorkers. Words making these public works to the Moore name would have been sufficient for New Yorkers.

There was nothing of Moore's personal life included in the documentary. Is he or was he married? Has he any children? Moore, the self-described "reformed reformer," had a field day telling what he thought of politicians with whom he had dealt. He was much freer than most public figures about himself and about his feelings toward politicians. For all the reservations about the documentary and the individual, when it was over, the viewer could sigh, "There goes a man." **B-2.**

Festival of the Performing Arts
It's generally agreed that "Festival of the Performing Arts" presented by Standard Oil of New Jersey and New York Independent WNEW-TV (in its second year) is the cultural hit of this city's tv

Foreign TV Reviews

THE ART MARKET
With John Morgan
Producer: Duncan Griffith-Brooks
30 Min., Fri. 10:30 p.m.
BBC-TV, from London

This modest survey of the art business was too mild and unambitious to serve the subject adequately. Its topicality invites a deeper probe into the economic and social factors behind the payment of, say, \$700,000 for a Rubens, but John Morgan's script tended to state the facts without giving them a significant setting.

There was interesting film of large-scale London auctions in progress, such as the recent sale of the Somerset Maugham collection. And Morgan profitably quizzed an auctioneer, who indicated that forgeries sometimes deceived experts without giving details, an artist, who opined that huge prices for the masters helped working painters by indicating their own prices, and showed the experience needed to assess the value of tapestries and the like.

Duncan Griffith-Brooks produced the item for BBC-TV Enterprises, and should have insisted that more time was needed to get below the surface. **C-2.**

INDEGO

With Duke Ellington and Groh. Allen Buba, Martin Orlando. Conny Borg
Director: Arne Arnbach
30 Min., Sat. 8:30 p.m.
Swedish TV, from Stockholm

"Indego," a Swedish version of a Duke Ellington show, was a bit too long. It had all the standard ingredients for the blues addicts, a

Swedish pop singer and two ballet illustrations. In formal concert style, it had no trimmings, page or special effects.

One of the bonus attractions was Allen Buba, an experienced singer. Among tunes were "Come Sunday," "Take the A Train," "Do Nothing Till You Hear from Me."

The Ellington soloists, Paul Gonsky, Conny Williams and Lawrence Brown, registered easily. They were aided by smart choruses. The ballet illustrations, a "Romance & Juliet" jazz ballet, was clean, refined, dancing which suited the impact of Ellington's music.

The name could not be held for the final ballet, the "Buba," an all male, ballet-mocking, protest, suggesting dance sketch. It had some telling elements but as a whole it was an unpolished product. It is a pity that it ended this fine show. **Zdenko.**

Foreign TV Followup

Drama '63

The Sunday night drama slot on the commercial channel was adequately filled in ATV's Drama '63 by "Somebody's Dying," specialty written for the series by Jacques Giffels. The outing superficially developed the theme of what leads a young man of good background into crime. The questions were posed but never answered.

One interesting factor of the script was that while two of the principal characters were a police

season. It calls for a third in the perpetuation of good tv.

The hour has presented Zero Mostel, Miriam Makeba, Joyce Grenfell, Robert Casadesu, Cesare Siepi, Yehudi and Neapolitan Mantini, Robert Morley and others in a notable season of high entertainment.

And as a fitting bow-out last week, "Foot" presented Canada's Stratford Festival performers in "The Richness of Love," Shakespearean excerpts designed to point up the Bard's rather faded view of the chronic human affliction.

It, however, was not a scholarly approach, but rather one that generously displayed the actor's enthusiasm, respect and highly professional approach to their work. They performed in 20th Century costumes, but the bright pacing and vigorous projection—around primarily humorous love situations from the comedies—created the desired spell—or spells.

Probably to hold the "Sick" theme together, excerpts were drawn mainly from the comedies (and bridged with bright commentary). Besides a bit from "Romeo & Juliet," the acts were from "Much Ado About Nothing," "Love's Labor Lost," "As You Like It," etc.

Excellent troupe of eight included John Colicos, Peter Donat, Martha Henry, Kate Reid, Douglas Rain, William Hutt and Eric Christmas. Co-directing with Kirk Browning was Canadian Michael Langham. **B-1.**

Ed Sullivan Show

Judging from the live audience response (which may be as accurate a broadcast rating as there is around), Judy Garland's daughter Liza Minnelli was the hit of the Ed Sullivan show Sunday (21).

Not in her singing, like mommy, but in a bright, imaginative top routine with three young guys out of the legit musical revival, "Best Foot Forward," in which Liza Minnelli recently made a critically successful show her bow. In an unusual gesture for this show, the audience laid in bursts of spontaneous applause, topping them with heavy and sustained applause at the close. Both the choreography and scoring had an original excitement.

On the other hand, Liza Minnelli opened the hour with a rendition of the standard, "Somebody Loves Me," with less distinction. At least as auditioned in this instance, the voice has limited range, and the projection was quite warm.

Otherwise, this Sullivan outing had some first rate music and so-so comedy. Dabbling, primitive jazz man Erroll Garner was in top form for a couple of hours, as was Della Reese singing "I Get the Blues When It Rains" in her punctuated jazz-religious style. Arthur Tracy, the Street Singer of radio years, proved still strongly appealing with his old theme, "Moria."

Young comedian Charlie Manna, whose presentation is reminiscent of Danny Thomas, may be a comedian's comedian, in that his jokes are the same as theirs (one of his featured bits was heard last week at the Latin Quarter by Norman Crosby). Yet Ben Blue and Sid Fields had a couple of medium yucks in a swivel takeout. And Pat Henning closed out the comedy in similar key backed by a lot of his own enthusiasm.

Anthony Quinn offered readings from Rupert Brooke and Thomas Wolfe, the former backed by a light jazz score. Although he is more actor than reader, his sincere feelings for the material was a boost.

Pure circus turn featured La Turia, daughter of Unus, in 100-count "om—100 spins on the high ring, complete with drum roll, etc. **B-1.**

What's My Line?

It was quite obvious that Dorothy Klagsberg's enforced idleness did her much good. She looked rested and, as moderator John Charles Daly observed, "If you're going to be as smart as all this, this'll be the last rest we're gonna give you, young lady." She sure was anchored on some of the tougher identifications which she shrewdly deduced and pinned down. Her fellow-panelists gave oral testimony with "glad to have you back" but perhaps more telling

STUDY REPORT

With Joe Tompkins
Producer: Ed Templeton
Director: Ed Templeton
30 Min., Thurs. 8:30 p.m.
WJZ-TV, Baltimore (film)

Few weeks ago CBS-TV did a special on the prayer-in-school controversy, from the beginning to the present. WJZ-TV, in a half hour special, covered the same topic, dwelling mainly on the Maryland case, decision on which the Supreme Court is expected to rule shortly, and the results of the program were much better.

Where the CBS-TV special was repetitive, the WJZ-TV treatment was clear, concise and to the point.

Title of the half hour was "Murray vs. Curlett Case" (Curlett was president of the Baltimore School Board when the case was first filed in Superior Court) and it traced the events, people and issues in the case which has caught the national eye.

With Joe Tompkins as narrator, the program began with shots of junior high school as the children said the prayer. Next, the narrator followed the case from the day Mrs. Madelyn Murray objected to the fact that her son was obliged to take part in prayer. Narrator next told how the Murray boy was excused from prayer, how other schoolchildren taunted him (said his mother) and why she chose to push the matter.

A dedicated atheist, Mrs. Murray explained her feelings about God, the issue and why she pursued it to the highest court. Her son, too, was interviewed outside the high school he is now attending.

Others heard were the Murray attorney, Maryland Attorney General Thomas B. Finan, Baltimore city solicitor Francis Burch and Dr. George B. Brain, superintendent of Baltimore Public Schools, each giving her own views.

It was a coherent, solid account of the controversy, of particular value to those who may have forgotten some of the details. Tompkins, as usual, gave the narration professional treatment. Only drawback, a minor one, was the film quality and sound reproduction of interview segments.

ALL FOR APRIL
With George Burns, host
Writer-Director: Harry Olesker
30 Min., Sat. 1:30 p.m.
WPIX, N.Y.

"All For April" represents a fine show his contribution to the fundraising campaign of the American Cancer Society. Originally intended as a training film for volunteer collectors, it shaped up as effort worthy of broader exposure both as professional program fare and as an exposition of what the American Cancer Society is trying to accomplish.

The message was delivered by an all-star cast cleverly introduced by host George Burns. Buddy Ebsen, toppling the "Beverly Hills" cast, was featured in a neat bit about the necessary preparations for door-to-door collections. Dick Van Dyke, with a brief assist from Merry Amsterdam, had an amusing explanation of his technique for extracting hefty contributions. Robert Cummings and Steve Allen also chipped in with some clever bits to illustrate some serious points. Somewhat irrelevant was a song by Keely Smith. Ralph Edwards summed up the purposes of the cancer crusade in a solemn courtroom-type summation of the Society's case.

As writer-director, Harry Olesker had a good peg and received solid assistance from various writers and directors associated with the guest stars. **Herm.**

CHRIST IN THE CONCRETE CITY

With Terry Ingram, Barton Trimble, John McBurnum, Robert Boney, Joanne Bonola, Mimi Hanes, Paul Sheltie narrator
Producer: Bob Corley
Director: Mimi Hanes
Writer: P. W. Turner
30 Min., Sun. 1 p.m.
WAGA-TV, Atlanta (film)

This is a play by English writer P. W. Turner. It is particularly appropriate to the Easter season since it looks, with a cast of six, to portray the Passion of Jesus Christ from three points of view. Appearing in the play were the Channel Players of the Trinity Presbyterian Church of Atlanta.

It came out as a sort of abstraction, including the writer's acknowledged liberties with the

(Continued on page 44)

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TV-Radio Production Centres

IN NEW YORK CITY . . .

The 26th dinner of the VIFers who were on the Broadcasting Mission to Europe in '45 will be staged May 7 at the Yale Club by courtesy of VIFer Joe (CBS) Baum. New pattern is to stage these annual get-togethers away from the NAB conventions (as heretofore) where the business sessions have tended to cut into full attendance.

NBC Enterprises boss George A. Graham Jr. is honorary chairman of the annual Veterans' Memorial Radio Network Ball, slated Friday (26) night at the Plaza and where guest of honor will be Bud Collyer . . . Pianist Leona Bonlander guesting on special WQXR "Premiere Showcases" Friday (26) night. It's RCA sponsored . . . Lee Bunting becomes proxy and general manager of Bell Television, installer of master tv antenna systems . . . Larry Cushman of Television Info Office and CBS producer Dick Shumann are on panel Monday (26) of Library Public Relations Council, set for the Sherraton-Atlantic . . . NBC Opera's Samuel Chartoff has Arthur Schumacher article in current Holiday mag . . . Perry Como back this week from Florida respite . . . Lauren Bacall, Walter Matthau and Robert Alda rehearsing "Dames Deadly Dames," an original for DePue's June 9 airing . . . Lately retired from NBC, Billie Williams named "Partner in 4-H" by Dept. of Agriculture for helping out the kid club of the same name . . . Zero Hunt doing "Today" on May 7, a year since opening of "Funny Thing Happened On the Way to the Forum" on Broadway . . . Thurber Musical, "The Best of Me," will be previewed on the same NBC-TV show three days later, May 10 . . . Dick Mulligh, sports salesman at NBC-TV, back after a week off . . . "Mr. Novak" producer E. Jack Newman in town this week along with frontier Dean Jagger . . . Martha Vaughn named manager of research surveys and Alan Clark, research account exec at NBC . . . Robert Hanna is NBC's new manager music and literary rights . . . Bob Lawrence of WQXR's "Listening to Music" series, in Pittsburgh earlier this week for convocation of National Federation of Music Clubs . . . Frank LaFayette, who has been freelancing since ending ABC News' production staff, back in Newark, Conn., hospital for corrective surgery after emergency operation a month ago . . . Nina Trammell has set up his own general biz consultancy, headquartered on Biscayne Blvd. in Miami . . . NBC Radio veeep Marion Stephenson back from Lancaster, Pa., where she talked to members of the National Secretaries Assn.

Over Vlad S. CBS-TV v.p. of program administration, off to Coast . . . Suburban Leonard Jr., CBS-TV v.p. of business affairs, back from Coast . . . CBS-TV press info staffer Pete Fisher guest lecturer Friday (19) at a public relations class at Fairleigh Dickinson U. Y&R's Harry Bush is principal instructor for the class . . . CBS annual golf journey set for May 17 at Knollwood Country Club, White Plains . . . Hubert Robinson in Washington this week for UNESCO conference . . . WGBS-TV's documentary "Superfluous People" selected one of eight regional winners competing for the first annual stations award of the National Academy of Television Arts and Sciences. Some documentary up for three local N. Y. area Emmy nominations . . . "Mr. Piper," Independent Television Corp.'s half-hour series now in production in Canada, has been selected as Canada's official entry in the International Television Film Festival Eurovision Grand Prix in Cannes . . . Bill Rubin, former producer-director of the "Sing Along with Mitch" series, has been tapped as director for Judy Garland show . . . William G. Porter named to newly-created post of executive editor, CBS News-Television, Porter has been with CBS News since 1954 . . . John Slattery shifted from WGBS-TV sales staff to web's network sales staff under Tom Brown . . . Len Rubin named special effects director and producer for ATU Productions, Inc. . . . Anne Blunt, tv leecher on "Parsons Presents" series, won a Golden Mike award of McColl's magazine . . . Robert E. Martin, v.p. and general sales manager of Allied Artists Television Corp., back from Far East tour where he set up the division for the company. He will spend some time on the Coast before returning to N. Y. . . Norman Corwin will be the guest of WVEB-TV May 5 and June 6 in two programs.

Joseph Puma Jr., has been named to the new post of director of sales promotion for 20th Century-Fox TV, moving over from Official Films . . . Thomas Fuld set to appear on Jackie Gleason's April 27 CBS-TV show . . . Leslee Hunter, nine years old, will star in "Armstrong Circle Theatre's April 24 show on CBS-TV . . . Ronald Brown has sold a couple of scripts to Radio Lige in Belgium . . . Sidney Berman has sold three "Beetle Bailey" tv scripts to King Features producer Al Brodax . . . National Religious Publicity Council gave its 1962 award to Westinghouse for its "Legacy of Light" tv series . . . Gordon Ripley assigned to direct "Steve Allen's Jazz Concert" for WBC . . . The tri-network bowling tournament among ABC, CBS and NBC gets underway today (Wed.). ABC topped last year's trophy . . . ABC newsmen Murphy Martin married last week to Joyce Royal of Dallas . . . ABC newsmen Ed Gaudin in Atlanta April 26 and May 1 for a round of speeches at local colleges.

RKO General's publicaffairs director Martin Wolden attended the State Department's National Foreign Policy conference for editors and broadcasters in Washington this week. He'll stay in D. C. to consult WGBS management on news and publicaffairs . . . Ralph Brown, former Brooklyn Dodger pitcher, is now doing a program interview stint for WOR-TV and the Mets . . . Abby Lewis, cast in the recent legler, "The Best Act," has been signed for the May 1 U. S. Steel show . . . John F. Basher has joined Robert Klinegar Assoc.'s blurbery as staff motion pic director. He was with On Film . . . Barbara Williams, formerly director of publicity and promotion for Trans-Lux, has joined the Don Softness slushery as veepee of tv and radio.

Stewart Whitman, of ABC-TV's Special Projects division, awarded a Fulbright-Mayer grant in film-tv documentaries and will spend the next year in Scandinavia . . . Ed Bonomo, WNEW Radio business manager, will be married to Alyce Glen, with WNEW-TV Sales, Saturday (27). Same day, Donnelly's secretary, Nancy De Vito, marries Wally King, WNEW Radio personality.

Leon Pearson, NBC critic-at-large, was reported in okay condition this week after a heart attack on Friday (19) that had him rushed to Roosevelt Hospital; the 63-year-old Pearson, brother of columnist Drew Pearson, carried an extra-heavy workload during the recent newspaper strike.

IN HOLLYWOOD . . .

KTLA's Stretch Adler heard so many glowing reports about the Japanese documentary, "Young Hawk, Old Hawk," that he bought it for two showings. Most of the raves came from a TV Academy panel viewing foreign films. These from Sweden and Czechoslovakia were based off the screen . . . Chris Roberts found what he liked at KNL-TV and signed in as its global correspondent . . . Someone asked Ralph Andrews, who packages game shows with Bill Yagumann, "how much does Gordon and Tadmor take out of tv?" His reply, "how much is there?" . . . KABC sportscaster Hank Woots still in a coma a month after his car struck a power pole . . . William Stark in N.Y. to sell NBC the new format of the Art Linkletter for next season. He and several others are dueling for the 8:20 Tuesday slot, about all that's left of open time . . . Jack Bailey took "Queen for a Day" on a three-week tour of Chicago, St. Louis and Cleveland. Daylight Stripper is now in its 18th year . . . Bruta Benton checked out of KTLA as writer-producer to produce informational programs . . . Jerry Fairbanks unit shooting

(Continued on page 46)

London Agencies

London, April 23. Mother & Crowther kicked off a big drive to plug Smirnoff vodka for distillers W. & A. Gilbey shedded to run until Christmas . . . Clifford Blomham & Partners has the job of pushing the new Hoover fan heater . . . Frank E. Mills has taken over control of Thomas Advertising Service Ltd. He has been 30 years in the ad business, most of that time with London Press Exchange Ltd. as account exec and controller . . . Derek Bloom, who joined LPE in 1959 as an account exec has just been hired to senior manager . . . City and General Advertising has just taken Anne Oulivie, one of its execs onto board . . . G. S. Reids Ltd. has made media controller James R. Adams an associate director . . . More than 100 guests attended a lunch marking the retirement of Thomas J. Williamson after 43 years with C. Mitchell & Co. Ltd.

TAP LAROCHE FOR ABC-TV AD ACCOUNT

C. J. Larocche agency has reportedly landed the ABC-TV advertising biz. Account, which recently split with Doyle-Dane-Bernbach, is estimated at about \$1,500,000 (prime placement in trade and newspaper).

Pitches for the account were completed last week with at least a couple of out-of-towners having an inning along with the winner. North, with headquarters in Chicago, and Guild, Bascom & Bon-Agil, with hq in San Francisco, were also rans.

Set Deal for '64-'65 Cara Williams Series

Hollywood, April 23. Deal is being finalized for producer-director Sheldon Leonard to produce a half-hour comedy series starring Cara Williams for CBS-TV's 1964-65 season. Negotiations were instigated by Hunt Stromberg Jr., veepee in charge of program development for CBS-TV, and were conducted with Norman Berkaw of the William Morris agency, repelling Leonard.

Negotiations involve Leonard's vidpix production company which would make the series. Miss Williams starred in the "Pete and Gladys" comedy series on CBS-TV. Leonard is exec producer of "The Danny Thomas Show," "The Andy Griffith Show" and "The Dick Van Dyke Show."

With the Station Repe

Media buyers with a show biz memory—or with a flare for research—made a real haul in WGBS-TV's "Late Show" 12th and observance featuring a contest for buyers that called for the titles and stars of feature pic represented in a "Late Show" ip promotion.

"Name the Movie" contest went out to 1,000 ad agency media buyers in New York, Boston, Philadelphia, St. Louis, Kansas City, Minneapolis, Des Moines, Seattle, Hartford and Dallas. Label of the ip did not identify the pictures the tunes were from, nor the stars involved.

Top prize, a 1963 Karman Gia convertible, went to New York media buyer Louis Bullock of BBDO. Winner of the second-prize Volkswagen sedan was Richard Walsh, time buyer of SSC&B in N.Y.

Donald Ross, assistant media director of SSC&B, New York, won third prize, a Magnavox Stereo Theatre 27.

Hi fi rigs were also won by Richard Shapiro, Venet Advertising, Union City, N.J.; Martin J. Foady, Ted Bates, New York; and Edward Hardison, N. W. Ayer & Son, Philadelphia.

Videos sets went to F. Charles Woodruff, SSC&B, New York; Stanley Hamer, Kantor, Hilton, Chosley, Clifford & Atherton, New York; and Joane Jaffe, Doyle, Dane, Bernbach, Portable tv sets were won by Robert Decker, Ted Bates, New York; Neil Gayster, Ted Bates, New York; and Mary Dunlavy, N. W. Ayer, Philly.

Twenty-four prizes in all were given, with the others receiving a dozen record albums.

Blurb Making Today Takes a Pro, Requires More Than a Phone Call — On Other Madison Ave. Fronts

By BILL GREELY

There's been a sharp trend away from the broker-type tv commercial producer in the ad agencies, says Bill LaCava, senior producer in charge of radio and tv blurb production in Foote, Cone & Belding's New York office.

The guy who was strictly a buyer, picking up the phone to get a bid from or just hire a film producer, is getting scarce, says LaCava, who joined FC&B last fall after several months as head of his own blurbery. At his own agency—with similar activity at such shops as Ted Bates, Kenyon & Eckhardt, Benton & Bowles and J. Walter Thompson—he and the five producers on his staff make like feature pic producers, organizing production right down to demands for certain grips and gaffers on a crew.

While most of the agency producers have a writing, editing or art background, says LaCava, the ideal man also has the directorial instinct—in fact, is lost without it in most cases today.

As a big part of the pro approach to blurb making, FC&B now goes into production with a refinement on the old story board. Producers lay out a "shooting board," which has basic scenes and cuts sketched in much more detail. Not only has this avoided those extended discussions on the set that burn up costly shooting time, says LaCava, but it also has brought the film producers initial bids down considerably. Latter has a much clearer idea of what's involved from the start.

And costs are something that clients are highly sensitive to currently, says the producer. While the recent increases in actors' residuals and musicians fees have not dramatically effected production, LaCava says the higher costs can often mean the difference between producing three or two blurbs in a new campaign. A client may well lay off the extra commercial, even though it would be desirable for variety.

LaCava recalls a Procter & Gamble commercial cost survey taken in 1957 when he was at another agency. All of the giant soapery's blurb production considered, the cost for an average minute came in between \$8,000 and \$7,000. Today the figure is \$9,000 to \$10,000, and the gross for a single minute blurb can go as high as \$12,000 to \$13,000.

Costs or no, the New York FC&B blurb production is at a peak with at least a crew a week shooting, and sometimes as many as three going at once. Some of the current activity is for such clients as Claroll, TWA, Contac, Savarin Coffee, General Food's Kool Aid, Pepsi-Cola and others.

Numbers Game Solution? Advertising Research Foundation reports that a "majority" of its directors favor ARF's tackling the problem of auditing audience measuring procedures in both broadcast and print research. Move would call for support from representative segments of the ad industry, says ARF chairman Lyndon Brown, senior veepee of Dancer, Fitzgerald, Sample agency (directors majority okay came in polls taken over the weekend).

"All we lack is funds," says Brown. "For the past 10 years ARF has been building up a wealth of knowledge and experience in this area. It has repeatedly demonstrated its ability to mobilize industry experts. An impressive number of our members have made it clear that the time for action is now" (meaning, of course, in the aftermath of the recent Oren Harris Congressional subcommittee hearings on broadcast rating services).

In 1954, ARF mobilized industry experts and virtually every one else concerned into a dither with its Recommended Standards for Radio & Television Program Audience Size Measurements, which suggested a single, industry supported, broadcast rating service.

Meanwhile, following Cowles' siding of Nielsen for its print and broadcast properties, the Readers' Digest and McColl's have paced for the company's mag survey, and two more agencies, Doyle, Dane,

Bernbach and Erwin Wasey, Ruthrauff & Ryan, have subscribed.

Packaging Contempt

Guild, Bascom & Bonfigli senior veepee Ernest Hodges says many packages reveal "contempt for the intelligence of the consumer."

Hodges comments were read at the Chicago packaging conference of the American Management Assn. yesterday (23) (talk was delivered by G&B client exec Robert Kerkridge, ad and promotion director of Ralston).

"How silly do we seem when a 'Giant Size' package of soap weighs three pounds, seven ounces, and is smaller than a 'King Size' which weighs more at five pounds, 12 ounces," says the agency exec. "How long may we prostitute the language with words like 'New, Magic, Miracle, Amazing, Spectacular, Wonderful, Best'?" How long can we bombard the public with our misvaluations of a known weight and measure that should offend the self-respect of the most cretinous of consumers?"

By way of successful packaging, Hodges cites cosmetic packages, which, he says, "communicate hope, emotion, love and the wondrous quality of expectation—a self-fulfilling prophecy of greater beauty."

Harris Shows His 'Henry Peeve' In Hoisting Warning

Washington, April 23.

Rep. Oren Harris (D-Ark.) hoisted a warning flag for FCC Commissioner E. William Henry. Harris, chairman of the House Commerce Committee which controls broadcast legislation, disclosed he wrote FCC Chairman Newton Minow demanding to know if Henry's controversial statements at FCC's Omaha hearing reflected Commission policies.

Minow replied that Henry hadn't intended to deviate from FCC's 1960 Programming Policy Statement.

In a speech to the Mississippi Broadcasters Assn. at Biloxi, Harris explained Henry's Omaha remarks with a description of the Commissioner as one "who is relatively a novice on the Commission and a newcomer to the field of broadcast law, who may not have properly appreciated how important it is to keep a secure foothold on the tightrope which stretches between the public interest provisions and the anti-censorship provisions of the Communications Act."

"I am gratified," Harris went on, "that Commissioner Henry appears to have regained his balance and that he solidly subscribes to the Commission's statement on programming policy."

Harris' words seemed to raise a portent for the future while reflecting rancor about the past. And all of them were carefully woven into a political tapestry.

Tennessee Henry replaced Harris' fellow Arkansas John Cross on the Commission. The move left Harris quite unhappy and he said so at the time.

Henry has also been mentioned as a possible successor to the FCC chairmanship when Minow takes his expected leave. As a Congressman, Harris would have no Constitutional power to block the appointment. At the same time, it is unlikely that President Kennedy would appoint a Commission topper over Harris' outright objections, since the Congressman can wield life or death power over broadcast legislation.

In a generally meaty address, Harris told the Mississippi broadcasters his investigations Subcommittee would "leave no stone unturned in exploring what can and should be done to improve the ugly rating picture which we have found to exist."

**When every emotion is exposed
When the laughs are close to the tears
When thrills come every minute...**

you've got what P. T. Barnum called "The Greatest Show on Earth." The circus.

And you've also got a great new television series of hour-long dramas, in color, shot against the background of Ringling Bros. Barnum & Bailey Circus.

You've got stories that go beyond the spotlights. To the other side of the canvas wall where the make-up is removed and sweat...fear...laughter...and love paint the faces.

You've got award-winner Jack Palance as head ring-

master. Stuart Erwin as Treasurer. New guest stars—*great* guest stars. And Richard Rodgers' "March of the Clowns" as theme music.

In short, ladies and gentlemen, you've got "The Greatest Show on Earth," one of the more than a dozen new shows coming to ABC this Fall.

All different. Imaginative. And with one quality in common. Entertainment. Fresh programming that attracts the younger, larger families that we—and you—want to reach.

**"The Greatest Show on Earth" Tuesdays 9PM
One of the big new shows on ABC this Fall ●**



Howard K. Postscript on His Show: 'It Was Biased in Favor of Nixon'

Chicago, April 23. Howard K. Smith last Friday (19) made what is believed to be his first detailed public appraisal of the before-during-and-after of his ABC-TV political profile of Richard Nixon. He said that he thinks the show was biased in favor of Nixon, and if he had had more preparation time he would have dealt at greater length with Nixon's "blemishes."

In a talk before the Publicity Club of Chicago, Smith turned the response to the show as "nearly apologetic" and related that the ABC brass decided to issue one statement and "let it blow over."

"Well, the decision to be silent was a mistake," Smith said. It allowed the most outrageous falsehoods to be stated and accepted by many as facts. It made me seem to acquiesce in charges which I knew and knew to be wholly at variance with the truth."

More's Smith's recollection of the sequence of events leading up to the Nixon show as related in his speech: "The choice of Mr. Nixon as a subject for a news analysis was in every way journalistically justified. He is one of the most interesting political figures of our time. He was catapulted in a very short time from being one more bright Congressman to being second in the nation only to the President—and indeed on four occasions nearly became President. Three times when Mr. Eisenhower at a very advanced age was gravely ill; and the fourth time in the election when Mr. Nixon came within 7/10 of 1% of becoming President."

"On the week in question, he had just what he termed his last election and held a most remarkable press conference announcing his elective career to be ended."

"I wrote these facts to refute the allegation that we were somehow out to 'get' Mr. Nixon. He was news—and that work he was news without any competition from any other story, and that is why we did our program."

"The program was in no way an attack on Mr. Nixon. In fact, it was highly favorable to him. Frankly, if I had a few hours extra time I would have brought it into better balance by dealing a little more with the blemishes Mr. Nixon like every public figure has. But with limited time I decided to let it go, rather biased in favor of Mr. Nixon."

"The view was propagated that Mr. Nixon was being given a chance to mount an attack on Nixon. I am afraid that the New York Times was primarily guilty for giving that impression. In a pre-broadcast notice, under the heading 'Nixon versus Nixon,' the Times created the impression that the program was to be primarily an attack on Nixon by Nixon."

"The Times saw its error and rewrote the story and junked the headline in all its later editions—but unfortunately the first edition is what out-of-towners saw. It hit a Los Angeles where the Birchers are numerous and where all three of their congressional candidates had that week gone down in electoral defeats. So they let it fly with an organized campaign of telegrams at me that began to pile up long before I had even written the script they were protesting about."

Nixon 60-seconds

"It seems ridiculous to add up seconds allotted people on a television program. But since the view persists that Mr. Nixon played some major role in that program, allow me to tell you that he was heard—as a historical figure who played a major role in Mr. Nixon's career—for a little over one minute. He was followed immediately by Nixon's friend, Congressman Gerald Ford of Michigan, who spoke for four minutes. Nixon's campaign manager, Murray Chotiner, also appeared for three minutes. In my own commentary, I too praised Mr. Nixon for his doggedness in insisting on following up the Nixon investigation. And Nixon was introduced on the program as a 'convicted perjurer.' So Mr. Nixon could not have been better protected against any possibility of being maligned."

"Some papers accused me of providing Nixon with his 'TV debut.' That too was false. All three networks interviewed Mr. Nixon on his release from prison. I had

nothing to do with that. Mr. Nixon was interviewed to my knowledge at least one more time and possibly on other occasions. The time I know about certainly was an interview that appeared on CBS News main news program on April 2, several months before my program interviewed him. The occasion was the publication of Mr. Nixon's book 'The Cross.' So, you can see I was pretty far down the list of those who provided Nixon with an alleged forum. But to my knowledge no one protested any of the previous cases."

"Some people, who have no comprehension of news have said 'why use a convicted perjurer at all? You do him an honor by letting him appear. And you cannot trust what he says.'"

"My answer is that my program is not a graduation exercise in which you get a medal for appearing. It is neither a court procedure taking testimony. It is history and the analysis of history. Anybody who is relevant or important to a story—here and now—must be used."

"The single most important factor that catapulted Mr. Nixon from being one more congressman to nearly President was Alger Hiss. As Congressman Jerry Ford said, you cannot possibly do a truthful analysis of the career of Nixon without the use of Hiss..."

'Montenap' Looms As Hour '63-'64 Entry, Ratings Start To Swing

ABC-TV's "Montenap" show, which has stirred considerable bitterness in following circles for its alleged blacklisting of Pete Seeger and The Weavers, is shaping up as a likely entry on the web's '63-'64 Saturday night schedule. Launched a couple of weeks ago as a half-hour series with a run through the summer, "Montenap" is now being projected as an hour-long series for next fall if its ratings continue to hold up.

On its second week out, the show garnered a 22% share, compared to a 23.6 for CBS-TV's "The Defenders" and a 27.1 for NBC-TV's "Jury Show." Opening week for the fallings showed a 20 share in the Nielsen 20-market survey. Boost in ratings during the second week was wholly at the expense of "The Defenders."

FOUR STAR RENEWS LEASE ON REPUBLIC

Hollywood, April 23.

Four Star has renewed its lease on Republic studios for another year, finalizing deal with CBS-TV. Network takes over Rep May 1 on a 10-year lease back, with option to buy the studio in five years.

Four Star prexy Tom McDermott, meanwhile, retitled Richard Alan Simmons to a new producer-writer post. Simmons will work on the development of new properties also.

Kentucky Derby TVing Expanded to Full Hour

CBS-TV is expanding its coverage of the Kentucky Derby from 30 minutes to a full hour, when the event is held on May 4.

Sponsors of the "Triple Crown," of which the Kentucky Derby is the first jewel, will be Pabst Brewing, Molson Industries and P. Lorillard.

Four turf experts, Jack Dray, Bryan Field, Chris Schoenel and retired rider great Eddie Arcaro, will report from various vantage points at Churchill Downs.

'Hide Hunter' Series

Hollywood, April 23.

Gardner McKay and Mark Hanna have formed Gar-Mark Productions Inc., to produce an hour-long television series, "The Hide Hunter," located in Florida Everglades.

McKay, who was star for several seasons in "Adventures in Paradise," will reproduce but will not appear in series.

Teach-See Guidelines

Washington, April 23. Educators are seeking ways to cut themselves in on the teach-see drive.

A seven-member Joint Committee on Television Policy was formed by the American Council on Education and the American Assn. of University Professors.

The group will try to write guidelines on compensation due to performing professors, control of academic portion of programs and copyright ownership for residents.

Bi-Partisan Spots For Contributions No Violation: FCC

Washington, April 23.

A spot announcement urging campaign contributions to either the Democratic or Republican party won't violate the equal time rule or the "fairness doctrine," according to FCC.

Commissioner Rely stated such a bi-partisan exhortation wouldn't violate equal time Sec. 315 since that provision applies only to the candidates themselves.

Under the fairness doctrine, FCC said, a minor party isn't necessarily entitled to a proportionate number of spots urging contributions to its cause.

Commissioner's opinion was given in a letter to Lawrence Smith of Philadelphia. Smith used spot announcements to encourage contributions to the Democratic "Citizens for Clark-Delworth" and the Republican "Citizens for Berenson-Van Zandt."

In a letter to FCC, Smith said some stations were wary of the spots fearing they would run afoul of either Sec. 315 or the fairness doctrine.

Interpretation of the fairness doctrine, FCC resolved in regard to the spots, was basically up to the station's judgment.

FCC said it was trying to write "general principles" on this particular issue. Future rulings on this aspect of the fairness doctrine would depend on the facts of a specific case, FCC continued.

A station's obligation under the fairness doctrine, FCC went on, "is to afford a reasonable opportunity for the presentation of opposing views" in the light of circumstances.

"The number of spots accorded to minor parties would depend on their position within particular communities," FCC said.

"FCC also backed the bi-partisan spots as 'an effort to achieve the worthwhile and commendable goal of broadening the base of political contributions.'"

BOB COSTELLO TO HEAL CBS NURSES

Two key figures of "Armstrong Circle Theatre," due to end its long run next season on CBS-TV, have joined other web shows.

Bob Costello, "Armstrong" producer, will become producer of Mark Breidlin's "The Nurses." Barbara Schulz, longtime story editor for "Armstrong," has been tapped for a similar post for "The Defenders" series.

Revue Taps Laird As 'Channing' Producer

Hollywood, April 23.

Jack Laird, who has been associate producer on Bing Crosby Productions' "Ben Casey" series, takes over as producer of Revue studios' "Channing" series June 1.

Laird has begun actual work on the series now with Stanley Rubin, who produced the first 13 of 20 episodes. Rubin leaves June 1 on a six-month sabbatical, planning an European trek with his family, and to resume as a Revue producer Dec. 1. Rubin has two years left on his five-year ticket. Series airs on ABC-TV next fall.

Jasper, Tex.—Allen Case yclept "The Deputy" will center with singer Anita Bryant at the 17th annual Jasper Lions Club Rodeo to be held here May 8-11. Proceeds will go to the Lions Club's crippled children and adults camp at Kerrville. Case is a Texan.

Foreign TV Followups

Continued from page 34

Inspector and a reporter they worked together in harmony and there was none of the familiar business of the newsmen covering points off the cop. On the contrary, the journalist had to restrain the inspector when he felt he was going too far in his questioning of the dying youth.

The central character was a young boy of superior education and from a good family who, with two friends, was caught by a night watchman after a robbery. He was shot in the back while trying to escape, but his two companions made a successful getaway. For the cop, a conviction of all three was a vital matter, as he had been passed over for promotion too often, and been relegated to the routine chores. The newspaperman, on his part, saw the social implications of the situation rather than a hot story and inevitably there was some little conflict with his editor.

The play was directed in straightforward style by Quentin Lawrence, though the acting was occasionally abrupt. The acting hit a fair standard, with William Russell and Glynn Houston making an effective team as reporter and policeman, and John Hart playing the victim in a low key.

Myra.

The Sunday Play

BBC-TV's hit-or-miss erratic and unreliable drama series has now launched into a season of new drama, which has made a sturdy start. James Southmore, who wrote the current London light success, "Next Time I'll Sing to You," contributed a telling, funny, and moving item in "Just You Wait." Unusually set in a bus station, it put a farcical framework on the head-on lack of purpose afflicting those in menial jobs. Bus-driver Ernie (James Culliford) was making a play for Iris (Coral Athina), conductor on another vehicle, whose working hours never coincided with his. This was his basic frustration, and it was brought to a crisis when Iris and her bus seemed to disappear. Its driver had taken the wrong route and got stuck under a low bridge.

Southmore embellished this comic situation with some shrewd and yuck-raising observation. There was the driver who only ate sausages at all meals, even at Christmas. There was the conductor who could never provide what was on the menu. And the cleaner bursting to tell a story about an old flame that no one would listen to. And, when Ernie finally got together with Iris, he was on the brink of losing her, pretending to be offhand when he wasn't and nagged by an inner fear that any relationship was doomed to the failure he saw all around him. The play left their romance in the air, but with a sympathetic hint that it might take a more hopeful turn.

Noemi Capon's production, which used real buses and provided a fairly realistic background for some pretty bizarre behavior, was first-rate, light in touch, but neatly making the underlying point. An accomplished team of thespians could not be faulted, with the uncertain courtship being appealingly handled by James Culliford and Coral Athina, and excellent comic cameo acting from Alison Leggott, Janet Hughes, Frodo Dowie, Michael Turner, and Yvonne Evans. "Just You Wait" was, in fact, a pleasant mixture of satire and truth, which suffered only from an opening that took a little while to take the right direction.

Otis.

Play of the Week

There is a clear inducement to adapt Iris Murdoch's novel, "The Sandcastle," for TV. It has a strong central situation and its dialog is pointed and pertinent. William Ingram's adaptation for Associated Television's "Play of the Week" stuck closely to the plot and to the character conceptions. But he couldn't help turning it into a conventional problem tale—should a family man throw it all over for love. Miss Murdoch, in fact, was more searching than that, but it was probably inevitable that much of her subtle penetration was lost in the translation.

Subaltern William Mor (Michael Gwynn), living out an unexciting and routine marriage with Ima (Barbara Kempson) and two children, fell for the fresh, gamine-

like Bala Carter (Anna Manney), commissioned to paint the portrait of a retiring headmaster. The flame blazed brightly, and Mor wooed her himself, got eloped by it, trying to conceal it from his wife. But she found out and forced a divorce, by announcing that her husband was to stand for Parliament. Mor escorted her to his fate, and the girl disappeared in a turmoil. The situation was also pointed by Mor's son, Don (Peter Funnell), who found out about his father's liaison and was embittered by it, he nearly killed himself by climbing a dangerous steep.

Michael Gwynn was exactly right for the somewhat ineffectual Mor, and Anna Manney was also at the forefront Bala, although hampered by being shingled for motivation in the script. Barbara Kempson served as the capable Mrs. Mor, used to authority and prepared to conceive it, while Peter Funnell and Charles Carson registered in support.

Upshot was an interesting deployment of a romantic contraption, which lacked the concentration to be disturbing. Peter Funnell's direction was deft throughout, working up efficient excitement during the episode of the boy's escapade.

Otis.

BBC's 'The Week That Was' Is a Hit That Will Be Around for Long Time

London, April 23.

When they break for a summer recess, the last show airing April 27, the cast of the BBC's late Saturday night TV satire show "That Was The Week That Was" can have two comforting thoughts: It is a hit and it will be coming back, in September for a new long season over the top of the new year.

It is one of the few shows ever which the BBC's own listening research men and the TAM outfit do not clash. Both assess the average viewing audience at something in the region of 12,000,000 which is more than three times what it started with five months ago when it was launched one wintry November night.

In fact according to the more recent figures on the subject, from TAM, for the show going out in the week ending March 2 in homes with a choice of channel, 3,000,000 were tuned in to the program. For the original show the figure was 1,104,000. And the BBC's own Audience Research figures—based on regular individual interviews with a cross section of 4,000 viewers—indicate that the original 3,000,000 single viewers in November last year became 3,300,000 in the first week of this year and peaked at above 12,000,000 a short while back.

The fact that it was originally scheduled to a six weeks' stint with option for seven more and will have turned in 26 shows when it vacates at the end of this month, is another sign of being on the right beam.

There will be changes in the new line up when it returns, according to producer Ned Sherrin who has already opted to jockey the project on its new run. Chiefly he is on the lookout for another female to back up chirper Mollie Martineau. For one thing it is thought another female will give a better balance to the cast which has grown since its launching. For another, Miss Martineau's snub success on the show has attracted a film contract and a summer resort show. Come fall she might not be as regularly available each week for the Saturday night hour.

Sherrin is naming no names yet ("I too want a little rest," he says) but a hot favorite is comedienne and character actress Pamela Fielding who has already clicked in a few guest spots with the show.

Actor Roy Kinnear is another doubtful starter because of having made his face more popular on the "TWTWTW" screen. He dropped out of the show for a while recently while he did a legit play and last week ABC-TV confirmed that they had parted him to a new situation comedy show based on a rambling central character—a local town council official.

W. GERMANY: TV UBER ALLES

TAM's Top 20 in Britain

(Week Ending April 7)

	Movies Viewing (000's)
The Budget: The Chancellor (ITV 4074; BBC 4001)	9575
The Budget: The Opposition (ITV 4470; BBC 4476)	8932
Cornetion Street (Mon.)—GRANADA	8485
Cornetion Street (Wed.)—GRANADA	8331
The Odd Man—GRANADA	7987
Eric Sykes—BBC	6983
Take Your Pick—AR	6983
Play of the Week—ANGLIA-TV	6930
The Harry Secombe Show—ATV	6930
Drama '68—ATV	6714
Double Your Money—AR	6500
Emergency Ward 10 (Fri.)—ATV	6341
Cross—AR	6317
Monstrous—BBC	6088
Bustle & Budge—GRANADA	5988
Emergency Ward 10 (Tues.)—ATV	5730
Z Cars—BBC	5471
Take a Letter—GRANADA	5388
The Lucy Show—BBC	5347
More Come the Girls—AR	5347
John Eyre—BBC	5347

British Equity Fears New TV Tax Rap Will Curb Programs

London, April 23.

Support for the attack on the government's proposed levy on commercial TV here, is coming from a surprising but powerful quarter: British Actors' Equity. In the report of the executive to be presented to the annual general meeting on May 5 there is stiff denunciation of the absence of any provision in the proposed new TV Bill for legislation requiring indie TV companies to spend a minimum proportion of their revenue on program production.

It suggests that the levy will cause "serious damage" because it will discourage "adequate expenditure on programs, particularly on TV films which are expensive, and possibly disproportionately the companies which best fulfill their duty in this regard." The report also goes on to review the provisions pointing out that the new bill "contains no stronger requirement as to the British content of programs, but at least repeats the provisions of the 1954 Act which in the past have led in practice to ITV's being allowed approximately 14% of screen time for foreign programs. The BBC, though under no statutory duty in this regard, has shown slightly less foreign material."

100G Award To Jack Kent Cooke

Toronto, April 23.

Jack Kent Cooke, former Canadian publisher and owner of CKEY, Toronto, was awarded \$100,000 damages in his Supreme Court judgment in Toronto against CKOY, Ottawa, when he sued the radio station for \$500,000 for breach of contract as a program consultant.

(After disposing of his publications and Canadian stations, Cooke became a U.S. citizen on Aug. 28, '63, and now lives in California.)

Cooke also claimed that the radio station company had no right to terminate his contract by a six-months' notice; and that Cooke was to receive 40% of the station's profits, after taxes and operating charges were paid.

Justice S. N. Schatz, in his written judgment from Toronto, noted that the existing contract of Cooke (then owner of CKEY, Toronto) gave Cooke complete freedom and discretion in operation of the radio station in the nation's capital—with authority to hire and fire staff—and plan programs.

CKOY, Ottawa, had served notice to terminate its contract a month after Cooke had disposed of his interest in CKEY, Toronto, and about four months after it became known in Canada that the millionaire had intended to be-

(Continued on page 49)

MOST FEATURES MADE FOR VIDEO

By MARIL GUILD

Frankfurt, April 23.

The arrival of West Germany's Second Television Network two weeks ago, which means that the two television sets now in existence here are chewing up programs as if they were baloney, has caused an astounding change of the German motion picture industry.

For the first time, in this year, more full-length films are going to be made in Germany for the German television outlets than are expected to be made in the country's 6,000 cinemas.

The West German film industry has long been mourning about the downturn of business, slipping boxoffice totals over the last five years, and increasing shortage of West German films to show in the theatres.

Prospects are currently that only from 40 to 50 German films will actually be made for the theatres this year.

And according to the current outlook, at least double that many—from 80 to 100—full-length films are going to be made to play on the country's 7,500,000 television screens.

More and more of the West German film producers are turning their time, and their remaining capital, to making television films. Current estimate is that making a 90-minute film for television, completed in usually record time with stars of the German stage participating in the roles, costs about \$75,000.

Making a full-length cinema film with stars of the German film industry, which takes considerably longer but does not necessarily result in a better product, costs from two to three times as much. And if the film is only in black-and-white, and not in a large-screen process, its chances of attracting back enough boxoffice interest to recoup its costs are slight.

The television film, of course, is underwritten by one of the German television stations, so that the producer gets part of his capital in advance, and the rest when he turns in the print. So there is no doubt that the costs will be met.

German film producers have been complaining that the "star system" was part of their downfall, and a couple of years ago limited the stars' salaries with a top fee of \$25,000 for a leading star to make a film. Quietly, though, most of the producers have

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Canadian Royal Commission Blasts CBC on Programs, Policy, Engineers

Ottawa, April 23.

Canada's public owned broadcasting system, the Canadian Broadcasting Corp., suffered severe knuckle raps by a Royal Commission report. The Commission on government organization, known generally as the Glassco Commission, after its chairman, reported CBC needed a lot more direction from the government; and a lot more efficiency and economy in its operation.

The Commission said it found the corporation's program control "fragmentary and ambiguous" and its commercial policy "haphazard," accusing CBC of failing to budget its programming in accord with what its owners, the Canadian public, could afford. The report called for drastic decreases in CBC's technical staff. It said CBC had more than twice as many engineers as had CBS in the United States.

One of the report's more startling directions was that the federal cabinet should bring more political control over the corporation. This is almost directly against what could be termed tradition—CBC has fought, alongside governments, against any government interference in its operation. One Prime Minister was blasted for writing letters in 1954 complaining about CBC shows.

Another unexpected item in the report was its statement that salaries of top-level brass were low, including the \$20,000 a year paid the president, J. Alphonse Ouimet.

So far, CBC has had "no comment."

British Com'l TV Revenues Off In Feb.; ATV in Lead

London, April 23.

Despite some whopping individual revenue hikes, percentage-wise, over the same month last year, February saw a 2% drop in total take among the 15 British TV companies. If it had not been for around \$200,000 pulled in by the two small new stations (Channel TV and Wales West & North) which were not operating in 1967, the plunge would have been steeper.

Biggest single earner was Associated Television with \$3,798,000 the same as it earned in the same month last year.

This was despite a steep dive of 14% in its earnings in the Midlands, more than cancelled out by a rise of 19% in its London take, where the company only has the weekend franchise.

But by far the biggest percentage hike was Border TV's leap of 66% income raise over its take in the same month of 1967: \$234,000 instead of the \$154,000 of '67. ABC-TV enjoyed a boost in revenue also—\$2,930,000 compared to \$2,505,000 in Feb. '67. This represented a 4% raise on its Midlands and an 18% raise on its Northern operations.

Southern (with a 3% boost from \$1,170,000 to \$1,204,000) was the only other station to hike its revenue.

(Continued on page 48)

Set 11 Toro Cards For Espanol TV

Madrid, April 23.

With the Director General for Radio & Television, Roque Pro Alonsa, acting as mediator, drawn-out negotiations between Television Espanola and bullring owners reached a compromise solution making it possible for Spanish corrida fans to watch 11 toro cards during the coming season.

One of the principal impediments had been the discrepancy between the 300,000-peseta (\$6,000) transmission fee demanded by the bullring owners as against the 300,000-peseta offer per corrida from government-owned TV programmers.

Pact signing, witnessed by the Undersecretary for Information, Pio Cabanillas, clears the way for direct transmission of two bullfight programs during the Sevilla Fair, two during the San Isidro Fiesta in Madrid (a third to be retransmitted), two from the Pamplona bullfights, two retransmissions from San Sebastian in August, and two from Barcelona's Virgin of Mercy holiday bullfights in Sept.

BBC's Claim: 'We're All Even' on Audience Share Vs. Com'l TV Channels

London, April 23.

New figures on audience sharing between the BBC and indie commercial channels just issued, this time by the BBC's Audience Research Department, points to an absolute equal split during the January to March quarter of this year. This is actually a drop from the previous quarter for the BBC which claimed then to have had 53% of the total audience viewing time. But it is 2% higher than the same quarter last year.

What it also indicates in its report is that now in the UK more than 43,000,000 people can receive TV—88.4% of the entire population. Of these almost 42,000,000 have the facility of both channels. And in an average week every one

(Continued on page 49)

BBC-TV's Conflict With British Lion On 'Lorna Doone'

London, April 23.

Faced with the prospect of going into production with \$1,000,000 worth of vidpics on the characters and locales of the classic novel "Lorna Doone" just as the BBC is about to launch its own 11-egg show of the novel, British Lion is seeking "conciliatory" talks with the corporation. Its execs hope to be able to coax BBC-TV temporarily to shelve its product.

At British Lion—packed to a three-way collaboration job with Television Wales & West and

(Continued on page 50)

British Experiment on Juve Reaction To TV; A Lot of Myths Exploded

London, April 23.

Howard Thomas, ABC-TV top-per, has just laid bare the results of an experiment in assessing juvenile reaction and response to TV, carried out two years ago in collaboration with Cambridge University. He revealed them at a special session for about 60 journalists held in the company's London offices and he had agreed to this, he claimed, only after long and hard pressure from his exploitation execs.

He said he had been reluctant to divulge the tests, because the experiments were never intended for public consumption, and the strength of the whole project was the degree of anonymity involved. Additionally, the experiment had thrown up some rude shocks for TV people who firmly hold on to standard misconceptions about juvenile TV tastes.

The big lesson at once to be learned is that more and more children of about 13 reject all element of fantasy in what they are shown. They have little time for condescending programs, are brutally sick at spotting the phony and the factually incor-

rect, and impatient with anything not absolutely real which purports to be real.

Stories of space adventures which feature children contrived into scientific expeditions by writers or producers who firmly believe that children like to see children in all programs, are most readily rejected. Unlike children in cinemas where the element of self identification is fairly high, children at home watching TV are usually much more objective and blasé. Having grown up with the medium they are not awed by it.

The tests were handled by an ABC-TV team under kidvee producer Guy Verney and advised by the company's consultant, Mary Field, working with a team from Cambridge University led by Professor Arnold Lloyd, Head of the Department of Education there.

They began by having six children of the 10-plus and 13-plus age groups chosen for them by the Middlesex Education Department "children who were intelligent, extrovert... not ordinary run-of-the-mill kids really" according to producer Verney. These

children were then taken to Teddington Studios, ABC-TV's production HQ, ostensibly to be shown around so that they could write essays for school.

In age batches of three they were taken into a studio which had been mocked up like a waiting room furnished with three large "windows" in one wall by which was a large TV set, chairs, tables and some mikes. Cookies, candy and comics were laid out on the tables. The children were then told three lies: that there was a holdup in the tour, that while they were waiting they could watch test runs of a program going out the next day, and that the mikes were dead. They were also not told that the "windows" were dichroic glass behind which was a full unit of three cameras recording every move and sound they made.

At the press reception ABC-TV showed about 30 minutes of excerpts of two hours of filming carried out with these children while they watched an installment of a then successful children's sci-fi series involving an expedition

(Continued on page 48)

CORINTHIAN viewpoints on broadcasting as expressed in a series of recent advertisements.

LICENSE... "Spectrum users have to be licensed for one obvious reason: two people in the same area cannot, without interference, use the same frequency at the same time . . . Does this also mean program supervision by the licensing authority? At CORINTHIAN we believe that the public interest is best served by permitting broadcasters competitively to respond to the PUBLIC'S choice."

RATINGS... "Maligned, misunderstood, misused, and perhaps occasionally mistaken, ratings are here to stay . . . Where the customer does not pay directly for the product, ratings afford the only practical way to find out what he wants . . . Responsible broadcasters will always want an accurate measure of audience response as one many factor in developing a varied and free program service."

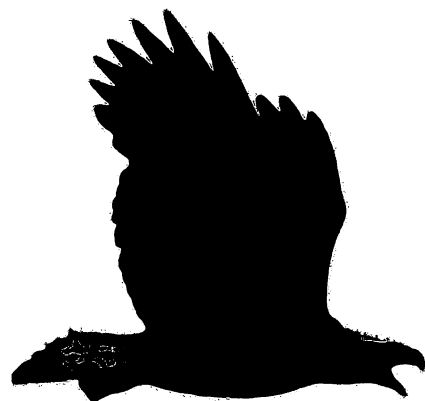
SELF-REGULATION... "Like people, organizations need self-discipline. Individual standards differ. Cooperatively-set standards are 'convenient and necessary' to insure acceptable performance and to preserve the integrity of the whole. In broadcasting this is achieved by The Radio and Television Codes."

COMMERCIALS... "Advertising is public persuasion—an effort to get someone to do something—an extension of the face-to-face persuasion that is as old as Eve seeking Adam. In a complex society advertising is an indispensable substitute for this personal salesmanship. It helps create mass demand and in turn mass production, mass employment and a high standard of living."

PROFIT... "THE PURPOSE OF THE COMPETITIVE PROFIT SYSTEM IS NOT TO ENRICH THE FEW, BUT TO RESPONSIVELY SERVE THE MANY. Those who serve best profit most . . . At the heart of the profit system is a simple idea: most needs are best met by letting the people THEMSELVES make their own decisions . . . the free choice of those who use and the competitive response of those who produce."

**FREE...
AS IN
FREEDOM**


... "Faith in the discriminating good sense of the democracy itself. The premise applies to both ballot not endure because they are perfect. They endure



*people is the premise of the First Amendment and of
box and television set. The institutions of freedom do
because they are free:"*

THE CORINTHIAN STATIONS

RESPONSIBILITY IN BROADCASTING



- KXON-TV
HOUSTON
- KOTV
TULSA
- KXTV
SACRAMENTO
- WANE-TV
FORT WAYNE
- WISM-TV
INDIANAPOLIS
- WANE-AM
FORT WAYNE
- WISM-AM
INDIANAPOLIS

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six of eight markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations in syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBC, WGN. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RR. Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rating	RR. Top Syndicated Shows Day & Time	Sta.	Total Area Homes Reached	Metro Area Rating	Top Competition	Sta.	Total Homes
1. Candid Camera; Carol	WBBM	1,082,700	40	1. Busby & Friends (Wed., Fri. 8:00)	WGN	307,100	14	6:00 Report; CBS News	WBBM	282,000
2. What's My Line; Carol	WBBM	978,000	40	2. Quick Draw McGraw (Thurs. 8:00)	WGN	307,000	14	6:00 Report; CBS News	WBBM	271,000
3. Ben Casey	WBBM	897,000	45	3. Huckleberry Hound (Mon. 8:00)	WGN	300,000	14	6:00 Report; CBS News	WBBM	269,000
4. Andy Griffith	WBBM	915,000	43	4. Yogi Bear (Tues. 8:00)	WGN	270,000	12	News; Wea; Hunt-Brink	WBBM	261,000
5. Red Skelton	WBBM	880,000	42	5. Mr. Lucky (Fri. 8:30)	WGN	270,000	13	Jack Paar	WBBM	261,000
6. Beverly Hillsbillies	WBBM	887,000	41	6. 30's: Everglades; Busby (Wed. 8:30)	WGN	250,000	12	Wagon Train	WBBM	411,000
7. Jackie Gleason	WBBM	850,000	41	7. One Step Beyond (Fri. 8:00)	WGN	231,000	10	Mitch; M. Chevalier	WBBM	400,000
8. Lucy Show	WBBM	818,000	39	8. Wild Cargo (Thurs. 7:30)	WGN	230,000	10	Dr. Kildare	WBBM	370,000
9. Lennie	WBBM	793,000	37	9. Checkmate; Busby (Wed. 7:30)	WGN	193,000	9	Going My Way	WBBM	404,000
10. Garry Moore	WBBM	782,000	37	10. Rebel; Busby (Wed. 8:30)	WGN	180,700	9	Beverly Hillsbillies	WBBM	887,000
								Dick Van Dyke	WBBM	734,000

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1. Jackie Gleason	WHDH	540,100	38	1. Dragnet (Tues. 7:00)	WBZ	272,000	19	CBS News; News; Wea	WHDH	280,000
2. Candid Camera; Carol	WHDH	515,000	36	2. Death Valley Days (Wed. 7:00)	WBZ	260,000	16	CBS News; News; Wea	WHDH	261,000
3. Lennie	WHDH	478,000	28	3. Biography (Mon. 7:00)	WBZ	250,000	17	CBS News; News; Wea	WHDH	260,000
4. Dr. Kildare	WBZ	460,400	22	4. Sea Hunt (Mon.-Sat. 6:30)	WHDH	230,000	15	News; Wea; Hunt-Brink	WBZ	340,000
5. Mon. Night At Movies	WBZ	450,400	30	5. Bruce Milliken (Fri. 7:00)	WBZ	200,100	13	CBS News; News; Wea	WHDH	194,000
6. Dick Powell	WBZ	453,000	34	6. Skipper (Sat. 7:00)	WHDH	203,500	13	Highway Patrol	WBZ	230,000
7. Monroes; Ed Sullivan	WHDH	483,200	30	7. Wyatt Earp (Thurs. 7:00)	WBZ	203,500	13	CBS News; News; Wea	WHDH	215,000
8. Red Skelton	WHDH	447,000	29	8. Bonanza (Fri. 7:00)	WNAC	201,000	14	CBS News; News; Wea	WHDH	194,000
9. What's My Line; Carol	WHDH	444,000	31	9. Bonanza (Tues. 7:30)	WHDH	170,700	10	Combat	WNAC	340,000
10. Defenders	WHDH	442,000	30	10. Rebel (Wed. 7:00)	WNAC	163,000	14	Death Valley Days	WBZ	200,000

PHILADELPHIA

STATIONS: WRCY, WFIL, WCAU. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1. Candid Camera; Carol	WCAU	842,700	44	1. Death Valley Days (Mon. 7:00)	WRCY	413,500	22	7:00 Report; CBS News	WCAU	297,700
2. What's My Line; Carol	WCAU	787,000	40	2. Rebel (Fri. 10:30)	WFIL	310,700	15	Jack Paar	WRCY	547,000
3. Red Skelton	WCAU	781,000	42	3. Wyatt Earp (Wed. 7:00)	WRCY	310,700	15	7:00 Report; CBS News	WCAU	280,000
4. Beverly Hillsbillies	WCAU	732,700	36	4. Baywatch (Thurs. 7:00)	WRCY	302,000	13	7:00 Report; CBS News	WCAU	280,000
5. Ben Casey; Basketball	WFIL	723,000	30	5. Popeye; Space Angels (M-F 5:30)	WFIL	281,000	13	Early Show	WCAU	214,700
6. Combat	WFIL	710,700	35	6. Yogi Bear (Mon. 5:00)	WFIL	270,700	13	5 O'Clock Show	WRCY	151,100
7. Lennie	WCAU	686,700	27	7. Quick Draw McGraw (Tues. 5:00)	WRCY	270,000	14	7:00 Report; CBS News	WCAU	280,000
8. Sat. At Movies	WRCY	680,000	34	8. Huckleberry Hound (Thurs. 5:00)	WFIL	251,000	12	5 O'Clock Show	WRCY	140,100
9. Philadelphia	WFIL	651,000	33	9. Busby & Friends (Wed. 5:00)	WFIL	240,000	11	Life of Riley; JFK	WCAU	111,000
10. My 3 Men	WFIL	644,000	34					Life of Riley	WCAU	100,000
								5 O'Clock Show	WRCY	151,000

WASHINGTON D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1. Beverly Hillsbillies	WTOP	300,000	32	1. Huckleberry Hound (Thurs. 6:30)	WTTG	143,000	17	Wea; Spis; Hunt-Brink	WRC	103,000
2. Red Skelton	WTOP	280,000	32	2. Rebel (Wed. 7:00)	WRC	121,000	12	Wyatt Earp	WTTG	90,100
3. Andy Griffith	WTOP	250,000	30	3. Three Men (Mon.-Fri. 6:00)	WTTG	121,000	15	Wea; Spis; Hunt-Brink	WRC	117,000
4. Jackie Gleason	WTOP	254,000	32	4. Quick Draw McGraw (Mon. 6:30)	WTTG	110,000	13	Early Show	WTOP	94,000
5. Candid Camera; Carol	WTOP	252,000	33	5. Popeye; Space Angels (M-F 5:30)	WTTG	112,700	13	Wea; Spis; Hunt-Brink	WRC	112,100
6. What's My Line	WTOP	244,700	32	6. Wanted—Dead-Alive (Tues. 7:00)	WRC	100,700	11	Newsnight	WTOP	117,000
7. Lennie	WTOP	230,000	25	7. Death Valley Days (Mon. 7:00)	WRC	100,500	10	Newsnight	WTOP	104,000
8. Bonanza	WRC	223,000	31	8. Mr. Magoo (Fri. 6:30)	WTTG	105,000	12	Wea; Spis; Hunt-Brink	WRC	80,000
9. Ben Casey	WMAL	231,700	30	9. Bonanza (Thurs. 7:00)	WRC	80,000	12	Newsnight	WTOP	105,000
10. Monroes; Ed Sullivan	WTOP	220,000	28	10. Assignment Underwater (Thurs. 7)	WTTG	97,100	11	Newsnight	WTOP	105,000

ROCHESTER, N.Y.

STATIONS: WROC, WHCC, WOKR. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1. Andy Griffith	WHCC	75,500	37	1. Sea Hunt (Mon. 7:00)	WHCC	71,100	34	Era; Civic; House	WROC	10,000
2. Howl	WROC	74,100	37	2. Skipper (Fri. 7:00)	WHCC	51,400	26	Keyhole	WROC	27,000
3. Mon. Night At Movies	WROC	74,000	35	3. Surfside 6 (Thurs. 7:00)	WHCC	52,500	26	Highway Patrol	WROC	30,000
4. Ben Casey	WOKR	72,000	36	4. Tightrope (Sat. 7:00)	WHCC	41,800	21	Wide Country; Calif.	WROC	25,000
5. Dr. Kildare	WROC	72,000	35	5. Three Men (Mon.-Fri. 6:00)	WHCC	42,500	20	Eastern Pro Bowling	WROC	20,000
6. Lennie	WHCC	70,700	34	6. Jeff's Cattle (Wed. 7:00)	WROC	41,300	19	Captain Kangaroo	WHCC	20,000
7. Red Skelton	WHCC	70,000	35	7. Modie (Fri. 10:30)	WOKR	40,000	18	What's My Line; Music	WHCC	33,000
8. Candid Camera; Carol	WHCC	70,000	37	8. Peter Gunn (Sat. 8:30)	WROC	30,000	18	Jack Paar	WROC	40,000
9. Dick Van Dyke	WHCC	67,700	35	9. Checkmate (Tues. 7:00)	WHCC	34,400	20	Defenders	WHCC	44,500
10. Beverly Hillsbillies	WHCC	67,000	30	10. Highway Patrol (Thurs. 7:00)	WROC	34,300	18	Lloyd Bridges	WROC	30,000
				11. Skipper (Sun. 12:00)	WROC	30,000	10	Combat	WROC	40,000
								Surfside 6	WHCC	52,000
								Challenge Golf	WOKR	8,000

DENVER, COLO.

STATIONS: KCTO, KOA, KLZ, KBTY. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1. Bonanza	KOA	137,000	30	1. Death Valley Days (Fri. 8:30)	KOA	81,700	20	77 Sunset Strip	KBTY	70,000
2. Red Skelton	KLZ	131,000	37	2. Yogi Bear (Tues. 8:30)	KOA	87,000	18	Executive Report	KLZ	24,000
3. Ben Casey	KBTY	131,000	30	3. Checkmate (Fri. 8:30)	KLZ	85,700	19	Across 7 Seas	KOA	30,000
4. Dick Van Dyke	KLZ	126,000	30	4. Deputy (Tues. 9:30)	KLZ	81,200	16	Zane Grey	KOA	30,000
5. Andy Griffith	KLZ	126,000	35	5. Zane Grey (Fri. 7:00)	KOA	50,000	15	Chat Muntley	KOA	40,000
6. Jack Benny	KLZ	125,000	35	6. Across 7 Seas (Fri. 8:30)	KOA	30,000	15	Checkmate	KLZ	72,000
7. Lucy Show	KLZ	120,000	35	7. Biography (Mon. 8:00)	KLZ	37,200	15	Checkmate	KLZ	64,000
8. Philadelphia	KBTY	110,000	30	8. Quick Draw McGraw (Wed. 8:30)	KOA	37,200	17	Price Is Right	KOA	30,000
9. Candid Camera; Carol	KLZ	117,000	33	9. Highway Patrol (Mon.-Fri. 8:00)	KBTY	37,000	15	CBS Rpt; Portrait; Stand	KLZ	24,000
10. Perry Como; Bob Hope	KOA	110,700	31	10. Bonanza (Mon. 8:00)	KLZ	35,000	16	News; Wea; Hunt-Brink	KOA	40,000
								Stony Burke; V. Borge	KBTY	32,000



Who's next?

(Already sold to WNEW-TV New York, WTTG Washington, D.C., KMSP-TV Minneapolis-St. Paul and WTM-TV Washington, N. C.)

This is "TOP CAT," the star of 30 half-hour cartoons created by the world-famed HANNA-BARBERA STUDIOS. He's zany... he's fantastically funny... and he's a real operator. He's fixed it so that a leading national advertiser

has agreed to buy at least one minute of commercial time per week for 52 weeks from stations telecasting "TOP CAT" in the top 75 Nielsen markets! It's quite a deal. If you want in—just call out... "I'm next!"

Distributed exclusively by

SCREEN GEMS, INC.



TV Reviews

Continued from page M 11111

Georgie narrative. The actors stepped into and out of the historical characters and little attention was paid to continuity.

In the second phase the cast acted as a chorus. Then, in the third segment, dealing with the Crucifixion and Resurrection, the play seeks to bring out the modern equivalent of the events or ideas brought out in the other phases.

This presentation was worthy, of course, and quite demanding on the cast. Dissolves, shifted the scene and there was a great deal more to it than meets the eye.

One thing for sure, public reaction to this one is going to be mixed.

Luc.

GINNY'S GAME ROOM

With Virginia Cairns

45 Min., Sat., 8 a.m.

PARTICIPATING

WGBS-TV, Rochester

The newest addition to WGBS-TV's Saturday morning lineup for children is a block in which good looking, photogenic Virginia Cairns does a show for cartoons and commercials. Program ideas could be expanded, to give the young women an opportunity for greater depth in projection. Originally a traffic manager at Stanley Warner-operated WAST-TV, Albany, and shifting to traffic and promotion at General Electric's broadcasting complex in Schenectady, Miss Cairns had worked commercials, but the present show is personally her first.

She offered comment and criticism, worked a puzzle, presented "Kanter Parade" (photographs of bright youngsters, which they modeled, showed a map "with new cities" (this appeared to be an indirect promo for station's extensive coverage area), and drew a slip for a birthday-saver prize in one of the youngsters' "voting."

Aside from another film commercial, program consisted of "Mr. Magna," "Pole the Cat" and "Dolly Duck" cartoons. Miss Cairns might pitch her voice a bit lower and slightly increase the volume.

Tom McKnight

Continued from page M 11111

ry's tv-radio department in New York, he was a radio producer before becoming a Shubert revue author. Among his light credits were "Mirrors of Paris," "Mellon-poppin'" and Leonard Hillman's first "New Faces."

When he came out of World War II, where he was a captain in charge of the Armed Forces Radio Service in Hollywood, he returned to New York to radio produce the Philco Hall of Fame (which sponsored Variety on that series).

The veteran playwright-screenwriter, who moved into radio and later television as a director-producer, had been producer of NBC's "McKeevor and the Colonel" series. Previously he was producer on several of the Warner Bros. series, including "The Rearing '28s."

McKnight was long producer-director of "Life of Riley" (William Bendix) and the "Bruloh" (Hattie McDaniel) series and had long-term capital gains deals on both.

There may be a memorial service in the Beverly Hills Presbyterian Church. Besides, the widow, a mother and sister survive.

Aussie TV

Continued from page M 11111

could see the best of the world's productions and the cost of repeating and producing the same product here was not marginal, but astronomical.

"In my opinion," the spokesman said, "it would be economically impossible to produce anything up to the standard that is achieved overseas at a price within the purse of the local advertiser." He further pointed out that the only source of revenue in Aussie commercial tv was the sponsor, adding that the sponsor's main concern was the number of people who viewed his sales message.

VARIETY AIR FEATURE FILM CHART

Variety-Air's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime play periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the AIR measured period, broken down by days in the week. The AIR measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

NEW ORLEANS • STATIONS: WWL, WDSU, WYUE • SURVEY

DATES: JANUARY 4-31, 1963.

WWL

Total Area Homes: 19,000

Movie Rating: 6

Share of Audience: 40

MONDAYS 11:00-12:05

Program: BOB MOVIE

- Jan. 7 "JET OVER THE ATLANTIC"
Guy Madison, Virginia Mayo
1959, International Films, M&A Alexander
- Jan. 14 "TEN WANTED MEN"
Randolph Scott, Richard Boone
1959, Columbia, Screen Gems
- Jan. 21 "VINE OVER AFRICA"
MacDonald Carey, Marvyn O'Hara
1954, Columbia, Screen Gems
- Jan. 28 "HIGHT HORN MEN"
Arthur Franz, Lee Marvin
1959, Columbia, Screen Gems

WWL

Total Area Homes: 14,300

Movie Rating: 6

Share of Audience: 46

TUESDAYS 11:00-12:05

Program: BOB MOVIE

- Jan. 8 "MY MAN GODFREY"
William Powell, Carol Lombard
1936, Columbia, Screen Gems
- Jan. 15 "LET'S DO IT AGAIN"
Ray Milland, Jean Wyman
1959, Columbia, Screen Gems
- Jan. 22 "TELL IT TO THE JUDGE"
Beverly Sussell, Robert Cummings
1959, Columbia, Screen Gems
- Jan. 29 "TODAY SHOW"
Edward G. Robinson, Ginger Rogers
1959, Columbia, Screen Gems

WWL

Total Area Homes: 21,000

Movie Rating: 8

Share of Audience: 53

WEDNESDAYS 11:00-12:05

Program: BOB MOVIE

- Jan. 23 "FOUR MEN AND A PRAYER"
Loretta Young, David Brian
1959, 20th Century-Fox, NTA
- Jan. 30 "A PRIZE OF GOLD"
Richard Widmark, Mel Ferrer
1959, Columbia, Screen Gems
- Jan. 27 "SLAVE GIRL"
Yvonne de Carlo, Broderick Crawford
1947, Columbia, Screen Gems
- Jan. 24 "LILI MARLENE"
Lina Roman, Hugh McDermott
1954, RKO British, NTA

WWL

Total Area Homes: 24,300

Movie Rating: 7

Share of Audience: 44

THURSDAYS 11:00-12:05

Program: BOB MOVIE

- Jan. 10 "FIRST YANK INTO TOKYO"
Tom Neal, Barbara Hale
1946, RKO, RKO
- Jan. 17 "FULLER BROWN GIRL"
Lucille Ball, Eddie Albert
1959, Columbia, Screen Gems
- Jan. 24 "A BULLET IN WAITING"
Jean Simmons, Bory Calhoun
1954, Columbia, Screen Gems
- Jan. 31 "BERLIN CORRESPONDENT"
Dana Andrews, Virginia Gilmore
1943, 20th Century-Fox, NTA

WWL

Total Area Homes: 154,300

Movie Rating: 23

Share of Audience: 46

FRIDAYS 8:00-10:30

Program: HOLLYWOOD PREMIERE

- Jan. 4 "THE FOURPOSTER"
Bert Lahr, Lili Palmer
1959, Columbia, Screen Gems
- Jan. 11 "THE HARDER THEY FALL"
Humphrey Bogart, Jan Sterling
1956, Columbia, Screen Gems
- Jan. 18 "CONVICTED"
Glenn Ford, Dorothy Malone
1959, Columbia, Screen Gems
- Jan. 25 "KNOCK ON ANY DOOR"
Humphrey Bogart, John Derek
1959, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Garfield Goose; News 5:00-6:00	WGBS 287,100
Tonight 11:00-12:00	WGBS 23,300
Wanted: Dead, Alive 12:00-12:30	WGBS 5,000
San Francisco Beat 12:30-12:45	WGBS 4,000

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Garfield Goose; News 5:00-6:00	WGBS 287,100
Tonight 11:00-12:00	WGBS 23,300
Danger Man 12:00-12:30	WGBS 3,000
San Francisco Beat 12:30-12:45	WGBS 2,400

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 11:00-12:00	WGBS 23,300
Everglades; Panic 12:00-12:30	WGBS 2,000
San Francisco Beat 12:30-12:45	WGBS 2,400

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 11:00-12:00	WGBS 24,700
Peter Gunn 12:00-12:30	WGBS 7,300
San Francisco Beat 12:30-12:45	WGBS 2,400

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Death Valley 8:30-9:00	WGBS 68,000
Jack Paar: Tel. Hr. 9:00-10:00	WGBS 77,300
Esse Report; Sports; Weather 10:00-10:30	WGBS 34,300

TV Followups

Continued from page M 11111

was the studio audience salvo of applause-welcome.

Arturo Frassinetti, trailblazing her legit advent in "Tchin-Tchin," Peter Cook dishing his "Beyond the Fringe," and Bennett Cerf with his campus lectures, gave evidence anew why and how this quiz show—low-budgeted and ingenuitous—is now in its 11th annum. Louis Nizer and Carol Channing were the "name" guests, the latter in the "mystery" and the former merely as the attorney-author of the smash best-selling "My Life in Court." Because he, too, is so w.h., the panel dished the optical anecdote. But it was predominantly Miss Kilgallen's evening. PE—she also resumed her N.Y. Journal-American column this week. Abel.

How's Edie

Edie Adams took several aspects of "love" into her hands on her ABC-TV "How's Edie" stanza last Friday (19) and made it a winning topic for a musical warbier. It was a neatly conceived half-hour which allowed Miss Adams to show off her vocal versatility to advantage.

There were some okay comedy contributions by Buddy Hackett, but he came off best in a duet with Miss Adams on "You're So Much a Part of Me." The segment was a standard primarily because of the imaginative camera work which literally brought Miss Adams and Hackett together by joining them vertically and horizontally.

The bulk of the show, though, rested with Miss Adams and whether she was singing a bluesy "The Man That Got Away" or a ballad (with her daughter on camera) or a reverent, hymn like "Let There Be Peace On Earth" (with the United Nations Children's Choir), she was in charge throughout and changed up every offering for top-grade results.

All hands' producer-director Harry Shear, music arranger-conductor Jerry Finkelman among them, helped make Miss Adams' concept of "love" a lady affair. Over.

Sunkind

Continued from page M 11111

Sunkind also has a couple of pilot deals in his pocket for 1963-64. On the local level, Sunkind is slated to produce, in conjunction with Jim Fleming, 10 more "Festival of Performing Arts" shows for Standard Oil of New Jersey, plus his two-hour "Open End" series which may or may not return to WGBS-TV. Sunkind will also have his long-delayed "Hedda Gabler" telecast definitely on CBS-TV next fall.

Culminating two years of planning, Sunkind now has several film and legit ventures ready to go. He expects to start rolling soon with a filmization of the Carson McCuller novel, "The Heart Is a Lonely Hunter," with Montgomery Clift as the lonely lead, and "Bear Like A Dove," with Ingrid Bergman, at a Columbia Pictures release.

In legit, Sunkind is working with Carson Kress on a new play and has the rights to Ludwig Bemelmans' final work, "The Street Where The Heart Lies," which he's planning as a musical. Alan Jay Lerner has indicated interest in doing the lyrics. Also there's a Storm Jamieson novel, "A Manseon Goes," and a James Thurber story, "The Greatest Man In The World," in planning. Other properties include "Dear Marguerite" for United Artists and a comedy, "The Adjustment of Preston Fowler."

Sunkind's plans for his "Open End" show are still fluid, but he definitely wants to do the show next year even if his current friction with WGBS-TV leads to a parting of the ways when the contract expires in June. Sunkind said "Open End" only nets him \$30 a week, after all expenses are met, but he regards the show as one of his most important efforts.

Indianapolis—Stokes Gresham Jr. has been named v.p. and manager of WIGO, new Indianapolis station. Luke Walton, president of Capital Broadcasting Corp., owner of new station, has been associated with Gresham for more than 20 years. Both are officers in Metropolitan Radio Corp., which owns WMRT-AM and FM, Lansing.

Radio Reviews

THEN ALL THE WORLD BE MENDED

With Henry Visardi Jr., others.
Producers-Directors: Gary Stradling.
WJLB, WJLB-TV, 10:30 p.m.
WKBC N.Y. (Sagor)

Born without legs, Henry Visardi became a successful business man, and, from his manner and appreciation on the air, seems a sincere soul. There was also the hint of pervasiveness in his manner but he is still not a radio personality, and his program was narrow in scope and interest, for all its wide sounding title.

Gary Stradling and Visardi are said to have coauthored the script given as the first "Then All The World Be Mended." Visardi shouldn't be expected to know about radio technique, but Stradling, who works for WKBC Radio, should know. Yet the fundamentals of effective radio documentary were not evident: The scenes were labored and long, and that is quite an invidious accomplishment, considering how patient the "very of handicapped people can be.

WKBC lately has been putting on shows of the best intentions in its 10:30 p.m. time periods. Like "Mended," which was unceremoniously shot and unimpressive, there was recent series started, about English grammar, pronunciation and such. A lot of New Yorkers need practice in these matters, but then so did the people who put together the series on WKBC.

Art.

ASSIGNMENT: CALVARY

With Ed Schoenberger, Al McDowell, Jerry Udwin.
Producers-Directors: Jack Williams.
15 Min.; Fri. 9:15 p.m.
KDKA, Pittsburgh

The KDKA news staff has borrowed the tv format of "You Were There" and added the glow of the rich radio tradition of "The Greatest Story Ever Told" to give the station a 15 minute seg that will be repeated for years to come and should be picked up by other AM outlets for Good Friday programming.

Schoenberger as the anchor man, handled the show like Walter Cronkite as he brought in news reporters Al McDowell and Jerry Udwin, who were out covering all the aspects of the trial and eventual crucifixion of Jesus Christ. The courtroom reporter told of how

Pontius Pilate wanted to settle the case by giving Jesus 40 lashes, but was shouted down by the populace and the Roman soldiers. Each incident was carefully reported in dramatic and factual detail. The staff kept to the facts as reported in the Bible and little editorial comment was injected with the exception of a closing tag by Schoenberger who asked: "What if you had heard these reports for the first time today, would you have seen any significance in the death of a man Jesus halfway around the world and would you have realized this was a beginning and not an ending?"

LA.

THE END OF A STRIKE

With Ted Wygant, guests.
WJLB-TV, 10:30 p.m.
WKBC N.Y. (Sagor)

It seemed like a natural for an airtight radio outlet to grab onto the end of Cleveland's record-breaking strike for a healthy re-capitalization, and that's what KTV radio did. News Director Art Schreiber, assisted by engineer Mike King, reached back into the miles of tape recordings, came up with the quotes that made news, edited it with post-strike remarks and observations. The result: a documentary that brought into sharp focus the impact of the 127 days of news blackout.

Ted Wygant's narration was professional.

Mark.

Golles

Continued from page 45

ing between the subcommittee and all ratings were to discuss housecleaning ways and means.

Morris said at the hearings' pre-Easter conclusion, however, he would leave the record open for anyone who had anything to say on the subject.

Meanwhile, the six-week ratings hearings, which held stage center as long as still reverberating after the curtain.

Word is, The Saturday Evening Post has in type an expose piece based on info extracted from one of the ex-Nickson field men who testified before the subcommittee. In fact, the mag introduced one of the field men to subcommittee investigators who interviewed him

at 10:30 one night in an Empire State Building suite.

Morris has said the field men's testimony, candidly describing how rating survey results could be doctored, was the most significant of the whole hearings and more than anything else saved Nickson's day.

And the chairman's latest thoughts on ratings came in a speech to the Mississippi Broadcasters Assn. Saturday (22).

He told the station people continued excessive reliance on ratings would gross the slide for losses, which is the only absolute proof of rating accuracy.

Birmingham's Bid For a Third VHF

Washington, April 23.

Birmingham's Congressman, Democrat George Muddleston Jr., dispatched a 10-page letter to Chairman Newton Minow of FCC insisting that the public interest demands a third VHF channel now for the Alabama city.

Birmingham is the largest city in the nation with only two V channels, Muddleston emphasized. The city is the 30th tv market. "Dozens of smaller cities have access to three channels," he said.

"If the Commission," Muddleston wrote, "decides to go ahead with its plan to deny applications for a third channel in Birmingham, it will be right to 10 years before there will be an additional tv outlet in Birmingham. This is too long to wait, especially when there is no assurance we will ever get the service Birmingham's market position needs and demands."

Muddleston emphasized that the two stations in operation there "are doing a good job."

"Their inability to provide all the programs available is simply a matter of not being able to pour three pints of cream into a quart bottle," the Congressman wrote.

Only one UNF channel is assigned to Birmingham for commercial use. A construction permit for it was granted to Birmingham Television Corp. on Nov. 28, 1958, but it has never gone on the air.

Goldshere, N. C. — Goldshere City Aldermen have taken under study a request by Engineering Sales Corporation of Raleigh for an exclusive franchise to operate a television antenna system in the Goldshere area.

Inside Staff—Radio-TV

Peabody Awards luncheon is not far away today (Wed.) of the Hotel Plaza. And in addition to the regular program and personality awards, mainly tipped in Variety a few weeks ago, there will be a special citation for distinguished service given the Television Information Committee for publishing a study called "For the Young Viewer." It concerns local programming.

Bennett Corl will chair the awards luncheon.

Radio spread further around the world with a 15% increase in receivers during 1962, U.S. Information Agency reported.

The number of sets outside the U.S. and Canada rose from 268,882,000 to 302,354,000 in 1962. This beat compares with a 7% hike in 1961.

Expansion was largely credited to the growing popularity of low priced portable transmitters.

The biggest jump in the number of receivers was in Japan where a leap from 12,522,000 to 21,169,000 was noted.

"Queen for a Day," the ABC-TV afternoon audience participation show, marks its 15th year on April 29 with an origination from the Kiel Auditorium in St. Louis for a week starting on the anniversary date. Each year, "Queen" travels the show for a week into various big cities for promotional purposes. This spring, the Hollywood-based show will also be traveling to Chicago and Cleveland. Armed Grant, the web's v.p. in charge of daytime programming, will be advance man for the show in its swing through the three cities to plug the web's whole daytime schedule.

Membership in the L.A. chapter of the Academy of TV Arts & Sciences has risen to a record 1,200, it was disclosed by Tom Freeman-Smith, secretary of the Academy.

He attributed the hike to the record figure from a membership total of 1,200 three months ago to an intensive drive by the membership committee, Dick Borg is proxy of the local chapter.

L.A. chapter is the largest in the nation, with N.Y. next with about 1,000 members. All told, there are close to 6,000 members in the Academy, which has chapters in a number of cities around the country.

Story from West Coast that producer Bob Finkel would seek a theme song for the Emmy Awards program seemingly originated in ignorance of the fact that NBC last year retained Harry Bennett to create "Emmy's Theme" which is duly established as the official theme in the Academy file. Bennett, who is now recovered from his broken ankle and getting about town will be the musical arranger-conductor again this summer on Irving Mansfield's "Talent Scouts."

The American Library Assn. wants to set "a new standard in cooperation between libraries and radio stations" during the National Radio Month of May.

Proxy of the library group James E. Bryan told National Assn. of Broadcasters that both organizations are dedicated to the continued free flow of information.

"The freedom to read and the freedom of our air waves are mutually dependent," Bryan said.

Dear, D'Antoni

Continued from page 45

Agency spokesman said Chomstead has no intention of selling off half of the Taylor show. Agency picked up the Taylor package, which is to be done in color, and placed it on CBS-TV. The shooting will have Miss Taylor at 10 p.m. following an hour of Judy Garland.

Ed Smith, producer-director for "Elizabeth Taylor's London," plans to start filming background footage in May. Miss Taylor plans to make her last available for the show between the last week of May and the first week in June, depending on the London weather, which is an uncertainty in shooting film.

Other hearing tv specials on the TVPA roster include a deal with Mike Todd Jr. to render "Mike Todd's Broadway," which

will be composed of highlights of Todd's Broadway shows. Burr said that securing Miss Taylor had nothing to do with his Todd association. Burr said he also is negotiating with Vincent Edwards (Don Curry) for a musical special.

In the syndication area, TVPA has a "Junior Champions" project, hoped to a variety of sporting events appealing to youngsters, and to be syndicated on a "low" basis similar to the syndication setup of "Rampage Room."

ALL your business questions in
all manner of
motion picture
& TV insurance
(Cast, Negative film, Props, etc.)

WINKLER ASSOCIATES, LTD.
120 W. 57 St., New York 20, Circle 7-5225



THE WEST END BREWING COMPANY OF UFGA, N. Y.

April 8, 1963

Mr. Ted Baughn
100 Broadway
New York

Dear Ted:

I had planned to be in Albany last Sunday for the 1963 West End Brewing Company of UFGA, N.Y. Convention to which you were invited and were disappointed. I'm sorry I couldn't make it, but I don't want to tell you that and to tell you how much we appreciate all that you have done. You, again, we are grateful that you are willing to do the things we need. We are all very grateful to you for all that you have done. I hope to see you in the future. We are all very grateful to you for all that you have done. We are all very grateful to you for all that you have done.

Sincerely,

Paul E. Brown
Advertising Manager

750-45

The Voice of
NEW YORK STATE BOWLING CHAMPIONS

TED BAUGHN

A New Name in Sports Broadcasting

Exclusively

ROBERT COE MANAGEMENT

345 East 52nd Street, New York 22, N. Y.



TO:

WOODY WOODBURY

Star of "Who Do You Trust?" and the
nicest guy in show business:

Thanks for a wonderful time at your
Bahama Hotel in Ft. Lauderdale.

From a grateful crew of
ABC-TV Pages,

Art Finkelstein,
Morris Friedlander,
Morris Kirsch,
Jay Kohn,

Berry Lotman,
Ron Mackenzie,
Frank Rayner,
Ed Spielman.

West German TV

Continued from page 20

been handing out under-the-table bonuses to make sure of getting the leading talents for their films. It's well-known here, for instance, that Curt Jurgens got six times the "limited scale" fee of \$25,000 when he did the lead a few months ago in the CCC production of "Three Penny Opera," this helping bring the costs of that film to over \$1,000,000 for production.

During the last couple of weeks, the following full-length films were in production to show over the First Television Network — down at Munich, production chief George Richter was busy in his own "surreal" film and television production center turning out a film called "Nachtzug" (Night Train). The script was written by Herbert Reinacher, based on the theatre drama of the same name. Play concerns a young man from East Germany who jumped out of a train in order to find his freedom in the West, while nine passengers on the same train noted his escape. Theme is how the fellow passengers react and what they do to help or hinder him.

"The Gulls," a production based on Anton Chekhov drama, was being produced by Southwest Television, with German stage actress Lela Muehl in the lead.

Johannes Mario Simmel did the television adaptation of his play "The School Friend" for South German Television, to be released in August on the screen. (In 1959, a German film titled "My School-friend," based on the same play, was a Gloria release in Germany and scored a modest success, with Heinz Buchmann, top German comic, in the lead).

"Waiting for Godot," being produced by Frankfurt's Hessischer Rundfunk Television in cooperation with a Swiss film company, will play over the German TV Net. Film is being made in Zurich, with Rolf Moedrich directing.

"For Every Price," based on a popular novel, is being made for the South German TV. Director is Konrad Wagner, first winner of the German Television Prize in 1957 for "The Respectful Prostitute".

"The Wicked Soldier Smith," a comedy based on the stageplay by William Douglas Home, is being made by German stage director Fritz Umgelter for South German TV.

"Going Astray is Devilish" is the title of a musical comedy by Herbert Mennies adapted from a Hollywood musical, and being filmed in the Studio Apollo Theatre in Düsseldorf for first network television appearance in June.

"Beloved Liar," Jerome Kilty's comedy about the exchange of letters between G. B. Shaw and Mrs. Patrick Campbell, is being made by the Bavarian Television with the two players who did the drama on a tour of the German-speaking lands, Elisabeth Bergner and O. E. Hasse.

The Second German Television Network, not to be outdone, is busy committing itself for television dramas and musicals as well. Right now at the UFA Studios in Berlin-Tempelhof, production is going on for "In Tingeltangel There's Something," a musical written by Ernst Neuhut, with recruits from all over Germany participating in the musical shifts.

And a criminal drama, "The Founding Foot of the Busy Bees," is being filmed at Munich's Telestar Studios with Arthur Maria Rabenalt directing.

All of these are noteworthy full-length films, being turned out for television. Last year, it was reckoned, 70 full-length films turned up on television after they had played in German cinemas; 67 foreign films played on television after playing foreign cinemas but

not in German theatres; 15 documentaries showed on television; and two full-length features for young people.

Now, with two television nets in business, it's predicted that the second network alone will utilize 80 full-length films yearly, of which at least three are television originals. "Carnival in the Rain" by the Dutch author Kees Brusse, "Monsieur Taxi" by the French playwright Andre Hunebelle, and "The Birthday Present," by the British author Pat Jackson.

So far in Germany, there has been one surprising switch—a German film made for television, "Wir Kellerkinder" (We Cellar Children) was subsequently played in German cinemas and sold abroad.

And it's certain that there are going to be other films which follow the path from television to cinema. Hessischer Rundfunk, the Frankfurt outlet of the First German TV Net, for instance, paid \$150,000 for the first television rights to the film "Delay in Marriage," which was filmed in Berlin starring Jose Ferrer. The film will play on German television screens on June 27—and a month later it will be sold by Gloria Distributors to the German cinema. The script is by Will Tremper, about an escape from the Iron Curtain.

When the Third Television Net gets started in Germany in 1964, it's predicted that at least 250 full-

length films will be needed here every year.

And with the scarcity of money for the costly films for the cinema, and with dwindling returns for those few that are made, it's expected that more and more of the television "originals" will get their second runs in the German cinemas.

BBC-TV Building Cadre Of Scripters to Butress Its Light Entertainment

London, April 23.

John Law, once script editor for BBC-TV light entertainment, has just appointed a new aide, Richard Waring, who has been emceeing the lunchtime "Living Today" program as well as writing scripts. The post, a new one, is the first of a number which will be established to create a light entertainment "scripting group" in the wake of Frank Muir and Denis Norden who have just left after four years as script advisers.

Among Waring's immediate chores will be getting the new "Touch of the Sun" comedy skits into sight. This is the summer revue show starring comic Dick Emery — his first starring TV show — Joan Sims, singer Gary Miller, and The Springfields. Composer Grainger is slated to write scores for the show which will be directed by James Gilbert.

Another of Waring's responsibilities will be a new skit being written for Richard Briers—"Marriage Lines," an offbeat look at the battles of a newly wed couple.

American Airline Longhair Buffs Ride 'Music To Dawn' Into 10th Anniversary

Because some of American Airlines' top cases are longhair buffs, "Music To Dawn," a 20-hour weekly block programmed on nine key-city stations, will be completing its 10th consecutive year on the air May 7. Beyond their taste for good music, the AA-execs are laying slightly under \$1,000,000 on the line for "Music To Dawn" because they believe that the soft-sell philosophy underlying the show has paid off in countable plane fares.

Since inaugurating the 11:30 a.m. to 5:30 a.m. layout on WCBM Radio, N. Y., a decade ago, AA has been loyal to "Music To Dawn" through thick and thin business and through a succession of four advertising agencies, starting with Ruthrauff & Ryan and extending to Doyle, Dane & Berbach, now current. The four agencies were unanimous in recommending that that account cancel "Music To Dawn" for more favorable cost-per-thousand advertising plays. AA, however, preferred to ride with the slightly more intangible factors of prestige and goodwill inherent in a good music show.

"Music To Dawn" is programmed in New York by producer Lyman Clardy, with an assist from record librarian Irving Fackow, with an ear towards maintaining a high, but not stratospheric, level of musical tastes. Way-out modern music, represented by Schoenberg, Bartok or Webern, is avoided in favor of a more tra-

ditional repertory of works by Mozart, Beethoven, Bach, etc. Occasionally, however, Clardy will slip in some adventurous modern sounds which manage to fit into the overall format. The eight other stations follow the WCBM Radio formula for "Music To Dawn" as closely as their own disk libraries permit.

Bob Hall, "Music To Dawn" host on WCBM Radio, also sets the pattern for the on-the-air personalities on the other stations. The announcing for this show is characterized by dignified informality, a style that is considerably abetted by American Airlines' belief in a minimum of commercial pitching.

The music formula for the show is hitched to the clock. From 11:30 p.m. to 1, the accent is on show-tunes and light classics. Thereafter, the heavier classics prevail. On Wednesday mornings, the show features opera and on Sunday morning, the music gets a religious slant. Current concert performances by various artists also help to cue the selection of disks.

Eight other stations sharing the AA business consist of WWJ, Detroit; WKEI, Boston; KCBS, San Francisco; KNX, Los Angeles; KRLV, Dallas; WLW, Cincinnati; WBBM, Chicago; and WADC, Washington.

Fort Worth—Karl King, of Dallas, has been named the news director here for Radio station KPJZ.



CO-CO Television Productions

Congratulates Musical Director

RAY HEINDORF

on winning an "OSCAR"
for

"THE MUSIC MAN"

~~~~~

Soon to be ready for release

"EUROPEAN DREAMS" starring RAY HEINDORF

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CO-CO TELEVISION PRODUCTIONS • 270 NORTH CANON DRIVE • BEVERLY HILLS CALIFORNIA



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## From The Production Centres

Continued from page 47

"Medicine Around the World for World Peace" for U.S. Air Force and Porto-Davis (pharmaceutical) in Los Angeles with the Hollywood office for a week but later turned up in Bangkok. Break in communications isolated the crew... Barry Burton wants to go Hawaiian again (on TV) and is working up a format with Churchill Taylor, former Coast head of N. W. Ayer.

### IN CHICAGO...

Jerry Harper, who's been doing one newscast per week on WBBM-TV, the Saturday midnight open between the movie and "At Random" now has a regular assignment on the news staff as on-the-air reporter. A couple years ago he had been news director of WFLA-TV, Tampa, Fla. ... Alan Becker will be featured speaker at the CHI Station Boys' Club annual "Timekeeper of the Year" luncheon May 7. ... Dick Robinson, Jim Shannon, Jim Smith and Bob Lamm are in N. Y. this week for national trustee meetings of Academy of TV Arts & Sciences. ... Julia Brandt, co-star of "Mary, Mary," guests on WGN-TV's "Your Right To Say It" this Sunday (20). ... Jim Conway narrates WBBM-TV's documentary, "Advertising: The Miracle Ingredient," next Monday. ... Experimenting with the half-hour news format in the 7 p.m. report, WBBM-TV has added a weekly five-minute one with producer/reporter Shirley Brandon on food shopping. ... WBBM-TV will telecast "Good Night Beethoven," 16 short film that was prize of the Venable, the Midwest and the San Francisco film festivals, as a "Repertoire Workshop" entry May 22 at 7 p.m. It was produced by a Chicagoan. ... Jean Shannon, co-creator of J. Walter Thompson, was dubbed Chicago Advertising Woman of the Year by the local Women's Ad Club. ... Home Federal Savings picks up the tab for WBBM-TV's special tomorrow night (Thurs.) on the CHI newspapers. ... Alvin Felt joined WBBM Radio's sales promo staff.

### IN LONDON...

BBC-TV screened an NBC News special on Shakespeare yesterday (Tues.) as it was the bard's birthday. But the screening, used as a prelude to the corporation's own production of an anthology of Shakespeare's Roman history plays, is a year premature. It was made for NBC by Lou Roman to mark the 400th anniversary of the writer's birth due next year. ... Pat Boone taps the ATV London Palladium Sunday night video show this weekend (23). ... June 29 ABC-TV kickoff a new series of "Big Night Out" programs though the title will by then have been changed. Boone Conway and Mike and David Williams will feature through the series. ... David Smith will compare a new six song album to be screened from Nottingham Ice rink by BBC-TV—"Hot Ice". ... Little Boats is the rhapsodic featured in the May 5 segment of ABC-TV's "More Come the Girls" pop show. ... ABC-TV's "Emergency Ward 16" medical series reaches its 500th segment on May 18, the actual half hour taped on May 1.

### IN WASHINGTON...

Harold Walker joins WTOP news after stint as editorial assistant in New York Education Dept. in Albany. ... NAB proxy Lillian Cullins received "outstanding public service" award of National Tuberculosis Assn. ... Marvin Kohn, CBS News, to address May 4 session of AWRT convention. ... Another CBS correspondent, George Boraman, writes on Kennedy administration news management, "New Leader" magazine. ... Ted Yates, producer of "David Brinkley's Journal" to explain behind the scenes maneuvering for that show at April 20 meet of Washington chapter of Academy of Television Arts and Sciences. ... WTOP "Newnight" show now being expanded with a half hour edition on Sunday. Ben Allen will be anchorman. ... WRC-TV will have colorcast May 5 called "The Green City" describing the need to preserve urban green and open spaces. ... "Inquiry" WTOP-TV will probe behind the demise of Maryland's slot machines in "Defeat of the Slots" Wednesday (24).

### IN TORONTO...

Bonnie Ange getting beaucoup publicity as the pick of the pollsters on Ben Shapiro's political column. ... Peter Jennings, newsmaster on CTV national network, is a son of Charlie Jennings, biggie of the rival CBC. ... Madeline Hunsby, who is a beautiful brunet of 28, playing a 12-year-old on CBC-TV because "technical difficulties" would puzzle a number of her Hotter-viewers. ... Norman Campbell to direct Sheridan's "The Critic" on the "Parade" series next month, featuring Eric Sarno in the title role. ... Bill Greer Allen, pianist, who suffered a broken neck in a car crash recently, to appear on CBC's "Nature of Things" program. ... Money Whitney and his 11-piece Royal

York Orchestra to be picked up in stereo by CHFI, the 50-min. Saturday sessions featuring Whitney tunes from the 400-capacity Imperial Room. ... Bob Allen, CBC producer, has inked contract with Robert Shaw of the Month (SBC) to direct "A Dozen Deadly Sins," starring Lauren Bacall.

### IN BOSTON...

Signal TV coverage for JFK Saturday (20) with the three commercial stations, WBZ-TV, WHAC-TV, WHDH-TV, carrying the live major address which the president delivered at E. C. Founders Centennial Convention. Covered on post basis with WBZ-TV originating the post feed from E. C. stadium. ... WBZ-TV, Westinghouse sub outlet stole a base on competitor WHDH-TV by landing slugging Red Sox first baseman Dick Stuart for weekly 15-min. sports show throughout baseball season. WHDH-TV has been telecasting the Red Sox games for several years. Stuart will conduct free wheeling interview analysis program with WBZ-TV newsmen and former sports announcer Gene Poll. ... W. C. Sweeney, Westinghouse area veep for WBZ, WBZ-TV, keynote speaker at annual dinner Mass. Federation of Planning Boards Friday, May 3; also panelist at E. U. Law Day Institute for Communications Media of N. E. May 1.

### IN PHILADELPHIA...

Gilbert Brillon, dean of the Annenberg School of Communications, slated to retire at the end of current term and Dr. Charles Lee, vice dean, expected to fill post. ... Miscellaneous, producer-moderator of the "Concept" and "Speak Up" public affairs series, named "Outstanding Woman of the Year" by McColl's Mag in the Golden Mike competition. ... Deborah Miller, producer of WCAU-TV's "Tattle," won the "Golden Mike" award in the "Service to the Community" category. ... WFIL-TV telecast a one-hour condemnation of the University of Pennsylvania's Black and Wig Club's 70th annual production—"Where Do We Go From Here?" Show was handled by Fels & Co. ... Evelyn, French-scented WCAU disk jockey, uncovers the Pennsylvanian & Folsom concert at Delaware Valley Gardens (27). ... Johnny Hinchey, a N. Carolinian who formerly broadcast for the Storer chain under the moniker of Mark McHaley, joins WPHN as program manager and doubles as Sam Rivera's old promotion job.

### IN SAN FRANCISCO...

KGO radio climbed on the baseball bandwagon April 14, opening home-town game for the Giants, with broadcasts of traffic conditions on major routes to Candlestick Park. ... KSFQ, which airs the home team's games, published a record "The Giants Win the Pennant" (28, that is), just in time for the opening. Royalties will go to charity. ... KRON-TV and KRON-FM were honored for the efforts in the Bay area K.O. Police drive. ... David M. Smith, ABC veep and KGO-TV 2nd, mar., continues as a member of the Bay Area Council's board of governors. It's a consultative body. ... Robert E. Harris, ad and sales promo mgr., elected v.p. of the Bay Area Publicity Club. ... Graham Walker, KPIX (Channel 5) director of research, moves to same post at KGO-TV (Channel 7). ... Jan planlet Vince Gerschlager, whose "Cast Your Fate to the Winds" is riding high on the record sales charts, will make a three-part series on "Anatomy of a Hit" for the National Educational TV (NET) network. ... KRON-TV's "Science in Action" show marked its 500th airing, entered its 15th year with the same sponsor, same director (Vern London).

### IN PITTSBURGH...

Pat Polla, former member of U.S. Army Counter Intelligence Corps, has joined KDKA-TV writing staff. ... Alan Bond named director of news and public affairs at KQV. Bond recently served as post reporter for networks during Cuban crisis last fall. ... Fels has returned as sponsor of Ed McMahon's newscasts on KDKA. ... Carl Lile now has a full 15-minute news show on WTAE at noon. ... KDKA has made an intensive study of the problems of truck and highway safety and will present a series of 15-minute broadcasts on the problem beginning April 29. Program is called "The Indispensable Monster" and will be narrated nightly at 6:15 p.m. by Paul Long. ... Ray Stewart, director of public affairs at WHIC, took a ride with the police and learned how to operate a streetcar on his "Magic Carpet" series last Sunday (21) at 4 p.m.

### IN DETROIT...

WJR received an award for "creativity in adult education" presented by the Adult Education Association of Michigan. ... WXYZ received an award from the Detroit Life Underwriters Association for its donation of public service time to acquaint the public with facts about life insurance. ... WXYA is the only Detroit station now subscribing to electronic photofax, an Associated Press Wirephoto Service. ... CKLW-TV rearranging its schedule to accommodate new feature film time, with "Theatre Nine," debuting in the 7:30 p.m., Tuesday spot, Tuesday and Thursday nights at 11:30 p.m. with new feature "Hollywood's Fabulous Era," and "Bill Kennedy Showtime" will be seen at 1 p.m. on Sundays; several other feature film times also are scheduled. ... "People: Detroit," is a new WWJ-radio public affairs program examining the various nationality groups living in the city area with WWJ women's editor Fran Harris hosting.

### IN ST. LOUIS...

Bill (Jose Jimenez) Bone and Chill Willis on hand as honor guests for a press-TV-radio soiree that formally opened the doors of St. Louis' posh multi-million dollar Rensselaer Inn. George Gobel, a stockholder, sent along a special tape recording for the event. ... KMOX-TV newscaster Spencer Allen is taking flying lessons and hopes to log enough "air hours" to qualify for a private license sometime in May. "Flying will give me something to do in my golden years," quips Spencer. ... Virginia Gilman, hostess of ABC's "Discovery" children's series, will star as Daisy Mae in the St. Louis Many Opera production of "L'Etranger" slated for the first week of July. ... WIL, dookey Ed Willis will be guest speaker at the Mercantile Trust annual banquet on Wednesday (24).

## British Experiment

Continued from page 47

to Venus. The results were a fascinating study sometimes hilarious sometimes frightening in its destruction of so many long held misconceptions.

### More Findings

Most of the time the 12 year olds completely ignored the program while they idled through the fannies and gossiped about their respective schools, classmates and boy and girl friends. Only strong reaction here was the 13-year-old girl hiding behind her magazine in embarrassment when the space hero and heroine went into a clinic. The same incident provoked a quite different reaction from the younger children, highlighting by the crack: "But they enjoyed rehearsing that," from one.

Rarely were the children "won over" to believing anything more of the show than that it was a show. A bunch of intentional errors inserted to test the kids' attention to the show were chiefly missed because, as the producer admitted, the children just were not watching the screen at the time. But they were highly critical of some of the techniques: "the boulders look as if they are made out of cardboard" for example, or "they are not monsters: they're models" and an intruding mile beam was picked out.

Howard Thomas, himself, was wholeheartedly behind the idea to spread the experiment, to perfect the technique of the test to the point where reliance on the information obtained could be absolute. Most importantly to use the information so obtained to shape future TV programs. "It is incredible," he says "that we in TV are spending something like \$5,000,000 on research yet so little of it is research into content. Consulting heads, knowing that sets are turned on, doesn't tell us anything about how our programs are being received by the viewers. Once we sent out our program we are almost entirely ignorant of what happens at the other end."

Producer Verney said he was already incorporating the findings of this particular experiment in other programs. And he gave agreement to Miss Field's opinion that contrary to long-held ideas it needs the finest acting talents to hold the attention of youngsters. "The run of the mill actor, while he might succeed with adults, will fail because the youngsters need virtually to be riveted by the magnetism of the really good acting talents," she said.

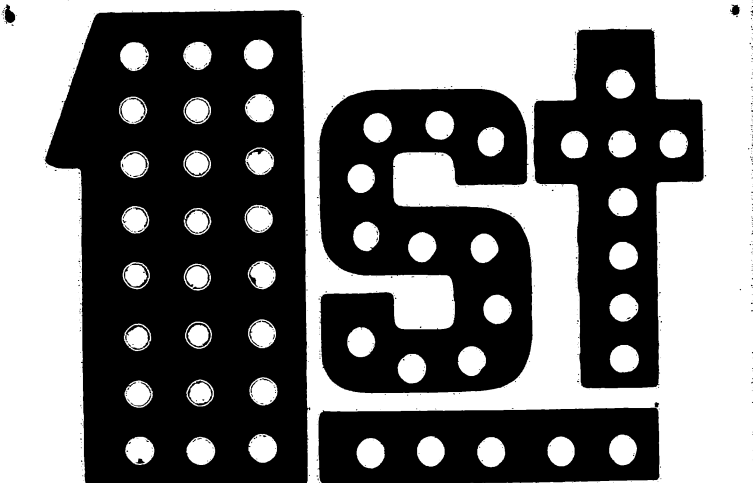
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waga-tv...first in total homes  
daytime...prime time...overall!

Dec. '65 and March '66 Nielsen / Jan. '66 ABE  
March '66 ABE—WAGA-TV...1st daytime and overall...2nd prime time.





## COURAGEOUS CAT

CARTOONS

# "Just Great"

**WABC-TV**  
NEW YORK

PRODUCED IN HOLLYWOOD, U.S.A.



# VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 44)

| WDSU                                        |  |
|---------------------------------------------|--|
| Total Area Homes: 135,300                   |  |
| Movie Ratings: 35                           |  |
| Share of Audience: 49                       |  |
| SATURDAYS 8:00-10:00                        |  |
| Program: SATURDAY AT THE MOVIES             |  |
| Jan. 1 "DUSKON BEFORE DAWN"                 |  |
| Gary Merrill, Richard Basehart              |  |
| 1962, 20th Century-Fox, 20th Century-Fox TV |  |
| Jan. 12 "THE SUN ALSO RISES"                |  |
| Tyrene Power, Ava Gardner                   |  |
| 1957, 20th Century-Fox, 20th Century-Fox TV |  |
| Jan. 19 "A WOMAN'S WORLD"                   |  |
| Chiffon Webb, June Allyson                  |  |
| 1964, 20th Century-Fox, 20th Century-Fox TV |  |
| Jan. 26 "DEADLINE, U.S.A."                  |  |
| Mumphy Bogart                               |  |
| 1952, 20th Century-Fox, 20th Century-Fox TV |  |

| WVUE                                        |  |
|---------------------------------------------|--|
| Total Area Homes: 64,700                    |  |
| Movie Ratings: 20                           |  |
| Share of Audience: 24                       |  |
| SUNDAYS 7:00-9:00                           |  |
| Program: SUNDAY NIGHT MOVIE                 |  |
| Jan. 6 "SOLOMON AND SHEBA"                  |  |
| Yul Brynner, Gina Lollobrigida              |  |
| 1959, United Artists, United Artists Assoc. |  |
| Jan. 13 "HURRY THE WIND"                    |  |
| Spencer Tracy, Frederic March, Gene Kelly   |  |
| 1959, United Artists, United Artists Assoc. |  |
| Jan. 20 "CAST A LONG SHADOW"                |  |
| Andre Murphy, Terry Moore                   |  |
| 1959, United Artists, United Artists Assoc. |  |
| Jan. 27 "ON THE BEACH"                      |  |
| Gregory Peck, Ava Gardner, Fred Astaire     |  |
| 1959, United Artists, United Artists Assoc. |  |

| TOP COMPETITION   |                       |
|-------------------|-----------------------|
| PROGRAM           | STATION & TOTAL HOMES |
| Defenders         | WWL 95,700            |
| Chin. Will Travel | WWL 97,400            |
| Gunsmoke          | WWL 94,000            |

| TOP COMPETITION |                       |
|-----------------|-----------------------|
| PROGRAM         | STATION & TOTAL HOMES |
| Disney's World  | WDSU 118,300          |
| Kd Sullivan     | WWL 97,300            |
| Benanza         | WDSU 102,500          |

## Nielsen Bares Economics

Continued from page 27

company is also convinced that larger samples are necessary for local radio measurement. "But the crux of the matter is that it may result in as much as a four-times increase in rates, and if the radio stations will not meet the increase then we will regretfully have to discontinue local measurement," he said.

Nielsen Co. has not yet reached the stage in piloting the new radio methodology where it can present the stations with a firm proposal and a deadline, so the "do or die" stand is still several months away. Nielsen said the company was in the process now of getting views from the radio industry to see whether there would be acceptance for a perfected service at higher rates.

As an instance of the expense involved in improving radio techniques, he told of a new transistor set the company has been working on which would have a built-in clock (for teenage diaries who do not own timepieces) and a diary attached that might be used in measuring transistor listening. He said that a few were in use now but pointed out that it would be an

expensive undertaking to do this on a proper scale.

Where television ratings are concerned, Nielsen sees little likelihood of either his company or American Research Bureau dropping out of the field unless it simply became economically impossible. The stations, he said, need audience research as a sales tool and it is inconceivable that they would want to work with less than two services.

ARB's proposal to double the local samples would force Nielsen to do the same "although it would be quite pointless," Nielsen said, "since our sample sizes are valid right now." He acknowledged that the company might have to increase the samples anyway to appease the prevailing sentiment in Washington.

Nielsen stated that Congress has done the industry a disservice with the hearings. "They have weakened confidence in the ratings but offered no solution. They misjudged the thing," he said. "They thought they were going to prove that the ratings were rigged, but all they really accomplished was confusion."

## RKO-General Gets OK On D.C. Originations

Washington, April 23.

FCC took the first step in allowing RKO General Inc. to move WGBS-AM-FM from the suburbs to inside the Washington city limits. Station is now in nearby Bethesda, Md.

Commission granted RKO's petition to waive rules requiring a majority of programs to be originated from the present transmitter site studio and remote points in Bethesda.

## Protest USIA Film as U.S. TV Entry At Cannes (Not Even Shown Here)

### Brit. TV Revenues

Continued from page 38  
 come. Everywhere else there were drops the deepest being the already hardhit Westward TV. This station's February earnings took a cut of 22% from \$436,000 in '67 to \$339,000.

The rest of the earnings for February this year were:  
 AR-TV—\$3,368,000 an 11% drop; Scottish TV—\$1,187,200 a 3% drop; Television Wales & West—\$1,027,000 down 4%; Tyne Tees TV—\$882,000 down 3%; Anglia TV—\$887,000 down 2%; Ulster TV—\$886,000 down 4%; Grampian TV—\$234,000 down 10%. Channel earned \$24,000, and Wales West & North TV earned \$340,000 but there are no comparisons because neither these two was operating in February '68.

### Jack Kent Cooke

Continued from page 38  
 come a U.S. citizen. Justice Schatz continued in his finding.

While none of these events happened, the Cooke contract had continued to list him as program consultant until CKOY went bankrupt, or lost its license, or its profits fell below a certain level.

Joseph Sedgwick, Queen's counsel, had argued that Cooke's contract was conditional upon Cooke's residing in Canada, as noted by Justice Schatz, with latter noting that Cooke had never neglected his duties after becoming a U.S. citizen and that there was no evidence that Cooke's new citizenship interfered with the latter's fulfilling the contract.

### BBC's Claim

Continued from page 38  
 of those people spent an average of eight hours 36 minutes watching tv.

On average days in the quarter 28,000,000 people were watching something on BBC-TV while 25,200,000 watched something on the opposite channel. The average tv program audience is estimated to have gone up by 700,000 to 8,200,000 for the BBC and by 200,000 to 7,000,000 on the indie channels.

Hollywood, April 23.  
 Selection of a Government-made film which will not be seen on American tv as the official U. S. tv entry in the Cannes film festival has brought from a Hollywood telefilm exec the charge that this was a "slap at American tv." that the film chosen can scarcely be regarded as a U. S. tv show when it won't be seen by viewers here.

Film chosen, "Death in the Family," from the James Agee novel, was made by the USIA as a half-hour program, in conjunction with Catholic U. of America, of Olney, Md.

Criticism of the selection came from Leon Mirell, vicepres of Selmur Productions, the tv film subsidiary of ABC-TV. Selmur had a candidate, a segment of its "Combat" series, but Mirell emphasized his complaint was not that "Combat" wasn't selected, rather it was because he felt a film should have been selected which would be "indicative of what is seen on tv in this country."

Mirell pointed out regulations forbidding showing of USIA-made films in this country, so, ironically, Cannes jurors will be judging an entry Americans won't even see.

"I think it's dreadful. I'm unhappy over the fact they picked a picture which has not been and won't be on tv here. It's ridiculous," declared Mirell.

Choice was made by a committee from the National Education and TV-Radio Center's International division, Broadcasting Foundation of America. On the committee are Storkton Helfrich, NAM code director in N. Y., Mrs. Virginia Innes-Brown, prexy of ANTA; Davidson Taylor, director of art center program, Columbia U.; and Anne S. Pomex, associate director of the foundation. They picked the USIA entry out of a field of 23.

Cannes festival will be held May 7-22.

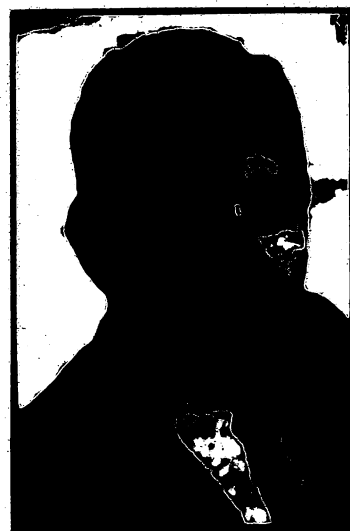
Buffalo — Ceremonies at St. Joseph's Roman Catholic Cathedral here attendant upon the installation of the Most Rev. James A. McNulty as Bishop of the Diocese of Buffalo will be televised by WBBN-TV on Wednesday, May 1. His Eminence Francis Cardinal Spellman will be installing prelate and will speak briefly following the Mass. Fred New will be producer-director for the telecast.

## 10,000 LAKES TO CHOOSE FROM...



... in marvelous Minnesota—each one with something to offer in the way of outdoor enjoyment.

For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,000 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.



# JOE GIVEN

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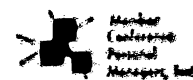
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## WNDT Heffner Ouster To Stick

Continued from page 33

college professors last week, in support of Meffner, was personal. Professor John Stoeninger, an associate professor at Hunter College, and six conferees from Columbia, N.Y.U. and Hunter said they wanted Meffner and his kind of programming. Their statement, prepared by Stoeninger, it would seem, also said they would not return to work at WNDT unless Meffner was taken back. Actually, one of the other professors later said that he would not refuse to work there on technical as well as moral grounds—he had not been asked to work there, and, moreover, he wasn't sure that he would refuse to work there.

Two of the six were approached

by Vancity, and they said that they joined in the protest because they were asked by someone "assumed" by Stoeninger; they trusted. They were told by phone what they "had asserted to."

Stoeninger, who said he probably knew Meffner better than the others and the six, had worked together in other TV ventures and liked him very much, said he would have felt uncomfortable and "dirty" reporting to work at WNDT. He allowed as there was a moral issue too, that of giving N.Y. TV viewers the services of a qualified professor, but that could not overcome his distaste for the act of firing Meffner.

## Brasil's Latest Count 1,700,000 TV Sets

Total set count in Brasil now is estimated at 1,700,000, according to a recent report on the Motion Picture Export Assn. of America.

Most popular shows, according to the MPEA report, are still the live comics, followed closely by shows of violence. Popular American comedy TV shows usually have not been successful here, the report went on. It is felt that this is due mainly to the difference in the temperament of the people and the difficulties of translating to give the same impact.

Breakdown of the legal set count finds Sao Paulo with 600,000 sets, Rio de Janeiro with 300,000 sets and Belo Horizonte with 24,000 sets.

## 'Lorna Doone'

Continued from page 33

Granada TV—toppers sincerely held the view that as their own filmed project has much bigger overseas earnings potential it would be of more use to the British TV industry generally with the BBC standing down.

Initial overtures have been cordial and the prospect for "possible understanding" is held to be distinctly feasible. But should the BBC-TV execs hold adamantly to their plans then British Lion, it is understood, will consider seriously shifting its own series.

"It would be foolish to risk a venture like ours for the sake of a few months' postponement," one exec explained.

"Much better to wait until we see the whites of their eyes before we shoot."

The clash again throws up the problem of overlap and competitive clashing that goes on, and will continue to go on until there is some kind of regular liaison between vicpic producers, company programmers and the BBC as there is among film producers. What is needed is something like the title registration that producers' associations employ.

## Nelson's 'Old Ladies'

Continued from page 33

memo written by the head of the firm's statistical control department referring to "weaknesses." "What was not brought out," he asserted, "was that in response to this memo, another \$250,000 per year was added to our annual costs to correct the conditions and maintain standards—long before these hearings began."

Nelson recalled that "a great stir arose in the hearings because one sample home consisted of two old ladies from Arkansas." "Well," he added, "what's so terrible about two old ladies? Are we to gather that a sample is not to report old ladies, or that old ladies do not buy products or respond to advertising? I hardly think so."

"The laws of good sampling procedure are proved time and time again by the greatest sampler of them all—the United States Government," he told the reps. "Our methods stand up beautifully with theirs; in fact, we work very closely together."

## CBS Stockholders

Continued from page 33

that CBS-TV is currently "the world's largest advertising medium." Referring to the CBS-TV ad's, Stanton said that "four of these stations—and probably all five—continue to be first in their markets in sales. For the division as a whole, sales for the first quarter of '63 are running 10% above sales for the same period in '62."

As to CBS Radio, Stanton said that in the first quarter of '63, revenues for the division were substantially over the first quarter of '62. In fact, as of today the CBS Radio network already has more business on its books—that is, more commitments for advertising revenues—than it achieved during the whole of last year.

## Nylan

Continued from page 33

turned to the network and was given the title of senior program v.p. After a stint with the O.E.S. during the war, Nylan returned to the network in '45 as assistant to the director of station administration. He joined tv network sales in 1950 and rose to the position of sales v.p. of CBS-TV in December '52.

Dowson, who joined CBS in 1955, was named sales manager for CBS-TV in December, '52 and became v.p. network sales in Feb. '57. He began his association with CBS as a salesman with WCCO, CBS Radio station in Minneapolis.

San Bernardino — Jerry Jones has been named general manager of KRNO here, a Trigg-Vaughan station. Jones, formerly with KASK in Ontario as gm, replaces Tom Papich, who has resigned with future plans to be announced.

## UK's Regionals In Eire TV Tie

London, April 23.

In a bold experiment to test the ground for regular inter-region tv cooperation on the production of programs otherwise out of the reach of individual small stations, seven UK regionals are linking with Telefe Eireann on a series of 16 half-hour programs scheduled for an early autumn launching.

The project was announced by Bryan Michie, program controller of Television Wales and West, the company that appears to be spearheading the affair. The series is in fact based on a successful TWW series produced some time ago. The new project will be called "Celtic Challenge", because each participating company has Celtic associations.

Each program will feature a prominent public personality who has local associations challenged on a topic of current interest by a panel of four university students—one Scottish, one Irish, one Welsh and one English. The idea is to have a heavy sprinkling of women students so that there is the strongest possible cross section of young opinion.

Each company will produce two of the segments in its own studios with a TWW production team travelling round as linkmen between stations. Says Michie: "There is not enough opportunity on tv for young people to express their candid opinions. And on this program they will be serious, not cynical or satirical. We expect to get top people to take up the challenge and the topics discussed to be of major shape."

"There will be absolutely no censorship of the debates, which will be quite unscripted. It will be up to the grilled expert to defend his views against some first class young brains. We expect to get some extremely candid opinions, some of which will no doubt shock adult viewers. That's just too bad."

The consortium of regions does not aim, it claims, to project the programs into the national web. Among the regions alone they will have a potential viewing homes figure of 2,000,000. But the project is being watched by the four majors with interest.

## Owners Demand Fee For Using Borrowed Station For Educ'l TV Purposes

Charlotte, N.C., April 23.

Educational television programming in local schools will come to an abrupt end very soon unless the Board of Education agrees to begin paying for use of its borrowed station.

Officials of Century Advertising Co., which owns WUTV (UNF Channel 30), have told School Supt. A. Craig Phillips that the schools can no longer use the station free of charge.

The Board of Education, which has not yet discussed the matter, probably will be called into special session next week to decide what to do.

Board chairman David W. Harris said that the board had "relatively little choice" and probably would pay the money, because stopping the telecasts in midyear would be disruptive to the educational program.

Harris said he did not know how much money the station's owners were demanding.

Supt. Phillips maintained his silence on the subject, as did members of Century's board of directors, headed by builder Dwight L. Phillips.

Since 1961 the schools have been using the UNF channel rent-free under a three-year verbal agreement that extended to September, 1964.

Houston—The Houston Colt .45s of the National League games are being aired on a special radio network which includes stations in Texas and Louisiana. Broadcasts are being sponsored by Dual Filter Tararens, Luck Strike, Pearl Beer and Schick. Fourteen of the Sunday games away from home will also be televised here on KTRK-TV. Guy Savage, KTRK-TV sports director, will handle the telecasts along with the Colt's regular announcing crew of Gene Elston and Lou Passo.

## REAL ESTATE

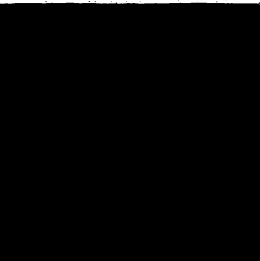
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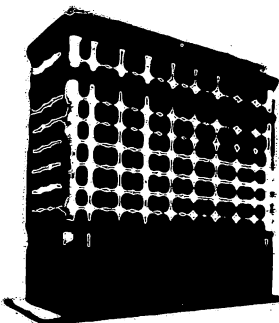
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# H'WOOD BOOSTS B'WAY SCORES

## Just for Buying & Selling

Music publishing firms have become a hot marketable item—even without trading stamps. The buyup of Nevins-Kirshner's Aldon Music combine by Columbia Pictures-Screen Gems for \$2,000,000 last week caps a year's trading activity that saw another estimated \$2,250,000 change hands.

Jean & Julian Aberbach's Hill & Range combine were the leading buyers with a \$600,000 purchase of Progressive Music, a \$500,000 buy of Paul Cohen's firm and a \$300,000 buy of Duane Eddy's firm. Bobby Darin also went marketing and bought the Joe Caida-Ed Burton Trunkie combine for \$200,000. In an expansion of its music publishing activities, United Artists brought publisher Jack Gold into its setup with a \$200,000 buy of his music firm. Music his attorney Lee Eastman, who has been on a continual buildup of his publishing activities over the years via the purchase of single copyrights ("Never On Sunday," "Young at Heart," etc.) also got in on the big buying spree with a \$200,000 purchase of Karwin Music.

## Columbia Pictures' \$2,000,000 Buy Of Aldon-Dimension to Spark New Pubs

The purchase of Aldon Music and Dimension Records from Al Nevins & Don Kirshner by Columbia Pictures-Screen Gems, which was finally signed and sealed last week, will bring about the formation of new music publishing combines within the orbit of Broadway Music Inc. and the American Society of Composers, Authors & Publishers. The purchase price was approximately \$2,000,000 in stock and cash.

The new BMI setup, to be called Screen Gems-Columbia Music, will take over the assets of Aldon Music, Gower Music and BG Associates. The ASCAP firm, tagged Col-Gems Corp., will take over the assets of Nevins-Kirshner Music, Colpix Music and Screen Gems Music.

Columbia Pictures Music, in which the film company is partnered with Shapiro-Bernstein, will continue to hold the already assigned copyrights but Columbia Pictures will no longer put its new copyrights into that outlet. The new combine will also encompass Colpix records, its subunit May Records, and the newly acquired Dimension Records.

The songwriters and recording artists signed to Aldon and Dimension will be transferred to the new Columbia Screen Gems operation. Among the writers are Jerry Goffin, Carole King, Barry Mann, Cynthia Weil and Howard Greenfield. Some of the Dimension dishingers are Little Eva, The Cookies and Carole King.

Kirshner, who launched Aldon four years ago and the Dimension label nine months ago with Nevins, goes along in the acquisition as exec vicepres and general manager of the publishing-dishery combine. Nevins has been retained as a consultant.

The move is not expected to affect (Continued on page 56)

## Beast in Copyright Fees May Be Months Away As Congress Stalls on Bill

Washington, April 23. Congressional action appears to be months away on legislation to hike copyright fees to get the U.S. Copyright Office on a pay as you go basis.

Copyright fees would be boosted from \$4 to \$6 and renewals from \$2 to \$5 under terms of the bill introduced by Rep. Tom Steed (D-Ohio) at the request of the Copyright Office.

Fees haven't been increased since 1908, when they paid 10% of the cost of the Copyright Office. Last year, they paid only 6% of the bill for operating the office. The percentage drops annually. The new fees, if enacted by Congress, would finance slightly over 100% of the tab.

Steed was picked to introduce the bill because he is chairman of the House Appropriations Subcommittee handling money for the Copyright Office. The bill went to the House Judiciary Committee for consideration, and a spokesman there said no action is anticipated for "months," as things now stand.

## NEW DISK PLAY WITH PIC PUSH

By JERRY GREEN

Broadway show scores are knocking out payoffs clouds in their second time at hot via motion picture transitions. In addition to a new disk run through a soundtrack album release, the scores are getting new action on their earlier showings in the original Broadway cast albums, and also pick up wider exposure on the individual tune entries because the dishingers want to ride along on the broader audience pull of the Hollywood product.

Current case in point is the Charles Brown-Lee Adams score for "Bye Bye Birdie." The Columbia Pictures version of their 1960 longtuner has started the disk ball rolling. In addition to the release of the soundtrack set by RCA Victor, Columbia Records has repackaged its original Broadway cast album for a new sales drive. Cameo has come out with an LP of the tunes sung by Bobby Rydell who's in the pic, and Colpix Records, a disk arm of Columbia Pictures, is planning to support the parent companies release with two new albums. One will be an all-star package of the score with such Colpix dishingers as Shelley Longaker, Paul Peterson, James Darren, The Marcels and Stu Phillips. The other is a juke instrumental LP by Bill Potts.

The early h.a. action on the pic (it's broken all records at New York's Radio City Music Hall) has also sparked a re-release of a couple of singles from the score released three years ago. Up for another singles run are "Kids" by The Kirby Stone Four on Columbia and "One Boy" by Jeannette Summers on the Warner Bros. label. Also in the "Birdie" sweepstakes with new single dishingers are Ann-Margret and Jean Pearson, who are both in the film and on RCA Victor; Nancy Wilson on Capitol, The Jays & Jamie on Columbia, and Bobby Vee on Liberty.

The vast possibilities of a second run on a show score through its pic showcasing were spotlighted to the disk industry by "West Side Story." The Stephen Sondheim-Leonard Bernstein score got only a mild dishinger response when the show premiered on Broadway in 1957. Columbia Records had the original cast album but the action really started after the pic's release two years ago. The soundtrack album, also on the Columbia label, is now up to the 2,000,000 sales mark and there was a new sales spurt on the original cast set which is now nearing 1,000,000 sales. And, hotly singles action on such "West Side Story" tunes as "Maria" and "Tonight" have resulted in a handsome payoff all the way down the line.

Another score that took off again with its pic release was Meredith (Continued on page 54)

## Lon Brecher Eyes Int'l Ballroom Org

Lon Brecher, founder and exec director of New York's Rensselaer Dance City, planned to Europe yesterday (Tues.) to start the ball rolling for the formation of an International Ballroom Operators Assn.

Brecher, who's been long active in the Ballroom Operators of America org, feels there's a need for world-wide standards in ballrooms as well as a common understanding of new dance crazes and practices in such enterprises. He'll confer in London with owners of some 40 ballrooms about the project, its possibilities and the best method of activating it.

Brecher expects to be in Europe for about a month for conferences concerning the international ballroom alliance as well as to scout new musical and dance talent. His current ballroom enterprise is now in its 45th year.

## Precedential Decision Holds Retailers Also Liable in 'Bootleg' Disk Sales

### Col's Teen Talent Hunt Finds Its First Singer

Virginia Mae is the first young singer to be uncovered by Columbia Records' recently instituted Teen Talent Auditions program. She's a 14-year-old student at New York's George Washington High School and up until now has had no professional experience.

Her first single release will be a coupling of "Lonely Girl" and "Don't Lie, Don't Try." The sides were arranged and conducted by Robert Mersey, musical director of artists & repertoire.

Columbia is continuing its talent search with Tom Scott directing the program for Dave Kapralik, dishingery's director of pop a&r.

## Columbia Cops Cast Rights To 'Beast' Musical

Columbia Records will wind up the season's original Broadway cast album sweepstakes with "The Beast in Me." It's understood that the dishingery will have just a nominal investment in the production.

The "Beast" tuner has been adapted from James Thurber's "Fables For Our Time" by James Costigan (book and lyrics) and Don Elliott (music). It features Kaye Ballard, Allyn Ann McLerie and Richard Hayes. It's scheduled to preem on Broadway May 14. "Beast" is the second original cast growing by Columbia of a Thurber adaptation. The other was "A Thurber Carnival" several years ago.

Col's only other tuner given an original cast album workover this season was Irving Berlin's "Mr. President." The dishingery, however, has moved into the drama scene with original cast albums of the Broadway productions of "Who's Afraid of Virginia Woolf?" and "Strange Interlude."

## BERGER, JACOBS RISE IN UA SALES ECHELON

Joe Berger and Jay Jacobs have been upped at United Artists Records to the posts of national sales manager and director of sales merchandising, respectively.

Berger succeeds Morry Price who resigned a couple of weeks ago to become sales tapper at MGM/Verve. Berger joined UA a year ago to manage Big Town, the dishingery's New York distributorship. When Big Town was sold, he moved to the homeoffice to assist Price.

Jacobs came to UA in October, 1962, as regional sales manager after having served with Dot as eastern sales manager for two years. In his new capacity, he'll continue to work closely with UA distributors and with Berger in the sales functions as well as directing merchandising activities.

## Newport Rolls 10th Annual Jazz Festival July 4-7

The 10th annual Newport Jam Festival will run at Freebody Park, Newport (R.I.) July 4-7. George Wein, who will produce and direct the fest, has already lined up Duke Ellington, Stan Kenton, Dave Brubeck, Dizzy Gillespie, Thelonious Monk, Cannonball Adderley, Jimmy Smith, Peewee Russell and Bud Freeman.

On the schedule are four evening concerts and two afternoon affairs. Seats for the evening affairs will be scaled at \$5.50 down to \$2.50. All seats for the matinees will go at \$2.

Harry Fox as agent and trustee, through his attorney Julian T. Abeles, has scored a singular and unprecedented victory on behalf of the music publishers in their battle to curtail the manufacture and sale of unlicensed recordings. The decision was handed down last week by the U. S. Court of Appeals (New York) in the action of Shapiro, Bernstein & Co. Inc. and 15 other music publisher principals of Fox against H. L. Green Co. Inc. and Jalen Amus, Co. Inc.

The scathing denunciation by the Court of the manufacture and sale in large chain and department stores of so-called "bootleg" records, and the extent to which the Court went in contriving a theory of liability for such activities, places this in the top category of the number of legal precedents established through litigation instituted by Abeles at the instance of Fox, to devise legal precedents for the enforcement of the publishers' rights.

Proof was adduced at the trial that Jalen operated record merchandising concessions in 23 of the H. L. Green chainstores, under license agreements whereby Green received a percentage of the record sales. The president of Jalen testified that the infringing records were "covers or close copies of the hit-type records" and "nothing that the other chains were merchandising these records, to stay abreast of competition." The records were pressed for Jalen and the other chains, from the same master recordings, by Rite Record Productions Inc. of Cincinnati. A different colored label was employed for each chain. The name of the orchestra and artists were fictitious and there was no name or address of the manufacturer.

Dishwashing Source  
It was Abeles' contention that, as the records were pressed for Jalen, it was liable as the manufacturer thereof and that, as Green participated in the proceeds of the sale and had certain rights of supervision over the employees of Jalen, it was severally liable as the seller thereof. The District Court concurred in Abeles' contention, with respect to Jalen as the manufacturer thereof, and directed it to account and make payment to plaintiffs of a royalty of 2c and in addition damages of 6c, for each composition on each (Continued on page 56)

## Dishery Responsible For Censoring Material, Not Retailer, Ottawa Ct. Rules

Ottawa, April 23.

Onus of censoring material on records rests with the company turning out the records and not with the retailer, according to Ottawa Magistrate Carter. He said a retailer buys in large lots, sells disks still sealed inside plastic envelopes and should not be expected to check every one he puts on sale. Magistrate's ruling came in issuing out an action against Sherman Enterprises, Ottawa disk retailer, because it was filed under the wrong section of the law. Company was charged with selling obscene records.

The complaint arose last February out of a visit to a Sherman store by an adult who sought recorded amusement for a puppet party he was giving for his children at home. When he asked for "party records," he got disks never designed for the puppet trade, including Pearl Williams, Rusty Warren and others.

He gripped to police, they picked up similar records and charged the Sherman firm. Obscenity in this case was described as "undue exploitation of sex." Police had nine LPs transcribed to paper for the hearing but the evidence was not needed. Magistrate also indicated he would check a couple of Oscar Brand's he had at home.

## Garner's World, Mantovani's Latin, Getz-Bonfá's Encore Top New LPs

**ERROL GARNER: "ONE WORLD CONCERT" (Impulse).** Errol Garner's "One World" is for everyone. It's a musical world loaded with exuberance, free-wheeling pianistics and an individual imaginative style that can translate a romantic ballad like "Misty" or a rhythmic "Lover Come Back To Me" into joyous sounds that everyone can dig. The "Concert" was recorded during his week-long gig at the Seattle World's Fair Playhouse several months ago but the sound control has recording studio discipline and yet retains the uninhibited excitement that comes over in live performance. Garner's instrumental bag is full of varied delights ("Mark the Knife," "The Way You Look Tonight" and "Happiness Is A Thing Called Joe" are some of his wide-ranging goodies) and as usual he gets a top-notch band from his sides, Edward Cathoun on bass, and Kelly Martin on drums. The album was produced by Garner's own Octave Records. He should have pride of ownership in this one.

**MANTOVANI: "LATIN REN-DEZVOUS" (London).** Latest coming from the king of string, this Mantovani LP is pegged to a Latin groove. The disk has a special twist in that the title and repertoire included were chosen as the result of a contest conducted in the States during the leader's tour last year. Ideas was to have contestants fill in an entry blank suggesting songs and LP titles, with the winner getting a one-week trip to England and a look at his album being recorded. Result is a lush outing in the Mantovani manner containing "Granada," "La Paloma," "Perfidia," "Amapola" and others.

**RYAN GUYLUM BONFA: "JAZZ SAMBA ENCORE" (Verve).** The talented saxist Stan Getz, who can be credited with launching the bossa nova vogue in the U.S. via his "Jazz Samba" album last year, returns in the score of his effort with a highly attractive sequel. In this collection of melodies by Brazilian composers Luis Bonfá and Antonio Carlos Jobim, Getz gets fine support from Bonfá's guitar and some haunting vocal effects of songstress Maria Telado. Once again, Getz blows with a floating heat and perfect lucidity that should give this set a powerful pull in the popular market. Standouts are "Sambalera," "Samba de Deus Notas," "Ebony Samba" and "Nostalgia Vem Correndo," the latter having possibilities as a single.

**TAMMY GRIMES: "THE UNMOUNTAINABLE TAMMY GRIMES" (Columbia).** There's a style to Tammy Grimes singing that's uniquely her own and that brings a fresh quality to such familiar entries as "Lullaby Of Broadway," "Java Jive," "Bye Bye Blackbird" and "Miss Otis Regrets" and an originality to such comparatively new numbers as "Gonna Build A Mountain," from "Star Trek: The World—I Want To Get Off," and "I'd Do Anything" from "Oliver." Her interpretations are special and unusual but delightful enough to win over lots of new fans. Luther Henderson, who arranged and conducted, understands what she's up to and his backing is an important aid.

**ENZO ANGILERI: "LET'S DANCE BOSSA NOVA" (Commodore).** This is a follow-up to Enzo Angileri's successful "Big Band Bossa Nova" package and for those who can't get enough of the Brazilian beat or the Light sound, it should satisfy them until the next one comes along. In addition to several Latin songs, Angileri has taken some gringo items ("Days Of Wine And Roses," "I Could Move Dances All Night," "Moon River," "Fingert," among others) and given 'em the bossa bounce. It all works for dancing and listening delights.

**"THE GROUP" (RCA Victor).** The Group, a mixed trio consisting of Larry Brown, Anne Gable and Tom Kampman, is the direct musical descendant of the old Lambert, Hendricks & Ross combo. Like the latter, The Group specializes in offset harmonies with an effect that the L, H & R trio made familiar to jazz audiences. The Group is, however, characterized by a smoother sound which

gives them wider impact in the pop arena. Standout numbers are "But Beautiful," "Judy, Judy, Judy," "I Hear Music," "Get Me To Church On Time" and "Fugue For Tina Turner."

**NELSON RIDDLE ORCH: "ROCK TV HOT THEMES" (Capitol).** Although the vogue of TV theme songs as pop instrumentals has tapered off in the last couple of years, there's still a lot of mileage left in this area. Particularly when these TV themes are worked over in the imaginative arrangements supplied by Nelson Riddle. In this entry, Riddle gives a strong wallop to themes of the 1950-60 season's shows, including "Beverly Hills Cop," "Bonanza," "Honey Bear," "McMafia's Navy," "Lucy," "Dick Van Dyke Show" and "Naked City," among others. Each one is dressed up in a fresh instrumental garb that adds up to solid entertainment.

**"DAVID & LISA" (Aval).** The original soundtrack scores composed by Mark Lawrence for the hit film "David & Lisa" are displayed here along with a set of three jazz interpretations of the themes by the Victor Feldman All-Stars. Lawrence's soundtrack works occupies side one of the disk and proves more a collection of hauntingly strong musical sketches than whole compositions. These sketches have lofty dramatic impact for the film but aren't all that listenable on disk. Feldman's jazz impressions have captured some of the mood of the themes and translated them into colorful and fluent variations, well-played by his group. In all, this is an interesting platter which not only gives Lawrence's scores a solo showcase but also provides interpretive comment in the same package.

**BOB CRONEY: "HOW LOW CAN YOU GO?" (Debut).** Bob Croney is a limbo lady from the West Indies who knows her stuff. She has a hip Latin sway and a driving vocal approach that overpowers the material she tackles. Unfortunately, though, there's not too much variation shown in her work here and monotony tends to set in as she piles up one limbo after another. If spotted individually, though, programmers will be able to get some spinning hits.

**"MAN IN THE MOON" (Golden).** Bill & Cara Baird's marionette show "Man in the Moon" has been transferred to disk via this LP which not only displays Sheridan Harlick and Jerry Beck's lyrics and music but also enacts the entire show. A cast of the stars,

### LAWRENCE WELK

In His Newest Hot Album  
Salutes "1943's MANLY HITS"

Frank Sullivan, Frank Fanks and Geo. Spelvin act out this interplanetary adventure. Back's music is bright and smooth and Mar- nick's lyrics are clever and nicely fit the needs of the story. The result is an entertaining disk which stands alone even for those who haven't seen the show because it tells its own story with sound effects, characterizations et al. Back is by Arthur Burns and or- chestrations by Alvy West.

**HAL SHARPE & JIM COYLE: "THE ASSURED REPORT" (WB).** Using the candid mike technique, Hal Sharpe & Jim Coyle have gathered a collection of re- actions of people to various absurd situations they suggest in un- heard meetings with the sub- jects. Material includes a proposal to a fruit vendor to sell "hard fruit," a request that a garage owner house a fully-equipped pri- vate army for the day, a sugges- tion to a retailer that he include live insects with his suits, a pro- posal that a man jump off a roof for a "thrill" and others. The re- actions are interesting, if not particularly funny. Sharpe and Coyle are well-prepared and clever folks and they keep the interviews go- ing smoothly.

**NATAMIA DAVRATH: "YID- DISH FOLK SONGS" (Vanguard).** Natamia Davrath is an Israeli se- gress with a remarkable purity of voice. In this album, she delivers a program of traditional Yiddish songs remembered from her own childhood on the Russian-Polish border. Although these melodies may be familiar to those brought up in this tradition, Miss Davrath transforms this repertoire in a deeply moving experience. She receives able support from an orchestra conducted by Robert DeCormier.

## Longplay Shorts

Andy Williams capped his first gold disk album award at Columbia for the LP titled "Moon River" not "Days of Wine and Roses" as erroneously in last week's VARIETY. However, Col sales execs say that "Days of Wine and Roses" is running at such a hot sales pace that it's likely to win its own gold record award by the end of the month. . . . Verve's Gilmore, Capitol Records artists & repertoire man, in New York from his Coast base this week to supervise album sessions for Vic Damone and Al Martino. The Damone LP will be cut live at Basin Street East, where the singer is currently appearing. . . . Command Records chief Ronch Light leaves for Pittsburgh Sunday (25) to record William Steinberg & The Pittsburgh Symphony Orchestra. Light will be accompanied by his associate producers, Julie Elgin and Robert Byrne, and an engineering staff headed by Robert Finn. It'll be the Pittsburgh Symphony's eighth album for Command.

Recent film soundtrack action at the disc stores brings "Divorce—Italian Style" and "Mondo Cane" to United Artists, and "The Yellow Canary" to Verve Records. . . . London Records is launching its 12th annual "May Is Mantovani Month" with three new LPs ("Latin Rendezvous," "Classical Encounters" and "The World's Great Love Songs"). With these new packages the Mantovani LP catalog now includes 26 albums and 26 stereo tapes, all of which are available on the program. . . . Saml Rame returned to New York last week after supervising sessions in London for the "Readers Digest" recordings produced by RCA Victor, and European conducting engagements in Stuttgart and Zurich.

A new record company and publishing firm whose first production will be in the field of audio-visual educational promotions has been launched in Memphis. Firm is tagged Reading Records and is currently producing 12 books and disks. The reader is actress Mary Shallen and the musical accompaniment is by Floyd Satterfield, who is also vicepres of the firm. Harvey Pomeroy, Memphis public relations counselor, is president. . . . Cameo-Parade is releasing a series of four LPs incorporating German, Greek, Jewish and polka hits. The instrumental LPs feature the vocals of Blonkie Appon on the Greek album, The Shalshandora on the German set, Bobby Silver on the Jewish package, and Esheloni does the polka tunes. . . . Bob Flanagan, of The Four Freshmen, will get star billing as a non-singing troubadour for the first time on disks in a forthcoming Capitol LP co-starring guitarist John Gray. . . . Cal Tjader is cutting a Verve album this week titled "Several Shades of Jade" under Conrad Tappan's direction. Sides, featuring music from the Far East adapted in a jazz vein, have been arranged by Lalo Schifano for a full studio band to back the Tjader ensemble.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**BILL PURSELL . . . . . LOVED**  
(Columbia) . . . . . Stranger  
Bill Purcell's "Loved" (Columbia) follows his "Our Winter Love" hit with similar slick piano notes set in the romantic lines that can pay off in all spinning areas. "Stranger" (Columbia) features more of the ballad keyboarding that makes so much of his work a spinning pleasure.

**SKEETER DAVIS . . . . . I'M SAVING MY LOVE**  
(RCA Victor) . . . . . Somebody Else On Your Mind  
Skeeter Davis' "I'm Saving My Love" (Savoy Island) proves that she's not a one-shot disaster. The side, out of the country ballad school, is a sturdy followup to her runaway "The End Of World" and the multiple tracking effects give it a spinning plus. "Somebody Else On Your Mind" (Mass Root) is another good country ballad entry with an upbeat tempo that makes it a good change-of-pace item.

**ROBERTA DAY . . . . . OL' MAN RIVER**  
(Arista) . . . . . Apple Tree  
Roberta Day's "Ol' Man River" (Harris) says plenty for the current singles market with a high-riding vocal verse that can roll in juke territory for attention-getting results. "Apple Tree" (Savoy) has a wispy ballad quality that's a bit too special for pop spinning tastes.

**BOBBY DARIN . . . . . 18 YELLOW ROSES**  
(Capitol) . . . . . Not For Me  
Bobby Darin's "18 Yellow Roses" (T. M.) is sure to blossom into a clinic spinning item because of the way the effective country-styled ballad mood is pushed across the groove. "Not For Me" (T. M.) has a dramatic blues flair that lots of deejays will take to for a good spinning filing.

**TONY BENNETT . . . . . THE GOOD LIFE**  
(Columbia) . . . . . Spring In Manhattan  
Tony Bennett's "Not For Me" (Parlo) is still another disk version of the solid ballad entry from the "Seven Capital Sin" pic and it'll probably be the most successful of all because of the potency of the vocal treatment. "Spring In Manhattan" (BVC) is a good ballad, too, and could mean as much to Gotham as his recent "I Left My Heart In San Francisco" meant to that town.

**JOHN BARRY ORCH . . . . . JAMES BOND THEME**  
(United Artists) . . . . . March of the Mandarins  
John Barry Orch's "The James Bond Theme" (Unart) is an exciting instrumental entry from UA's "Dr. No" pic that's destined for a spinning spotlight and a repeat of the clinic status it's already achieved in England. "March of the Mandarins" (Unart) steps along with enough instrumental kicks to give it some programming time.

**GISELE MACKENZIE . . . . . LOSER'S LULLABY**  
(Mercury) . . . . . By Myself  
Gisele Mackenzie's "Loser's Lullaby" (E. B. Mark) spins out a winning sound with a ballad angle that's got what it takes to bring her back to the programming forefront. "By Myself" (DeSylva, Brown & Henderson) gives this Howard Dietz-Arthur Schwartz standard a good reason to be heard again.

**NAT KING COLE . . . . . THOSE LAZY, MAZY CRAZY OF SUMMER**  
(Capitol) . . . . . In The Cool Of The Day  
Nat King Cole's "Those Lazy, Hazy, Crazy Days Of Summer" (Comet) is a tasty filler with a brisk beat that'll brighten the sock and juke turntables for a solid seasonal run. "In The Cool Of The Day" (Mastings) is another good showcase for Cole's warm ballad work and the spinners should give it a play, too.

**DON GRANT . . . . . BARBARA**  
(Capitol) . . . . . Everyone But You  
Don Grant's "Barbara" (Aval) has a rhythmic country-styled sweep and a lyric peg that assure it a teen toady. "Everyone But You" (Aval) has strong ballad lines that can reach into pop territory for an okay spinning chance.

**CAROL LAWRENCE . . . . . GOODBYE IS A LONESOME SOUND**  
(Aval) . . . . . Little Bird  
Carol Lawrence's "Goodbye Is A Lonesome Sound" (Empress) has long-lasting ballad stature and if the spinners feed it to their teen trade often enough, even the juke joints will get to appreciate its values and the effective vocal handling. "Little Bird" (Wolf-Mills) takes off at a pleasing bossa nova pace that's matched by an attractive vocal delivery.

**BOB MOORE ORCH . . . . . KENTUCKY**  
(Monument) . . . . . Flowers of Florence  
Bob Moore Orch's "Kentucky" (Gower) is a neatly fashioned instrumental with a rhythmic flair that's sure to attract lots of turntable time. "The Flowers of Florence" (Cominet) is flavored with Italian-styled melodic patterns that are usually okay for a programming shot every now and then.

**THE MONTEREYS . . . . . WITHOUT A GIRL**  
(Impulse) . . . . . So Deep  
The Montereyes' "Without A Girl" (Ethel Mott) falls briskly into the rocking harmony category with a rhythmic assurance that's just right for a takeover in teenville. "So Deep" (Ethel Mott) builds along with swift rocking lines that are always good for some spinning action.

**VIC DANA . . . . . DANGER**  
(Dolton) . . . . . Meert, Meert & Teardrop  
Vic Dana's "Danger" (Champion) is a standout rocking ballad with a beat and a lyric message aimed right on the teenage target by this singer who gets his from an excellent arrangement. "Meert, Meert & Teardrop" (Lawry) is a more routine entry. . . .

\* ASCAP. † BMI.



## Inside Stuff—Music

RCA Victor broke ground in Indianapolis last Thursday (18) for construction of what is expected to be the world's largest record distribution center. The new building, which will be completed early next year, will house Record Warehousing and Distribution operations as well as the inspection and packing facilities for all records pressed at Victor's Indianapolis plant.

The Warehousing and Distribution operation is the shipping center for all locally manufactured Victor Records, including the RCA Victor Record Club. The inspection and packing facilities will be shifted from the record plant, which now produces from 60,000,000 to 65,000,000 records per year.

Norman Rausin, Victor's vice-president-manager, who attended the ground-breaking ceremony, indicated that the new building is the second phase of a long-range program designed to consolidate and modernize Victor activities and services. "Indianapolis is our key manufacturing and merchandising center," Rausin said, "and we are pleased to continue expanding our operations here as well as at our Rockaway (N.J.) and Hollywood locations. According to Rausin, approximately 500 employees will be working at the combined Victor facilities in the Indianapolis area.

In the past few years, RCA has been demonstrating its bullish attitude towards the Indianapolis territory. It's recalled that the RCA Home Instruments Division has expanded its Indianapolis operations by transferring divisional headquarters and the RCA Sales Corp. there in 1961 from Cherry Hill (N.J.). All production of RCA Victor records, "Victrola" phonographs, and tape cartridge recorders was also transferred to the Home Instruments manufacturing plant in Indianapolis.

Elsewhere in Indiana, RCA operations extend to Bloomington, Muncie and Marion. All RCA Color as well as black and white tv sets are manufactured in Bloomington; cabinets for both tv sets and phonographs are manufactured in Muncie; and tv picture tubes, both black and white and color, are manufactured in Marion.

Peggy Stuart, pianist-composer, takes off on a short tour of Europe today (Wed.) for solo concerts at some of her orchestra music. First stop is Paris for conferences with Roland Petit, of the Ballet de Paris, and other musicians in the ballet and light music fields. She'll then move on to Vienna, where two of her orchestral works will be recorded under the baton of Dr. Max Schaeffer. They are "Out of the Night," a rhapsody for piano and orchestra, and "Dublin Town," a symphonic suite based on themes and songs she composed for last season's New York production of "Red Roses for Me." From there she goes to Budapest for a performance of her orchestral works, folk songs, pop tunes and piano solo. She's also scheduled for personal appearances in London in early June, and in the works are additional engagements in Moscow and Lisbon.

Songwriter John Beasworth received a "salute" from Vincent Lopez recently over the maestro's CBS radio net program. Lopez's "Salute to John Beasworth" featured some 14 songs including "Magnolias in Meridian," "Lois of Pensacola," "Dance and Dream," "If I Were King," and "Glad To Be Alive." Beasworth is now state editor of the Meridian (Miss.) Star. His book, "How To Win in Politics," was just published.

Four Star Television is taking advantage of one of its tv outlets to plug one of its music publishing subunits. Ivan Mogull, who heads RMP Music, Four Star's ASCAP firm, has arranged to have the Brenda Lee Decca dishing of his song, "Losing You," used on "Ensign O'Toole," a Four Star tv series. The disk will be aired on the segment being televised over NBC Sunday (28).

The first posthumous publications of Irving Fine will be issued by Mills Music. Fine's "Divisions For Orchestra" has just been published with a preface by Leonard Bernstein, while "Romance For Wind Quintet" is scheduled for publication this spring. Fine, who died in August, 1952, was Professor of Music at Brandeis U., Waltham, Mass.

## Colpix Tags Burgess Meredith, Cap Gets 'Mr. Universe'; Other Deals

Stage and screen actor Burgess Meredith will take a crack at the record field via the Colpix label. His debut disk for Colpix is "Home in the Meadow," a treatment of the traditional "Greenlanders." The song is featured in the Metro-Cinemas release, "How The West Was Won."

Capitol "Mr. Universe" "Mr. Universe," whose square handle is George Elderman, will do a special album of covers for Capitol Records. Tentatively titled "Family Fitzy," the LP will consist of a series of light covers. Elderman will illustrate the covers narrated in the LP with a series of multiple exposure photographs on the album cover.

Blondie Marie Knight, New York Times "Blondie Marie Knight and a new folk group. The New York Times, have been added to Joe Kohn's Diamond Records stable. Push side on Marie Knight's first single for the label will be "I Was Born Again." Top side for The New York Times (three boys and two girls) is "Meetin' At the Building (Will Soon Be Over)."

Frontage: Geoff Muldaur, Ray Rayner The Frontage/International label has added singer Geoff Muldaur and drummer Ray Rayner to its roster. Muldaur's first LP will be out shortly and will be put on release in about two months. Rayner's first album was recorded last week and is due for release under the New Jazz banner, a Frontage subunit, in about a month. In the past, Rayner has appeared on many Frontage and New Jazz albums as a sideman with such names as Stan Getz, Wardell Gray and Dorothy Ashby.

### Stan Walker Exits Victor

Stan Walker wound up a 16-month stint in RCA Victor's press department last week. He had been an administrator of press and information primarily concerned with classical recordings and Victor's Red Seal artists.

He expects to announce his new affiliation within the next couple of weeks.

## Prep 5th Europe Song Cup Contest

Auditions are to be staged shortly for the team to represent the U.S. in the 5th annual European Song Cup Contest, slated to be held again at Knokke-le-Zoute, the Belgian seaside resort July 20-25. Six countries are competing in teams of five, three men and two girls. They include France, Holland, Italy, Western Germany, Belgium and the U.S.

Last year there were mild protests over the decisions by a judging panel of 15 who seemed at wide variance with the audience present at the contest.

For this year's competition the rules have been altered to prevent such disputes. The judges will not be allowed to award points to the team of their own nationality and the results will not be made public until they have been studied and countersigned by the president of the jury.

## Fl. Saints and Sinners Roast, Toast Lombardo & The Canadian Wethers

St. Petersburg, Fla., April 23. "Guy Lombardo and his Royal Canadian Wethers" withstood a typical verbal barrage by "house lecturer" Cliff Willis at the annual Saints and Sinners Fall Guy party at Terra Verde's Port-O-Call last Monday (15).

Cooperating in the humorous battering of "fall guy" Lombardo was Phil Harris, joining Willis via a special telephone hookup between Port-O-Call's main dining-room and the Desert Inn in Las Vegas, where Harris is currently appearing. Their conversation was amplified to some 250 guests and members of the St. Petersburg Emmett Kelly Tent, S.S.A.

Harris heaped friendly coals on Lombardo, who endured the tirade while seated on a white tufted throne beneath a neon-lighted halo and surrounded by decorations of hearts and angels, symbolizing the "sweetest music."

Participating in the dissection of Lombardo was Big John Hamilton, San Antonio restaurant owner who worked with Willis and John Wayne in "The Alamo" and "McLintock." Together, they recreated the career of Lombardo, who brought brothers Liebert, Victor and Carmen from Windsor to Detroit in the '20s "when they were letting anybody into the country."

Recalling their opening at a Chinese restaurant in Cleveland, Willis cracked: "Now you mix four Italians with a flock of Chinese and you end up either with a band on the road or a debate in the United Nations."

Continuing the Lombardo take-off, Willis reminded that the band was booked into the Roosevelt Hotel, N. Y., with such a long contract that some people thought they were locked up. When he accused the four Canadian Yankees of invading the Sunshine State, Lombardo rebutted by saying that the night's tribute to him was the highlight of his entire Florida venture.

Proceeds from the bash go to a college scholarship for a Seminole girl and other projects of the chapter.

## H. & A. SELMER ELECTS L. K. YODER TREASURER

Lloyd K. Yoder has been elected to the treasurer's post at H. & A. Selmer replacing John Broadhead who is retiring as the musical instrument firm's financial v.p. and treasurer. Broadhead, who is continuing as a director of Selmer, was the company's treasurer for 20 years. Yoder, who had been assistant treasurer and secretary, will continue in his secretarial post.

In addition, all Selmer directors were reelected, including Broadhead, Joseph M. Grolimund, Jack F. Feddersen, Charles L. Bickel, Edward J. Schneider, and Benny Goodman. The company officials reelected were: Grolimund, board chairman; Feddersen, president; and Bickel, exec. veepee.

## Francis, Day & Hunter Names Corri to Board

Bert Corri, for the past 15 years professional manager of Francis, Day & Hunter, has been named to the board of directors after almost 25 years with the publishers. He's been in every department of the company.

While steering the firm's professional department, Corri has worked to promote British tunesmiths. One of his more recent successes has been Jerry Lordan, top local instrumental writer who's had such chart hits as "Apache," "Wonderful Land," and "Diamonds."

## From Strauss to Stok

Vienna, April 23. Robert Stok directed today (Tue.) in the Redoubt of Vienna Royal Palace, the Vienna Symphony orchestra in a concert, presenting music from Johann Strauss to Stok. State opera singer Hilde Gucken and Waldemar Kment were soloists.

The concert benefited Anton Bruckner Foundation (Bruckner, 1824-95) of the Vienna Symphonics and admission was for invited guests only. The concert was taped for tv on April 30.

## Jack Mills Sees Orient as Untapped Musical Territory; Sets Tokyo Affil

### Ford's Captive Choir

The songbird-jailbirds of California's San Quentin prison will break out on disks via an album with Tennessee Ernie Ford for Capitol Records. Ford will be teamed with the prison's Protestant choir in an LP of religious songs.

The choir comprises 50 inmates. As yet untitled, the album (not the choir) is scheduled for release in mid-summer.

## AFM Greenlights Int'l Jazz Fest For U.S. in '64

An International Festival of Jazz to be held in several key cities in the east is in the offing. Henri Goldgran, head of the International Performers Corp., who'll produce the fest, received the greenlight last week from the American Federation of Musicians to import foreign jazzsters. The tentative lineup will be on a 75% to 25% ratio; 75% American musicians and 25% foreign.

Goldgran expects to produce the fest in the fall of 1964 in a 10-day spread that will include dates in New York, Newark, Philadelphia and Washington. He'll bring over groups that have won out in European jazz fest competitions in take place in the spring and summer of '64.

One of the key tests to be used as a springboard to the U.S. showcase will be the one held at Antibes next July. There will also be spring and summer jazz festivals held in England, Holland, Belgium and Germany from which participants for the U.S. festival will be selected.

Along with the foreign combos, Goldgran expects to book U.S. jazz bands along the lines of a Count Basie or a Duke Ellington. The dates and theatres for the fest are still to be worked out.

## CAEDMON BLUEPRINTS BARD'S FULL WORKS

To mark the anniversary of William Shakespeare's birth 380 years ago, Marianne Mantell and Barbara Holdridge, heads of Caedmon Records, have blueprinted a project that will put the Bard's complete works on records. Eventually the series will add up to about 80 LPs in approximately 40 albums.

Caedmon launched its Shakespearean project in 1958 and so far has grooved 18 albums; 15 full-length plays and three LPs of Shakespeare's narrative epics and poems.

More than 250 people have been hired by Caedmon to produce these play-acts at a cost of over \$250,000 for actors like Richard Burton, Paul Scofield, Rex Harrison, John Gielgud, Ralph Richardson, Margaret Leighton, Claire Bloom, Dame Edith Evans, Siobhan McKenna, Pamela Brown and Dorothy Tutin, as well as sound technicians, tape editors and directors. Howard Sandler, Caedmon's recording director, and Peter Wood, of the Old Vic, have directed all the recordings.

## Nashville's Wow 200 No Surprise to Ray Charles

Nashville, April 23. Ray Charles' one-nighter at the 10,000-seat Municipal Auditorium Thursday (18) drew more than 5,000 patrons. Estimated gate was \$20,000. The huge audience—which compared attendance-wise all-time with record ironies in recent years for Bob Hope and Liberace—was integrated, and white and Negro patrons alike rose to give the blind entertainer a standing ovation.

The response was not surprising to Charles: "I consider Nashville as one of my best cities to play," he said. "We always do good here."

Jack Mills is continuing the buildup of his global publishing activities. The veteran music publisher, who returned to his New York base last week after a month's trek through the Far East (his first), has set the wheels in motion for the formation of a Mills branch in Tokyo.

The new Tokyo affiliate will be Mills' 11th foreign outlet. Already in operation are offices in England, France, Spain, Belgium, Holland, Germany, Canada, Mexico and two in South America. Another Mills outlet on the Continent is expected to be formed in Italy in the near future. The publishing house also has four branches in the U.S.

Mills' move-in on the Orient (his Tokyo office will cover all of the Far East) stems from his belief that it's an untapped territory with wide open opportunities for musical growth. In Mills' estimation the growth will be two-fold—covering the exploitation of American music there and the extension of music from the Orient to the U.S. and other parts of the globe.

After a series of huddles with local publishers there and with execs of JASRAC Japan's equivalent of the American Society of Composers, Authors & Publishers, Mills was impressed by the aggressiveness in which they are laying out the place for the future of music in that area.

"They are just learning about printing and collecting," Mills reported, "and with proper direction and advice from interested U.S. publishers the music industry there will be able to benefit themselves as well as their American colleagues."

The writers there, he added, need advice on construction and harmony techniques but their best (Continued on page 55)

## Leventhal's Weekend To Remember; Baez, Makeba, Seeger Concerts Pull 25G

SRO performances by Joan Baez at Philharmonic Hall, Miriam Makeba at Carnegie Hall and Pete Seeger in a children's concert at Town Hall, all in N. Y. City, gave concert producer Harold Leventhal a big weekend last Friday (19)—Sunday (21). The dates combined for a total gross of \$24,000.

Miss Baez drew \$2,650 to Philharmonic on Friday eve for a gross of \$11,000, with tickets scaled to a \$4.50 top. Miss Makeba attracted 2,000 customers to Carnegie on Saturday eve for a tally of \$11,400, with duets scaled to \$5. Seeger pulled 1,400 children and their parents to Town Sunday afternoon, grossing \$2,450 on a \$2 top.

Standing barefoot on the posh Philharmonic Hall stage, Miss Baez gave a performance which drew loud and consistent approval from the audience throughout. She exhibited more polish and savvy as a standup performer this go-round, as the clear-voiced folk singer delivered a repertoire of items familiar to most audience members via her three bestselling Vanguard albums. This brought recognition of many of the tunes, after barely a few notes of introductory guitarizing from the crowd which also willingly participated in several of the songs on Miss Baez's request.

The singer interprets her material with an emotional vitality which captivates an audience. Her style is marked by clarity and feeling and is uncluttered by the commercialisms of so many of the latter-day folkies. This directness and simplicity lends strength and definition to her songs and is a magnetic factor in her appeal.

She also managed to slip in some patter on world peace, a pet topic of hers in addition to fielding some audience requests and taking a quick poke at a commercial folk group. Although her show ended on the early side, Miss Baez delighted her fans completely. Had she sprinkled some more variety into her mostly ballad repertoire, the concert would have had a less heavy atmosphere but the audience didn't seem to mind her dwelling on a moody groove.

Kalt.



## H'wood Boosts B'way Scores

Continued from page 11

Willson's "Music Man." Capitol Records released the original cast album in 1956 and had 500,000 sales on its books before the pic's release last year. The new packaging job and the sales treatment of handling it as a new release that came with the pic version last year is bringing the Cap sales on the cast set up to 1,000,000 copies. Meanwhile, Warner Bros. Records, which issued the soundtrack, has a gold disk award in its hopper for the package's 500,000 sales. Also, Frank Music, which publishes the Willson score, reports that since the pic's release there have been 50 new record "cuts" for singles

and in albums of the tunes from the musical. The leaders are "Until There Was You" and "76 Trombones."

Although there hasn't been too much new singles action on the Jule Styne-Stephen Sondheim score for "Gypsy," the pic treatment last year sparked a new packaging job on the original Broadway cast album by Columbia, which released it originally in 1959, and the diskery reports renewed sales interest. The soundtrack set released by Warner Bros. has turned out to be a precedent-maker in its own right. It was the first "outside" package to be brought

into the Capitol Records Club.

Through the past several years, Rodgers & Hammerstein scores, too, have been riding the Broadway-Hollywood axis. The scores received tandem rides on "South Pacific" (Columbia had the original cast, Victor had the soundtrack), "The King and I" (Decca, original cast; Capitol, soundtrack), "Carousel" (Decca, original cast; Capitol, soundtrack), "Oklahoma" (Decca, original cast; Capitol, soundtrack) and more recently "Flower Drum Song" (Columbia, original cast; Decca, soundtrack).

And now, waiting in the wings for another disk run because of a Hollywood make-over are Meredith Willson's "Unsinkable Molly Brown" and the Alan Jay Lerner-Fredrick Loewe score for "My Fair Lady." The original cast album on Columbia is the runaway

leader of all recorded show scores with more than 1,500,000 copies sold. However, it's expected that the pic version, with Rex Harrison (from the original Broadway cast) and Audrey Hepburn, will start the disk run all over again.

### Kapp's Safari

Music publisher Paul Kapp sails today (Wed.) for Europe on the Queen Elizabeth on a material-scouting trip to London, Amsterdam, Paris, Munich and Brussels. In the latter city he will visit his daughter. Kapp is a recent widower.

"I Left My Heart in San Francisco" was Kapp's big seller this year via his General Music Publishing Co. It caught on late, having actually been published in 1954.

## Two Chi Sheets To Drop Annual Music Festivals

Chicago, April 23.

The two big annual music festivals sponsored by the Chi morning newspapers are in the process of being abandoned. The newspaper execs have come to the conclusion that this type of promotion has run its course and is becoming more trouble than it is worth.

The Chicago Sun-Times will forgo its Harvest Moon Festival in the fall, and it has been learned that the Chicago Tribune's 34th annual Chicagoand Music Festival on Aug. 17 will probably be its last.

Both of the annual bashs are non-profit, with proceeds going to specified charities, and both were self-designated "showcases for new talent." The Chicagoand Music Festival has been sponsored by Chicago Tribune Charities each August at the Al Fresco Soldiers' Field.

The Harvest Moon Festival had been sponsored by the Chicago Sun-Times Veterans Fund for 18 years, and occurred the third week of November at the Chicago Stadium. It was to a large degree the handiwork of columnist Irv Kupcinet and has always been a h.s. success, primarily because of Kupcinet's ability to recruit name talent for the show.

Because the shows were not-for-profit, variety entertainers pressed into service accepted the gig for expense money in order to repay courtesies extended to them previously by the newspapers involved.

### Solner (of Elkhart) Pic With Benny Goodman To Sell Instruments

St. Paul, April 23.

Benny Goodman had been asked to star in a commercial film to be produced here by Reid M. Ray Film Industries. It'll be called "Adventures in Sharps and Flats" and will be made for M. & A. Solner Co., Elkhart, Ind., musical instruments manufacturer. In the picture Goodman will show two teenagers how learning to play an instrument can add to their enjoyment.

Reid M. Ray also has been commissioned by the American Medical Assn. to produce a film for it, but its title and subject matter aren't being publicized yet.

### STRAND RECORDS SETS LP DEAL WITH RAM CO.

Strand Records has tied in with Buck Ram's Personality Productions for an album production deal. The agreement between Sid Partner, Strand president, and Ram calls for a specific number of LPs to be produced for Strand by Ram for release in 1963-64.

Three Personality Production albums are now being recorded for release by Strand; they are "Artie Dunn Plays Buck Ram," a country & western set by Robin Lee, and a folk package by The Voyagers Four. Dunn, who is under exclusive management to Ram, had recorded with The Three Suns.

Ram, currently on a junket in Japan, will also be creating albums for Strand during his stay in the Far East.

EMI readying campaign to push six Liberty albums including one by Julie London, the Eddie Cochran memorial I.P. Bobby Vee's "Golden Grease," and one by The Crickets.

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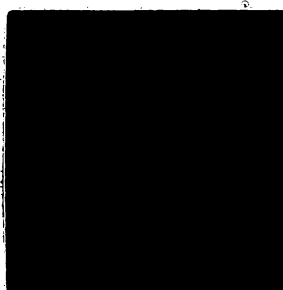
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## On the Upbeat

### New York

Music publisher Paul Tannen wed Nancy Laffan at the Four Seasons in New Rochelle Sunday (21). They'll honeymoon in Puerto Rico and the Virgin Islands. . . . Cadence singer Johnny Tillotson on a five-week cross-country tour of England. . . . Teresa Brewer's new act for the Sahara, Las Vegas, opening April 26 being tailored by Bob Meigel, who's staging, music director is Herb Buchanan and arranger Luther Randolph. . . . Bob Ellis, musician-singer-actor, joins hand-drummer-drummer Tommy Morris for radio-TV appearances to promote "The Bob Ellis Voice Developer". . . . Graphic Arts Records set Superior Distributors to handle the line in N.Y. . . . Jack La Puma formed a new publishing firm, La Puma Enterprises.

Trumpeter Al Bird goes into Basin Street East on April 28. Milt Cardo starred the act. . . . Buffalo Portelli's "Al In La," released by Warner Bros. Records, has been voted "The Best Non-English Record" in the National Record Awards in England. Presentation is made jointly by the Gramophone Record Retailers' Assn. and the Record Retailer & Music Industry News. . . . Singer David Tway began a tour of the Far East Monday (15).

Jimmy McHugh writing five special songs for Alma Cogan to be introduced on her return to England from Tel Aviv in June. . . . Roberto Landi will present a concert of Italian pop songs at Car-

negie Hall on May 4 with Burtina at emcee and featuring Adriano Balmori, Mino Rea, The St. Mary Sisters, Tullio Pano and Wanda Samaranelli. . . . Sam Cooke, RCA Victor singer, is on a 51-day personal appearance tour which winds June 2 in Kansas City. . . . Guy Lombardo has been named the first "Honorary Admiral of the Mopie Fleet" by the board of directors of Project Mopie. The organization sponsors the mercy missions of the S. S. Mopie, medical ship, to underdeveloped nations. Lombardo's arch will play at the first annual Mopie Ball at Washington's Sheraton Hotel on May 27.

Madeline Budd, switchboard gal at Doris Records, married Al April Sunday (21). . . . Brook Benton set for a Basin Street East date beginning next Monday (28). . . . Neil Sedaka will follow his "Sunday Night At The Palladium" TV show with appearances on Rango, Berlin and Paris TV. . . . The Highwaysmen do a concert at the Westchester Center, White Plains, Friday (26).

Yusef Salaam concert at New York's Marquee Theatre May 19. . . . The Liberty Group, Del-Fi disc, signed with General Artists Corp. . . . Irving Chusman on a two-week tour to London to consult with co-ops of Pye Records which he represents here. . . . Singer Tony Lawrence among artists to perform at the National Children's Cardiac Hospital luncheon at the Americana Hotel Saturday (27). . . . Singer Ben Anthony spent the season at the Colony Country Club, New Rochelle, May 1. . . . Norman Asher has taken over as sales manager of Boney & Mawkes.

### London

Thrasher Sheila Southern, Susan Maughan and Rosemary Squire backed for the new ATV comedy show starring Morecombe & Wise, the idea being to spotlight a new comedian each week. . . . Overtone clarinet star with the Alex Webb Band, Archie Sample is to go solo. . . . Pye gets the Gramophone Record Retailers' Assn. award this year for overall promotion during 1962 of its Golden Guinea disk label. . . . Philips launching Paul & Paula's latest single, "Young Lovers," as the pair kicked their 20-step one-nighter tour. . . . Koster released the Benny Carter album, "Milt Bonds of the Benny Carter Orchestra," as an Easter pack with a Milt Bonds Quintet album.

"Baby Best Sellers of Charles Trenet" . . . Chilton Ford has been signed for the RIV label. . . . One-time Phillips artist Shani Wallis inked with the Benny Lewis label's production outfit. Her first single, "My Heart Cries for You," an old Guy Mitchell hit, has just gone out on Doris. . . . Phillips cutting an album of Barbara Gray's "Talk of the Town" cabaret act. . . . John Leyton's future plans to be released in the U.S. on Jamie.

### Tin Pan Valley

By RED O'DONNELL

Nashville, April 23.

Despite more than a normal number of snowy and sub-zero weekends, WSM's "Grand Ole Opry" attendance for 1963's first quarter is slightly above the comparable period last year. For the initial 13 weeks this year 20,141 tickets have been sold compared with 20,841 in 1962 according to "Opry" manager Ott Devine.

Devine is pleased with the results and optimistic about the general outlook. "We thought perhaps, he said, "that the loss of Patsy Cline, Mowhawk Hawkins, Corby Copas, Jack Anglin, et al. (all of whom met accidental death in March), might affect the appeal of the "Opry." Apparently it hasn't. With the advent of warm weather, we anticipate without every week. Already we have had to turn people away at two performances during April."

The "Opry" now in its 26th year, is staged Saturdays at ancient Ryman Auditorium, which has a capacity of less than 3,000.

Chet Atkins' visitor the past week has been Pius Monest of Nairobi, Kenya, who is the RCA Victor distributor in East Africa. Monest said that American recording artists are his best sellers.

Eddy Arnold paused temporarily in promoting his latest, "Yesterday's Memories" (ten Victor), to pitch for the Nashville Vols, now in the South Atlantic (Italy) League. Arnold is a stockholder in the local nine which is returning to baseball after a season at liberty.

C. & W. entertainer Eddie Hill signed for a Monday-through-Friday two-hour record show on WLVN, Nashville's newest radio operation; a 10,000 watt, which is to be managed by co-owner Sam Simon. Hill also does a daily seven a.m. show on WLAC-TV, where his featured performer is Grandpaw Jones.

Hal Smith's Pamper Music has added Don McKinnon to its song-writing staff.

## Precedential Decision

Continued from page M

record manufactured. However, it held that as Green did not sell the records and had no knowledge that they were "bootleg," there was no liability on his part and accordingly dismissed the complaint as to it, from which plaintiffs appealed.

This was the first case in which it was contended that the licensor of a composition is liable for the unlawful acts of the concessionaire. The Appellate Court said in this respect, "This action for copyright infringement presents us with a picture all too familiar in copyright litigation, a legal problem vexing in its difficulty, a dearth of squarely applicable precedent, a business setting so common that the dearth of precedents seems inexplicable, and an almost complete absence of guidance from the terms of the Copyright Act."

### Green Also Liable

The Appellate Court reversed the determination of the District Court dismissing the complaint as to Green, and held that Green was severally liable apart from Jalen "for the sale of the infringing 'bootleg' records" and referred the case back to the District Court for ascertaining the extent of the liability of Green, separately and apart from that of Jalen.

In reaching this conclusion the Appellate Court said, "When the right and ability to supervise, control with an obvious and direct financial interest in the exploitation of copyrighted materials—even in the absence of actual knowledge that the copyright monopoly is being impaired—the purpose of copyright law may be best effectuated by the imposition of liability upon the beneficiary of that exploitation."

The Court held, "The case is legion which hold the dancehall proprietor liable for the infringement of copyright resulting from the performance of a musical composition by a band or orchestra whose activities provide the proprietors with a source of customers and enhanced income. We believe the principle which can be extracted from the dancehall cases is a sound one and, under the facts of this case before us, is here applicable—in that a percentage of the sales price of every record sold by Jalen, whether 'bootleg' or legitimate, found its way—both literally and figuratively—into the coffers of the Green company."

### Monkeys & Subscribers

As a factor for its determination the Court said, "Were we to hold otherwise, we might foresee the prospect—not wholly unreal—of large chain and department stores establishing 'dummy' concessions and shielding their own eyes from the possibility of copyright infringement, thus creating a buffer against liability while reaping the proceeds of infringement."

In answer to Green's argument that it had no means of safeguarding itself against liability resulting from the conduct of its concessionaires, the Court said, "As an aftermath of this Court's decision in Shapiro, Bernstein & Co. vs. Gandy, this note appeared in VARIETY: 'A flock of retailers and chain stores have already notified disk companies that they will not handle any disks from any company without indemnification or other guarantees that they will not be responsible for disks that are not licensed by publishers.'"

VARIETY, Oct. 16, 1957, p. 68, col. 1."

Shapiro, Bernstein & Co. vs. Gandy was the case in which Abalos obtained the determination of the same Court, that sellers of unlicensed records were liable to the publishers, separate and apart from the liability of the manufacturer. Abalos' associate John S. Clark contributed to the successful outcome of the litigation in the instant case.

The other publisher plaintiffs were Leo Feist, Inc., 20th Century Music Corp., Edward B. Marks Music Corp., Commodore Music, Planetary Music, Meridian Music, Rayven Music, Regent Music, Nor Va Juk Music, BMS Music, Milt & Range Songs, Memo Folk Music, Ohio Music, Elvin Presley Music, Mildred Acuff & Wesley A. Rose, copartners doing business as Acuff-Rose Publications.

### Limiters' Hawaii Pick

Honolulu, April 23.

The Limiters, due in July 26-27, will bring 120 of their fans with them if things work out as planned. They hope to charter a jet for their cash-customer tour party and are promoting the trek with a brochure called "There's a Meatin' in Hawaii with the Limiters."

In addition to the usual round of tourist activities, the vacationists are promised best seats in the house for the two McKinley auditorium shows. And the Limiters also will entertain on the flight over.

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## Not-So-Funny Bunny Money

Playboy (mag and club) entrepreneur Hugh M. Hefner may yet emerge a hero as result of the spotlight on corruption within New York's State Liquor Authority. He said it well that, what should have been the legal right of any applicant for a SLA license, became an intrigue because of the chicanery within the administration of that agency.

Those in the know in metropolitan New York City circles, and presumably the evil extended throughout the state, had complete awareness of the absolute life-and-death powers of this agency over anything and anybody having to do with liquor licensing. Result was that chinking cups could prey on any pub or club by threat of any number of violations which could cause their SLA license to be lifted. "Planting" of tomatoes for a parade—"prostitution" rap has not been unknown. Conversely, there has long been wonderment about the manner in which certain Greenwich Village and other regional bars, notorious as haunts of sex deviates—and for other purposes—have been "getting away with it."

It has not been a pretty picture and whether Gov. Rockefeller was ignorant or stupid, there is too much of a spotlight on the SLA to countenance any further shoddiness. To N.Y. District Attorney Hogan's credit he has expressed himself in favor of "not penalizing" innocent SLA applicants for confessing their backsliding, payoffs and bribery in the cause of "cooperation." Hefner's Playboy operation, which has been in the legal spotlight on two fronts—it has yet to get its cabaret license—has been signally in the mainstream of things with fancy payoffs to the supposedly "right" people. He is to be believed that up until 34 hours before a scheduled \$100-a-head charity preview he didn't know whether the invites would hear the popping of Pepsi or champagne.

## Playboy's Hefner in Chivalry Tower Shocked by N.Y.'s 'Vice & Corruption'

Chicago, April 23.

Playboy proxy Hugh Hefner issued a "White Paper" from his Chi h.q. last Friday (19) defending Playboy's role in its dealings with the N.Y. State Liquor Authority in regards to acquiring a liquor license for the Gotham edition of his key club chain.

"We were 'involved' all right—we were one of the very first to blow the whistle on this corruption and cooperate fully with the authorities who were investigating it," the statement asserts. "A part of that cooperation with the Grand Jury and the office of District Attorney Frank Hogan was a pledge of silence while the investigation was under way and this has given rise to a general misunderstanding and a number of mis-statements in the press concerning the Playboy Club's part in the scandal. Some have mistakenly assumed that the New York Playboy Club was among the guilty, rather than one of the many innocent victims of the corruption."

(Arnold Marten, Playboy Clubs vicepres, was named as a co-conspirator, but not as a defendant, in an indictment charging Chicago realtor Ralph Berger with conspiracy to bribe N.Y. State officials.)

The statement later says that despite the fact that Playboy was among the earliest whistle-blowers and despite Gov. Rockefeller's reassurances that no economic reprisals would be suffered by those who cooperated in the investigation "we were dismayed to learn that the press in New York reports a plan by the State Liquor Au-

(Continued on page 63)

## Davis Jr. Turns Down Coin for Paris Debut, Prefers Benefit Instead

Paris, April 23.

Ramsey Davis Jr. will do a one-night benefit headline stint at the Olympia Music Hall May 17. Frank Sinatra did two similar benefits last year.

Davis has sent word noting that it is a known fact that American performers demand a lot of money for personal shows. So he feels that his first Parisian performance be devoid of any financial aspects and the receipts go to charity as he makes his initial contact with French and Continental audiences.

Davis has made several successful British show forays. He is known here through films, disks and his association with the Sinatra group. His one-nighter should join the Olympia and Olympia proxy Bruce Forsyth has been after Davis for several years for a week or two-week show.

## Swadley to Manage New Hilton Hotel in Hawaii

Honolulu, April 23.

Frank L. Swadley has been named manager of the Kahala Hilton Hotel, due to open in December. He's been serving as project manager during the construction period.

Swadley, who came here in 1967 to manage the Royal Hawaiian Hotel, Sheraton's Waikiki flagship, joined the Hilton organization four years later.

Kahala Hilton will have 300 rooms. It occupies an on-beach site on the opposite side of Diamond Head from Waikiki.

## Telstar's Effect On All Show Biz

The Relay and Telstar satellites will ultimately have a profound effect on show business according to Sam Shapiro of the William Morris Agency. With these communication aids in orbit, he opines, the need will develop for more internationally minded acts who will be able to transcend language barriers and entertain people of many countries simultaneously.

Shapiro left Monday (22) on his 30th trip to Europe to find talent that will support this viewpoint. The satellite development, he added, will have more effect on the entertainment field than jet travel. For with satellite telecasting it will be even less feasible to green an act for exhibition in one country. There will have to be elements acceptable to many lands.

Shapiro will scout shows in Europe initially, then hit New Delhi, Hong Kong, Manila, Tokyo, Honolulu, Melbourne, Sydney, Auckland and Wellington in his six-week junket.

## Byron Trimble, Former L.A. Theatre Treasurer, To Direct Honolulu And

Honolulu, April 23.

Byron A. Trimble, a freelance promoter from Van Nuys, Cal., will take over the newly-created position of director of municipal auditoriums here May 15. It's an \$18,000 a year city-county job.

Former treasurer of the Pan Pacific auditorium and later treasurer of the Baltimore Theatre, both in Los Angeles, Trimble recently has been handling various types of shows in the Los Angeles Sports arena.

Chosen from some 50 applicants, Trimble says he's already been contacted by reps of the Sei Murak organization and "Icecapades." The Los Angeles Blades also would like to play exhibition hockey in the new municipal auditorium complex, which is expected to open late next year.

Trimble said he'll also work closely with the Hawaii Visitors Bureau and major hotel groups in connection with conventions.

Jack Parison remains as managing producer at the Waikiki Shell and presumably will serve as deputy and second-in-command under Trimble, who'll also oversee and coordinate operations of the outdoor Shell.

## TISHMAN, H. JOHNSON TO BUILD P.R. HOTEL

San Juan, April 23.

A new 320-room hotel is planned east of the Jala Verde section. It will mark the fourth major resort, a mile or so from the airport, alongside Tish's Americana, El San Juan Hotel and the recently-opened Holiday Inn of Puerto Rico.

The new hotel, projected by the New York firm, Tishman Realty & Construction Co., will be owned by the Howard Johnson chain and will mark the debut of both companies in Puerto Rico. Almost all of the J-shaped hotel's rooms will face the beach. Part of the building will be six stories and part two stories.

Cost of the proposed new hotel is not yet known. Preliminary plans for the hotel, which will occupy over three acres of beach front property, are awaiting approval by the P.R. Planning Board.

## See 'Ice-Capades' Sale to Metromedia After TV Chain Tops Gene Autry Bid

First change of ownership in a

### Explosive Hocking

Cincinnati, April 23.

Comic Jack E. Leonard received a bawling heckling at close of his performance Thursday (18) night at the hit-top Surf Club. It came from an unidentified ringholder who missed the stage with a firecracker, but not without a loud report.

Explosive incident happened after the vet comic had been on the boards for 75 minutes and created only slight confusion. The tablers were said to have suffered minor burns.

## CMA Preps Own London Office To Avoid 'Sub-letting'

Hollywood, April 23.

Plans have been framed for Creative Management Associates Ltd. to launch a wholly-owned London office which will serve as company's European headquarters. CMA proxy Freddie Fields revealed. Operation will be headed by Harvey Orkin who has resigned his post as chief of the Frank Cooper Agency talent department to take the assignment.

Move will see CMA as the only Hollywood proxy maintaining a fully controlled overseas office. A departure from the norm in which agencies have serviced clients through foreign affiliates. Richard Shepard, CMA v.p., has left for London where he will assist Orkin in opening the new branch.

Decision to make move stemmed from a recent European survey made by Fields, Shepard and CMA execs David Bogelman and John Foreman. Group concluded that to properly service their roster of "international clients" on an "international basis" they couldn't afford to "sub-let" as others have done with use of overseas affiliates.

Fields stated that CMA will continue its policy of maintaining a highly selective "limited" clientele with sights on beefing up exec manpower to the point where they might conceivably exceed client roster in number. Eleven clients are now serviced by seven agents.

Proxy currently lists Peter Sellers, Paul Newman, Judy Garland, John Frankenheimer, Henry Fonda, Joanne Woodward, Jack Paar, Martin Ritt, Robert Goulet, Maria Schell, Tony Franciosa and Phil Silvers in addition to several production companies operated by clients.

## POLYNESIAN TROUPES TO ONTARIO, JAPAN

Honolulu, April 23.

Josephine Flanders, ex-ballet-reconnaissance now entertainment director of the Hilton Hawaiian Village here, is taking her Polynesian and Oriental show from this hotel's Tapa Room to the Royal York Hotel, Ontario, next month. Accent will be on the international talent array, since the components comprise entertainers of Hawaiian, Filipino, Samoan, Tahitian, American, Chinese and Japanese extraction.

In June, in cooperation with the Hawaii Visitors Bureau, Mrs. Flanders will take another group from the Hawaiian Village to Tokyo for personals on tv and to participate in the heepee attendant to the new Tokyo Hilton preem June 17. Among them will be 18-year-old Japanese songstress, Masako, currently a clerk here.

## ART LEONARD TO SKYROOM

Phoenix, April 23.

Art Leonard, entertainment director for Phoenix's Playboy Club, is defecting from the Hugh Hefner web.

Leonard has accepted the post of managing director for the plush Skyroom niter in Tucson, Ariz. The hole is perched atop the Larry Mayer Bldg.

major ice show in 30 years is being mulled by the board of directors of "Ice-Capades" which met yesterday (Tues.) in New York to decide whether the layout will be sold to Metromedia, parent company or the Metropolitan Broadcasting Co., chain of radio and tv stations including WNEW and WNEW-TV, N. Y. Price hasn't been revealed. However, it's likely to be in the neighborhood of \$4,000,000, which is the figure which General Artists Corp. bid for the property about two years ago.

The "Ice-Capades" board was meeting with Metromedia reps at the Hotel St. Moritz yesterday, but no decision was reached at press-time.

"Ice-Capades" has been on the block for some time. Ownership of the show is vested in its producer John M. Harris and a group of arena owners and managers. Most of the board has been wanting to sell the show ever since Harris was hospitalized about two years ago. Since negotiations started with Metromedia, cowboy Hilarious Gene Autry also put in a bid for the property. However, Autry seems to be out of the running at this point. Autry is apparently attempting to make his way back to the giant kingly arena audience, from which he has been absent since the fold of the "World's Championship Rodeo," which annually played Madison Square Garden, N. Y.

"Ice-Capades" is one of the three major acts in the U. S. The others are "Ice Follies" owned by Roy & Eddie Skopstad and Oscar Johnson, and "Holidy on Ice" operated by Morris Challen, who will tour the Moscow State Circus in the U. S. starting in September.

Metropolitan also owns Foster & Kleiser, Coast outdoor advertising company.

## Buff Niter's 'No Contest' To Baffle 'Indecency' Rap; Bankruptcy Pends

Buffalo, April 23.

Le Moulin Rouge, controversial local niter, is again in the public eye. After extended testimony and repeated adjournments in State Liquor Authority proceedings against the management for license suspension due to alleged indecent performance of Belle Barth last November, owners of "pot" this week finally pleaded "no contest." The proceeding has now been referred to SLA headquarters in New York City for disposition.

At the same time, the Bankruptcy Court this week stated that a final decision would be made early next week whether the place, which has been operating under a receivership, should be declared bankrupt. The court at the instance of a local college fraternity also directed that the niter continue operations so that a deposit which had been paid by the group for an evening's rental would not be lost to it.

## 7 Arts, Lou Chesler In Bahama Casino Group

Toronto, April 23.

Two Toronto firms are major shareholders in the first casino to be built in the Bahamas as part of the Royal Lucayan Hotel being developed by a syndicate headed by Louis Chesler, former Toronto investor and board chairman of Seven Arts Productions.

Toronto companies are Seven Arts Productions and Lorado Uranium Mines Ltd., each holding 20.9% of the Grand Bahama Development Co. Ltd. Its subsidiary, Bahama Amusement Ltd. has been granted a 10-year casino concession.

Chesler operated the Club One-Two, posh Toronto niter, since demolished to make way for a parking lot. Laid down by the Bahamas government in Nassau is the ukase that all casino occupiers must be British, Irish or European, and not American or Canadian.

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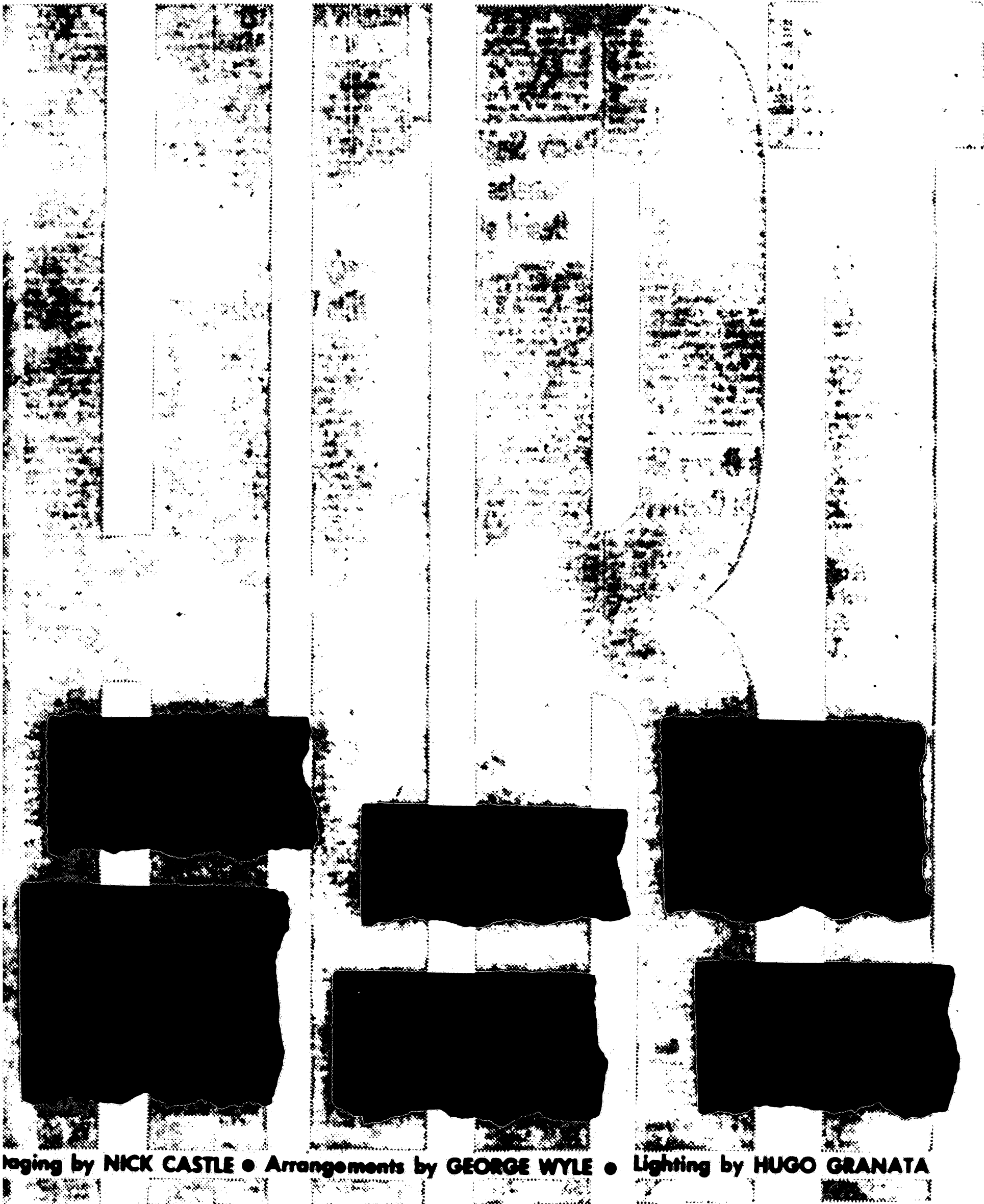
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## IL Would Jail Comic for 'Obocenity'; Lenny Bruce 'Clean' in Fla., Biz OK

Chicago, April 23. Gov. Otto Kerner has signed and sent to California an extradition request to have comic Lenny Bruce returned to Illinois to serve a one-year jail sentence and pay a \$1,000 fine. Legal authorities here say that such requests are routinely honored between states, and that Gov. Pat Brown will have the comic arrested and brought to Cal in custody.

Bruce was convicted and sentenced in absentia by Cal Municipal Judge Daniel J. Ryan last month on a charge that he gave an obscene performance Dec. 3 at the Gate of Horn saloon here.

If and when he is brought back to Cal, he will have to face the same judge who gave him the maximum sentence under the law for the offense for which he was arrested. If Judge Ryan continues with the same hard line that he has taken with the Bruce case to date, it is possible that he will attempt to refuse bail or set an extremely high bond. In either case, Bruce would be entitled to an immediate hearing before the Illinois Supreme Court.

Bruce's defense is currently being handled by a trio of Cal lawyers, headed by Harry Kalven Jr., a professor of law at the U. of Chicago and authority on civil liberties. Next routine legal move is a motion to vacate the original judgment. This will be heard May 1 by Judge Ryan, and should it be denied the case will start its way through the appellate courts.

Because freedom of speech cases are usually considered critical, the Bruce appeal will probably be permitted to bypass the Circuit Court and go right to the Illinois Supreme Court.

## Hotel de La Salle Facelift May Hypo Montreal As Nightclub Talent Market

Montreal, April 23. Shape of things to come for Montreal as a talent market can well be pointed up in the major policy switch and money being invested in the Hotel de La Salle, whose new ownership team is being headed by David Gilman, president.

La Salle's big renovation program, which will provide entertainment of one kind or another in five different rooms, plus the names present and upcoming at other spots (Sophie Tucker, Myron Cohen at El Morocco; Carol Channing, Les Chavales de Espana at the Queen Elizabeth's Salle Bonaventure) now that the Lenten season is over, reflects solid attractions for the heavier-than-usual tourist traffic expected in the months ahead.

La Salle's entertainment is in the hands of Eldon Star Moon, whose prize Jack Rubin — working with Gail Nagley, Mel Howard, Jack Washin, v.p. and Jimmy Diano — has spread himself in an international office in Zurich, and a "Culture Dept." for the development of a talent like French-Canadian singer Colette Baby.

The La Salle five rooms now opening or being prepared for opening in the weeks ahead include the push Pavilion, featuring a small orchestra for dancing and a piano-vocalist; the Cavalier, decorated in Canadiana, plus dinner music; the Caribbean, offering calypso shows and atmosphere (waitresses in Calypso costume), revues, etc.; Le Club, checked-tablecloth decor, buffet food, handy-tonk pianettes and sing-alongs; and intimate Room at the Back, with red velvet decor, singing pianist, dim lighting.

Also making its mark with the lounge set is Au Lutin Qui Bouffe, one of the oldest dining places in Montreal, whose entertainment concentrates almost wholly on the growing culture black operatic singers, capsule classical concerts by pianist Maury Kaye, miniature versions of operas and painting exhibitions in the lobby.

Au Lutin is a particular hot spot these days—Rubin is a partner—because of the mushrooming culture atmosphere what with the opening of Place des Arts concert hall only a few months away.

Miami Beach, April 23.

Wandering Lenny Bruce finally arrived at the Leff Club on 79th St. Causeway here, the spot he was booked into when he suddenly slipped over to Great Britain in attempt to work that thwarted date at The Establishment in London.

Leff owner Marie Dubin had laid out for series of ads in Miami media announcing Bruce's return engagement—he'd opened the spot early last winter. When the comedian didn't show, Dubin set "expected" in marooned section of the ad and carried on until Bruce arrived midweek.

Attending publicity bought local panderers who came with a tape recorder to catch the act. The comedian refused to go on, but agreed to launder his material if the recorder was removed. When the law agreed, he went on with a laundered stint, which was devoid of the four-letter filth that Bruce seems to regard essential to getting his "message" across.

In offstage comments, filled with the four-letter incoherence in full, he expressed his unhappiness with the situation, claiming the usage was basic in giving his routines impact. Withal, he is finishing out his "limited" engagement with the cleaned edition. Reaction is a curious mixture, but big is solid, which makes at least the up of Leff a happy man.

## Jack Benny SRO In Puerto Rico

San Juan, April 23. Jack Benny broke all records at the 33rd-anniversary Fiesta Room of the Condado Beach Hotel during his one-weeker beginning April 18. The house was completely booked to capacity the first three nights before Benny arrived from Aruba (Netherlands West Indies), where he vacationed with Executive House Hotels chain director Morris DeWannin. Benny is slated to do eight shows here in seven days.

Benny's opening was the biggest nightclub event in San Juan since Sammy Davis Jr. smashed the house record at El San Juan Hotel's Club Tropique (350-seats) last month.

This week both the Americana Hotel's Club La Copa and Club Tropique were closed temporarily for refurbishing.

## Thunderbird, Vegas, Ups Victorian and Anacostia

Las Vegas, April 23. Two new additions have been announced to the Thunderbird Hotel here. Dr. Victorian, who's been in charge of booking the Thunderbird Lounge, has been tapped to v.p. in charge of service, personnel and promotion. He'll continue to spot the talent in the foyer. Monte Fraser is entertainment director of the hotel which has a cafe-legit policy in the main room. "South Pacific" is its current occupant.

Vince Anacostia, who has been the hotel's publicity director, has been promoted to administrative director in charge of publicity, advertising and administration. Both Anacostia and Victorian take over some duties of Maury Stevens, who recently resigned to go with the Tally-Ho hotel here.

## Record \$10 Top Marks

Schnoor's Benefit in Troy

Troy, N.Y., April 23. Scale for Jimmy Durante & Co. here at the R.F.I. Field House May 2, under auspices of the Building Fund of St. Anthony's Catholic Church, is \$2.50 to \$10. This is believed the highest top for any show presented locally in recent years.

Durante, who is a close friend of St. Anthony's pastor, Rev. Thomas Di Luca, O.F.M., drew a turn-out audience two years ago to 2,500-seat Proctor's on a one-nighter for the church's benefit. Eddie Jackson and Sunny King will appear with Durante. College field house can accommodate 6,000 with special setup.

## IRF Expense Hearings

Washington, April 23. Public hearings are scheduled May 1-4 on Internal Revenue Service's proposed substantive regulations on expense account deducting.

Meets will be in the Dept. of Health, Education and Welfare Auditorium beginning both days at 10 a.m.

Anyone planning to attend is requested to notify Commission of Internal Revenue, "Attention: T. P. Washington 25, D.C." by May 2. They should also indicate if they want to submit oral comments.

## Penny Singleton Footnotes Berg's Denial of Story

Los Angeles.

Editor, VARIETY: Under the heading "Barrister Berg Not Told," VARIETY published a denial by Harold Berg, national counsel to AGVA, in its April 3 issue of a statement attributed to Joey Adams urging disciplinary measures against members of AGVA who complain to the McClellan Committee and the Labor Management Reporting Administration.

In denial of this statement, Mr. Berg avoids the issue of whether or not Mr. Adams was quoted correctly in VARIETY; but states, "The true fact is that AGVA has not disciplined and will not discipline any member who involves legal rights."

The true fact is that 12 Los Angeles members of AGVA are presently under trial for having proceeded under a ruling of Commissioner John L. McLaughlin of the U.S. Labor Dept. that the branches of AGVA are "separate labor organizations" after complaining to the Senate Committee that Mr. Berg and others of the AGVA ruling faction sought to prevent on Aug. 13, 1962 directive by the Commissioner of Labor from becoming effective.

A West Coast attorney who assisted in the preparation of charges against these 12 members was retained by Mr. Berg to prosecute them before a Trial Board selected at a National Executive Committee meeting of which Berg was counselor.

In mid-May of 1962 I was suspended from AGVA for five years because of an alleged telephone conversation with a Los Angeles club producer and agent at a trial in which the agent-producer was the only witness. At the time it was common knowledge I was under subpoena for the June hearings of the McClellan Committee. Also, the office of this agent-producer as well as his assistance had been used the preceding month in obtaining a statement from witnesses in the Berg vs. Singleton libel action in which Berg lost the decision.

It is unfortunate that Mr. Berg is unable to communicate the lofty principles and sentiments of his denial to those with whom he is so clearly associated at the administrative and executive level of AGVA.

It is also unfortunate that Mr. Adams did not avail himself of an opportunity to refute and deny the statement attributed to him.

Penny Singleton.

## REVIVE COPA CITY, ILL. AS THEATERS' NITERY

Miami Beach, April 23. Copa City, a top Miami Beach nitery of a decade ago which had been converted to mercantile use, is back in operation as a nightclub on a membership basis for teenagers. Dave Goodman has refurbished the spot for a dance and talent policy.

Under the new format a \$2 membership fee is charged initially, and afterward a \$2 food (no liquor) minimum prevails at all visits. Spot will operate with two bands in the main room, and folk singers and Calypso groups in the lounge.

Copa City, originally built after World War II by the late Maury Wolper, was the primary club in Miami Beach for several years until hotels were permitted to install nitery rooms. This signaled the demise of most Miami Beach nightclubs operating without a hotel adjunct.

## High Taxes, TV's Competish Harass W. German Circuses, Variety Shows

By HAZEL GUNL

### CHARLES' BIG \$58,123 IN 3 ZEIGER DATES

Ray Charles has been hitting it big on the one-night circuit with a combined total of \$58,123 in three dates promoted by Mel Zeiger. Zeiger opened with Charles at the Masonic Temple, Detroit, Friday (19) with a fat \$10,007 and hit an okay \$16,271 at the Syria Mosque, Pittsburgh, the following night. Zeiger picked him up again at the O'Keefe Center, Toronto, where he scored \$21,945 in two shows.

Charles is slated for a Carnegie Hall, N. Y., matinee and evening performance Sunday (28).

## Tragedy Again Hits Wallendas

The hard luck that has been dogging the Wallendas aerial act since 1952 struck again last Thursday (18) when Yvonne Wallenda Grotelund, a 42-year-old member of the famous flying family, fell to her death at a performance of the Shrine Circus in Omaha. Mrs. Grotelund, doing a sway pole act, was swinging in a wide arc when the pole tumbled backward and she fell 30 feet to her death.

She was the third member of the family to die since Jan. 30, 1952, when Dieter Schopp, 23, and Richard Foughman, 20, were killed in a high wire accident in Detroit, in which seven members of the troupe were involved.

Her husband, Arthur Grotelund, a half-brother of the troupe's family head, Karl Wallenda, was the first to reach her side when she plunged. The house lights were dimmed, and the band played for 20 minutes while a fire department rescue squad worked over her. The show went on after she was carried out.

One member of the circus, Countess Maritela declared that Mrs. Grotelund looked out of sorts, but the aerialist said she felt well. Another opinion was that she passed out while working loose, as she fell without uttering a sound, or trying to grab the pole on her flight downward.

Karl Wallenda heard the news in Portland, Me., where he was performing. After asking the rhetorical question of whether the act should continue after such horrifying experiences, finally ordered his troupe to push on to Lewiston, Me. "We must go on," he said, "it is already arranged."

As a result of the Detroit accident many states, including New York, passed legislation requiring acts to be placed under all aerial acts. In some instances, the acts are held loosely by the routeabouts when there is no way of providing permanent support. At Madison Square Garden, where the Ringling Bros. & Barnum & Bailey Circus is current, the routeabouts seemed ever more alert following news of Mrs. Grotelund's death.

## Agent Cyril Berlin Joining Grade Org

London, April 23: Agent and manager Cyril Berlin is joining the Grade Organization the end of this month. He's shifting his own business to the Grade offices April 26 to tie more closely with Sydney Grace and to concentrate on worldwide placing of top artists.

Negotiations are already underway for headliners to play New York, Bermuda, Japan, Singapore, India and the more rapidly growing Surfers' Paradise area of Australia.

### PHILLY CAFE DESTROYED

Philadelphia, April 23. Fire destroyed the Embassy, one of the midtown's leading restaurants and musical bars, early Sunday (21) with loss of \$400,000. Owners Max Gross and Sam Miller said they closed the cafe at 2:30 a.m. The fire, which started in the rear of the bar, burned for some time before police discovered the blaze. The partners said the cafe was a complete loss.

Düsseldorf, April 23. Dim prospects for variety shows and circuses in Europe were forecast here by Hans Leimbach, president of the International Variety Theatre and Circus Directors' Assn. of West Germany.

At a meeting of the association, which currently has from 450 to 500 members, Leimbach noted that because of the very cold and snowy spring, business in the circuses and variety shows had been off from 20 to 25% so far this year, as against the similar period last year.

The association includes representatives of all the major circuses and variety shows of West Germany, plus many agents and nightclub and cabaret directors.

The group plans to lodge a protest against "excessive" taxes with the West German parliament similar to that being brought by the theatre owners. Both groups are demanding a reduction of the high entertainment taxes that take too large a bite out of their bonafide receipts.

Taxes in the various lands of West Germany range between 10 and 25% for entertainment, levied on the ticket price. Schleswig-Holstein and Berlin have dropped this impost, and it's urged that the other stages of Germany do likewise.

Some theatres are considered "cultural," and receive certain tax relief, but circus tickets are heavily taxed. The number of circuses, which totaled more than 40 in 1958 in West Germany, dropped to only 30 in the 1960's, and the count is now only nine. Unless some tax relief is given, Leimbach argues, the circuses will cease to exist.

Another problem which the circus owners plan to protest to the West German Parliament is that the price of train tickets were recently increased. Once it was possible for circuses to cooperate with travel offices in chartering special trains to the circus—but the fare is now so high that the groups can't afford this extra service, they maintain.

The same fate as that of the German circuses is hitting the variety shows in Germany. Leimbach added. Before World War II, when Germany was one whole land, there were at least 80 major varieties, providing work for thousands of entertainers.

The number of variety shows in West Germany has dwindled now to only four—partly due to the changing taste of the public, with the demand for more nude shows, strip acts, and "beauty dancers," and partly to competition from television.

Good entertainers who turn to television can earn at least 30% more than they can in the varieties, and there is a shortage of newcomers in this field, Leimbach notes.

Not only that—when a new act is developed in Germany, it has only a limited field of performance. So all too often the new talent is grabbed up by other European countries, he added, and the American talent scouts lure away the acts to better pay in U.S. television and nightclubs.

Germany was once considered the training country for circus and vaudeville acts—but the field is becoming a very limited one, with about 80% of the performers winding up in some other country, he declared.

## SET JULY HEARING FOR PENNY'S SUIT VS. AGVA

Hollywood, April 23. A Federal Court hearing on Penny Singleton's suit against the American Guild of Variety Artists charging that the trial board, which last year suspended her from the union was "biased and prejudiced" against her, is set for week of July 8.

Miss Singleton, a former AGVA proxy, has been the key figure of several AGVA suits, both as plaintiff and defendant. She originally was suspended for five years for several allegedly slanderous statements about union officials but the suspension was later reduced to time served. She claimed the suspension was invalid.

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## New San Juan Cafe Pattern Emerges With New Openings, Closings, Changes

San Juan, April 23.

Changes and alterations are planned to augment San Juan's summer nightlife. Several new hotel restaurants and lounges will spring up, while several clubs are expected to close temporarily for refurbishing.

A new "enclosed" restaurant, tagged La Sala del Sol, will be built in Hotel La Concha on the terrace overlooking the pool, where lunches and snacks are currently served. The new eleven-dinner restaurant will seat approximately 175 persons. Construction begins next month, with hopes of an August-September opening.

A new cocktail lounge, tentatively called Marina Bar, is also to be built in Hotel La Concha at the same time. The lounge will be located in the hotel's lobby opposite the casino. A musical combo will be featured for late-late listening and dancing. La Concha's rooftop Miroir Lounge is also expected to acquire a dance floor in the near future.

El San Juan Hotel's La Pavilion restaurant was temporarily closed last week. It will reopen as a "specialty restaurant" perhaps featuring Italian dishes. The newly opened Eden Motel in San Juan's Hialeah Inn is expected to feature a musical combo, starting next month, for added diversion.

At least two of the town's top supper clubs—Club La Copa, in Hotel Americana, and the Tropi-

cure, in Hotel El San Juan—will probably close this summer. Club La Copa, one of the city's largest clubs, is expected to be divided for creation of a more intimate club plus a brand new "intimate type" lounge.

## Vaudeville Not A Dirty Word In Hamid's Opinion

Atlantic City.

Editor, VARIETY:

I read with a great deal of interest the feature story on page 23 of the April 10 issue, "Moving about most of my life since 1907 in the tradition and atmosphere of vaudeville, with what vaudeville stood for and the stars it developed, I am distressed when someone refers to vaudeville as being dead. 'Just don't call it vaudeville or else there isn't a chance of getting selling it' is a tragic joke.

Steel Pier in Atlantic City has had the proud record and privilege of featuring a vaudeville show continuously for 50 years—a show headed by a name star plus a good variety bill of five acts. If anyone thinks vaudeville is dead, let him come down here and see for himself. The older generation, as well as the teenagers, often line up for hours waiting to get into the vaudeville show and seem to enjoy it more than any of the many types of entertainment we present.

No, vaudeville is not dead, for the word "vaudeville" is not a liability. It is the lack of understanding by present-day promoters, managers and publicists. If it were possible, I dare say that the B. F. Keith Circuit or the Orpheum Circuit could be revived. With the proper approach great new stars could be developed, as were Eddie Cantor, Al Jolson, Bob Hope, Milton Berle, Sophie Tucker, Joe E. Lewis, Burns & Allen, Jack Benny, Eddie Foy and so many others I could name. What the country needs is a good vaudeville circuit—the greatest entertainment and training ground that has ever been conceived and most important of all, the most pleasurable and diversified entertainment the public can enjoy.

You, as the leading amusement paper, should never admit that the word "vaudeville" is a dirty word. To me it has been the beacon of show business.

It is too bad that the powers that be have not seen it is kept in as such. We will continue to carry on with a bigger and better vaudeville show at Steel Pier for the glory of vaudeville and the enjoyment of our patrons.

Vaudeville, incidentally did not die. In 1932 when it became easier and cheaper for theatre operators to present talking pictures alone, it drifted into night clubs, circuses and fairs. In spite of increased fringe costs it belongs in its natural habitat—theatre.

George A. Hamid, Sr.  
(Atlantic City Steel Pier)

## Motter

Continued from page 27

thority to question our license status."

Motter characterized the New York situation as "a level of vice and corruption unknown to us in any other city in which we have attempted to operate."

The statement sets the timetable of Playboy cooperation with the authorities as Nov. 30, 1962, following a plea to all story owners by Gov. Rockefeller. Payments totaling \$10,000 were made by Playboy on August 27, 1961, and March 15, 1962, according to District Atty. Hogan, with checks made out to L. Judson Morhouse, who resigned as N.Y. GOP chairman rather than waive his immunity rights before a grand jury probe of the scandal. Hogan, the alleged middleman between Motter and Morhouse, at one time operated the old Latin Quarter story on Randolph St. in C.N.

## Jean O'Brien Ends Vegas Thunderbird's 'So. Pacific'

Las Vegas, April 23.

Agent Dick Hochstetler asked for and obtained consent Jean O'Brien's release from the starring role in "South Pacific," which she has been playing since the last version premiered at the Thunderbird in December.

Married April 12 to Harvey Allen, who portrays a Seabee in the show, Miss O'Brien was hospitalized by an overdose of sleeping pills Tuesday (16) and underwent Gay Edmund has been doing the Noble Furber part. Producer Monte Fraser says Miss Edmund will continue in the role until the show ends in September. Miss O'Brien's contract was to expire in June.

Allen will remain in the show, and says his bride probably will accept some film and TV roles which have been offered.

## Promoters Owe Coin on Connie's So. African Tour

Connie Francis' tour of South Africa, which she recently completed, will have legal aftermath. Eddie Elhart, who backed the tour, claims that the South African promoters owe him for the surrounding talent on the show, and that Miss Francis did more than her contractual share in order to give a fair shake to promoters who invested in the junket.

Elhart says that the itinerary given him and Miss Francis' manager, George Schock, called for nine shows only. However, they did 13 shows because Famous Artists Enterprises, headed by the firm of Michael Kliner & Harold Hamilton, substituted their contracts to several promoters who stood to lose tremendous coin unless Miss Francis did more than her contracted share. She therefore wound up playing 13 shows instead of the nine that she was legally obligated to play.

Elhart says that according to the contract Miss Francis was to have received \$50,000 in front of the show. She got \$15,000 in advance and was to have gotten \$15,000 upon arrival. Famous Artists failed to provide the latter amount, but gave her \$7,500, with the balance still owing them.

Difficulties started almost immediately after her arrival. Miss Francis got laryngitis the opening night of her tour, but repeated that date later so that the promoters were not hurt by that mishap. However, the physician who examined her expressed the belief to newspapers that she wouldn't be able to sing for a week. Miss Francis recovered the following day, but that story, according to Elhart, hurt sales for subsequent concerts in various cities. However, says Elhart, the tours were profitable for the promoters.

## DOWN NITERIES SEEK NYPO FOR SLOW RIZ

Boon, April 23.

Representatives of the City Hotel & Night Club Assn. here have decided that the town's nightlife has to be jacked up and made far more attractive.

For too many German government officials stationed here and reps of various foreign embassies are journeying to Cologne or Dusseldorf, each about an hour's drive away, for their nighttime entertainment.

And as a result, Boon nightclubs and restaurants are feeling the pinch. Boon currently has 23 niteries offering "friendly, charming waitresses" and "French beauties" and "striptease with an international flavor."

But despite the costly imported attractions, business is not good, the club owners have complained. One explanation is that the international bigwigs living in Boon prefer to do their living-it-up in another town, where they are not so likely to be recognized.

Therefore, owners of Boon hotels and nightspots have agreed to try a new tack—instruct the waiters to be especially discreet when prominent guests arrive.

## European Acts at Int'l Sports Fest Key Ethnic Groups' B.O. Potential

Promoters are probing deeper into a long neglected facet of show biz that indicates heavy bonafide potential. They are looking into the huge market of various ethnic groups, now virtually untapped. One of the first major shows to invade this field is being lined up by Columbia Artists Management which now has scouts in Europe rounding up talent to be brought to the U. S. next fall for an international sports festival.

First act of this still untitled show is the West German Police Motorcycle Team. It's expected that outfits from most European countries will be represented in the festival in hopes of penetrating all groups as is necessary for an arena sized show. This package will be booked in the U. S. spots belonging to the Arena Managers Assn.

The show is an outgrowth of what promoters and managers have long suspected—that it's hard to work out the European back-grounds of many people despite attempts to assimilate various nationalities into the melting pot.

## Showmen Long Aware

The support of sundry ventures by national groups has long been well-known to showmen. The various tours of British Army units by S. Harkis, and last year by the C.A.M., have resulted in tremendous bonafide but it is conceded that these attractions drew more than audiences of British origin.

The concert stages of major cities have tended to get their major support from ethnic outfits in the respective areas. Although a soprano such as Elena Nicolaidou sells out in her New York appearances with tickets bought by all comers, it has been noted that the house is predominantly Greek when she appears.

The Puerto Rican sections have given excellent support to Mexican and South American filmstars who have appeared at the Bronx and Puerto Rican Theatres in the Bronx. Some of the film names, including Maria Felix, Libertad Lamarque and a few others, have taken out some tremendous takes.

The grosses scored during the runs of these names belie the fact that these theatres are in depressed neighborhoods with many local residents receiving city relief and state unemployment insurance. It's also believed that very few non-Latins attend these shows since the dialog is all Spanish.

## Score Nationwide

The Italian and French groups also have a hardcore bonafide in various cities around the country. Teutonic concerters do well in Milwaukee. In Chicago, Polish groups frequently give support to artists of that nationality, and lately, Israeli performers have

been getting the Yiddish trade in many situations.

It's believed that the upshot bonafide of the ethnic groups is a result of the loss of other means of expression by these nationalities. For example, there once was a thriving Yiddish and Italian theatre in many cities that has all but disappeared. With exception of the Spanish dailies, there are comparatively few papers in other languages and these often have hard economic bleeding. Thus, the travelling troupe of concert performers or other types of shows appear to be the last link with the homeland and have a nostalgic appeal that has been spelling bonafide in many instances.

Showmen are just starting to tap this market. They feel that it can be done regularly in the theatres and concert halls and with periodic shows in the arenas. The fall season is expected to provide further support for this theory.

## 'Opry's' Syracuse Gig

Syracuse, April 23.

Ray Price and Kitty Wells headlined the "Grand Ole Opry" roadshow booked May 2 at the War Memorial Auditorium. The Nashville troupe is sponsored by Station WBEW.

The unit will include Bill Phillips, Billy Walker, Backful Brother Oswald and Stringbean, Price's Cherokee Cowboys and Wright's Tennessee Mountain Boys will furnish the musical background.



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## Copenhagen, N.Y.

Paul Anka, Guy Martin, the Magic Triplet, the Caps Girls (8), Joseph Mole & the Caps Orch., Frank Mark & the Caps Cha-Cha Band.

Doing his bit to capture the Easter week and current merry crowds at the current Copenhagen headliner is singer-composer Paul Anka. Although his youthful pipes aren't the best-tuned around, he puts an ample supply of showmanship into his turn to garner rounds of ear-splitting shrieks from his female admirers and supply a solid hour of entertainment.

Best at his belting material, which he concentrates on anyway, Anka has an easy manner with the patter portion of his act. He sings his talk mostly at the leisure, and takes a young woman from the audience on stage with him for a duet and some teasing. This bit makes the other girls in the audience with envy and is a savvy gambit when well handled. He also patters about his new bride and throws in a specially-voiced song kidding her cooking, all of which seems to register well with the fans.

Showing strain on the ballads like "Standard," and therefore avoiding an excess of 'em, Anka belts out a series of pop standards and also does a crowd-pleasing medley of his own tunes. These, incidentally, are the numbers he handles best, particularly his recent tunes like "The Breeze."

The boys in the band tend to drive a little too vigorously in spots, putting some heat behind Anka's hefty attacks, but the fans add up to a pleasurable experience for the Anka-inclined.

Guy Martin is a sometimes-biting comedian who puts together an odd array of animal noises, sound effects, physical bits, stories and songs for a 20-minute turn that ultimately registers to waves of joy. But a slow starter and some of his early gimmicks fail to hold and attention.

His closing two segments are his longest and best, and here he gets 'em and holds 'em. These involve a cowboy-baiting scene in which he impersonates Guy Capor, Humphrey Bogart and Robert Mitchum very effectively, along with a bit of a "Merry Melancholy LP." Both pieces are strong, and to only needs a lighter opening light to make his closing career all the way.

The Magic Triplet are still on hand to team with the right Caps Girls for some luring and singing. The forever-grinning Magic carry a tap turn in smooth style and do some effective satirical banter. The Girls are a pretty lot but their choreography and concentration leave something to be desired. Joseph Mole & the Caps Orch provide some easy-going topable melodies, spelled effectively by Frank Mark & the Caps Cha-Cha Band.

## Harrah's, Lake Tahoe

Lake Tahoe, April 11.  
Ethel Merman, Corbett Meeson, Leighton Noble Orch (10); produced by Bob Vincent; 54 minimum on second show.

Ethel Merman, in an impressive debut at this mile-high swanery, reprises the many hit tunes from her Broadway shows. In her 40 minutes on stage she gives her all—and she has a lot to give. Sparse crowd on night caught (due to Easter and a heavy snow in the Sierra Nevada, chain controls on all roads leading into the Tahoe area) failed to dampen house enthusiasm, or that of the singer. She delivered to the maximum.

With the Leighton Noble Orch pitied for Miss Merman's three-weeker (two places only on stage), she has full use of the stage. And she makes no use of props. Beaming the heads from one wing to the other, she plays to all extremes of the room, projecting to far corners as few singers can do. And there's all indication she could reach the extremities now, which she wears concealed under dress.

After opening "I'm Just a Lady with a Song," she sings the familiar from "Girl Crazy," "Gypsy," "Stars in Your Eyes," "Anything Goes," and numerous other Broadway shows she has played. There's also credits to her composers: Porter, Berlin, et al. Strong tabler reaction comes with "I Got a Right Out of You," "Get That Old Feeling," "Falling in Love is Wonderful." Miss Merman handles all tempo to perfection, shows masterful interpretation of lyrics, and she vocals with heart.

Leighton Noble rates the music-

lative for shiffling guidance of his talented musicians in backing singer's big, full arrangements.

Corbett Meeson, also new to this room, took full advantage of time to the weather (air inches of snow fell during the three hours this reviewer was in the club), the all conditions on the adjacent slopes, the summer wardrobe and golf clubs he brought along for the March's date.

With an easy but authoritative wit, Meeson touches on all bases: domestic life, children, insurance policies. Almost a few of the lines are vintage, for the most part the material is fresh and new, and he makes the most of every story. High point is his parody on "What Kind of Fool (Kiss) Am I." It's clever and elicits sustained yells. He also registers on the plus side with aides to hand.

Eddie Fisher due in May 2.  
Long.

## Chi Chi, Palm Springs

Palm Springs, April 20.  
Billy Williams Show (14); Bill Alexander Orch (7); cover \$2.

Billy Williams and 13 frenzied singers, dancers and sidemen broke loose in the old Chi Chi corral and produced a stampede which was overboard with rhythm and blues. They put on a great show.

All of them are terrific performers but Rapote, a vest pocket dancer, seemed under-rehearsed and kept watching Pote for his cues. All men were dressed in dinner jackets, while Lorraine Grant, a min in a blonde wig was in a Copenhagen blue dress. She carries the same heat as the rest of the bunch.

Williams reported he was suffering from laryngitis but it didn't show when he sang the "Letter" number and followed it with "Cheating Heart."

He must have worried a lot about his first time in this house because he kept shifting for applause and since his trumpet chop most of the time anyway his pitch didn't seem at all necessary.

What they do with "Bones," "Mambo," "Up A Lazy River," "Anytime," "Milk The Kettle" and wanting a baby doll to call their own is contagious and would start a sick elephant jumping in the jungle.

Williams himself did two encores and sweated his exit with gratitude for the turnout. His troupe is in for nine days.

## Talk of Town, London

London, April 10.  
Phil Ford & Mimi Hines; Robert Nesbitt's "High Life," with Peter Rogers, Tricia Mearns, Christine Crow; Trotter Bros. (2); Line (20); choreography, Billy Fitch; cover, Ted Kingman; costumes, R. St. John Rogers; orchestration, Bert Rhodes; Sydney Simon and Frank Denis Orch; \$1.50 minimum.

Making their London debut in the late night starting spot at the Talk of the Town Theatre restaurant, Phil Ford & Mimi Hines are quick to perceive that their brand of many comedies registers quickly with the audience, and that the customers are more prepared to concentrate on the show than on their food. No act could ask for more.

Possible the warmth and enthusiasm of the reception encouraged the duo to stay on just a shade too long; trimming from the 20 minutes they did on opening down to 40 or 45 minutes would strengthen their impact even more. That observation apart, it would be hard to try and fault their routine.

Although obviously giving the impression that they are largely playing it by ear, the duo have obviously worked out their routine in precise detail. They can sing it straight when they want to, but their strength is in their comedy, with much self-deprecating humor in a Japanese impressionist bit called "Japanners," a takeoff on a dog show and a parody of "Teddy."

Clearly there is ample evidence of team work. Moreover, on the opening night show, the last chance came the way of Mimi Hines and she didn't miss a trick, but that's not to minimize the effective part played by Ford. Importantly, it is as a team that they make their click.

Robert Nesbitt's new lavish revue, "High Life," which premiered in February, continues as the early show, with a new specialty act provided by the Trotter Bros (2), who manipulate a range of puppets with charm and skill.

Myra,

## Town &amp; Country, Bham

Bham, April, Leonard Sam, George Tapp & Danvers (4), Amin Bros. (2), Ned Morrey & Red Rodriguez Orch; \$1 minimum.

Milton Berle is one of the durable clowns of this era. He has been playing his trade now for 30 years as was attested earlier last week when the Priors tendered him a testimonial (see separate story). His show his experience throughout the half-century, plus his basic philosophy of never being content with less than a belly laugh, has made him one of the foremost humor producers of this day.

No longer up to, Berle is playing to less than nationwide audiences with his solo appearances. But such a harvest of laughs as was evident in his opening last week at the Town & Country Club, Bham, is extremely rare for any performer.

Very little of Berle's act has changed. He has promoted his variety bits to be a catalog of classics. Whether it's his clowning with the rinkydinkies, the Amin Bros., working with his humor, Leonard Sam, the inevitable leaving over the empty endowment anatomy of the fumes in the La Scala Quartet, or punning on his one-liners, Berle is a consummate performer providing no less than perfection in whatever he projects.

Very little of Berle's material is new. In fact, in his efforts he wishes his friends to live as long as his material, which seems impossible despite all the progress made in the field of geriatrics. However, when witnessing such high level projection, material seems secondary. It seems fresh when delivered by Berle.

Berle's current tour marks his first show in New York in three years, and it's likely that Ben Minkoff will have whipping b.o. during this tour. The only new item on this show is George Tapp and his Danvers, comprising another hot and two fumes.

It's Tapp's first appearance in New York area for sometime. He seems to have changed his modest approach. He has gone in for eccentric overtones in several of his numbers. It's like choreographic small talk—pleasant and charming. His various effort, a solo display of taps with the meter tape as his prop, done equally well.

The listening is by Leonard Sam, working with the generally fine Ned Morrey Orch. Red Rodriguez provides the Latin relief.

Although Berle displays his prowess as a performer, he also makes an indent as a human being. After the bit with the La Scala group, he takes off his grotesque makeup in front of the audience, chats, gets serious, and virtually turns the spot into a confessional. The audience seems warmed by this display as well. He gives a portrait of a complete person in this engagement.

Joe.

## Hotel Roosevelt, N.Y.

Yonkers, Rosette Show, The Ruffians (3); Al Conte Orch; \$4-50 minimum.

For the first time in its 34 years, the Roosevelt Grill has launched a supper club policy—that is two to three acts—instead of using straight bands. Judging from the initial show and its excellent reception from a near-capacity room opening night, John G. Roseman, Hotel Roosevelt's general manager, seems to have hit on a successful change of pace. The shift resulted from the reported dwindling of strictly dancing patrons.

Tagged "Show Go Around," the act goes on continuously for about every 20 minutes starting at 9 p.m. Yonkers, dubbed a French import when he made his bow at the N.Y. Palace nearly 13 years ago, has a turn that fits into this room snugly. Billed as a musical humorist, he paces through the first part of his act, and then suddenly becomes a forthright comic.

Guffaws are pleased via his experiments with a toy Sello and a miniature trumpet. Of course, he goes straight with a regular-size violin as he does "Indian Love Call" and "Springtime." Yonkers' climax is playing the ivories on a special piano using only two white keys on his hands. He has just the right amount of patter and venerable gag to bridge his obvious talents as a musician. While some may have felt that the original patter tricks were too prolonged, the audience went for it all.

Rosette Show, a click at the Living Room last season, moves solidly with the crowd here. Always a talented balladist even

when the first appeared in N.Y. His presentation theatres some years back, she naturally is a more polished singer than when merely belting out tunes. Her "Tea For Two" in French is a tonight novelty. For contrast, she might well start at a subdued balladist, then spring the lusty vocalizing later. However, she registers nicely.

The Ruffians, three last, click as a folk singing trio. Two of the boys play the guitar, one returning for a solo guitar stint. The solo is excellent, but a bit over the heads of this aud. Top tune which this RCA recording group does is "Yellow Bird." But the so-called pre-school folk song is an out of place that it's an obvious candidate for deletion.

Al Conte's trio, for years a fixture here, plays the show with skill. The threesome, with Conte at the piano, also handles the music for patron dancing. But the combo could use another instrument if it is to play all the shows here. A relief pianist gives the Conte group a needed rest.

## Chase Club, St. Louis

St. Louis, April 16.  
Barry Ashton revue, "Flapper Follies"; Johnny Polon Orch (8); \$2.50 admission.

Barry Ashton has harped back to the Roaring '20's for his new revue, "Flapper Follies," premiering at the Chase Club for a five-week engagement, and ringdancers are finding it a ramble-dance package of nostalgia.

The Ashton girls (10 of 'em, all shapely) are just what the doctor ordered for the "baldhead row," and the costumes scored with first-nighters. Along with the leggy dolls, Ashton has highlighted three engaging specialty acts—including an outstanding comedy dance pantomime duo, Elmo & Waldo, who draw king-sized yells.

Comedienne Phyllis Ives, new to these parts, is a one-woman click with her drunk-style—original and lines (she writes her own material), while Douglas Vespia provides a fine Metopora comic bit with a singing walrus.

Two of the Ashton girls, Lori Blue and Larry Allen, are also featured in eye-catching specialty numbers, and Larry Mamer, personable young singer, sets the mood with Roaring '20's songs.

"Flapper Follies," which may play Las Vegas later, is in through May 18, after which the Chase Club will be shuttered for the summer.

Bob.

## The Lancers, L. A.

Los Angeles, April 6.  
Herb Jeffries, Slim Gaillard, Paul Moor Trio; two-drink minimum.

Hollywood, April 17.  
The Lancers wins again with its current three-week booking of Herb Jeffries and Slim Gaillard. Pub-crawlers would have to look far to find a better value or have a better time. It's a special treat for those who recall the music of the early '40s with affection.

Few vocalists today can match Jeffries' rich, heavily-modulated tones, his lyric clarity and his control. Thoroughly steeped in the jazz spirit, he can wall a blues, deliver a bird standard, or alone home a sizzling, souped-up rhythm tune with equal verve and assurance. The fabulists have held up admirably and when he reaches down for those dory, mellow low notes, the old buff in vocal sex appeal is still there.

Jeffries sticks exclusively to jazz and pop standards, which, in a way, is a mistake. For here is a stylist who is ripe for re-discovery by the record-buying younger generation. Were he to develop his own unique treatments of some of the pop or show tunes of today, and get them on wax, Jeffries might well vault back up to the musical bigtime, where he belongs.

It's hard to think of a better supporting miter act than Gaillard's. By and large improvising as he goes along, he clownes away good-naturedly and keeps his audience thoroughly amused and attentive. Nucleus of the "act" caught consisted of a running musical pitch for "Bernadine Beer" (fictional) and a bidding request for "greenies." Gaillard is a master at coining words or phrases. Along the way he offers his special brand of salacious-lunes and keeps the audience participating in one way or another. Gaillard seems to take nothing seriously, and his outlook on life is infectious.

Sensitive backstopping is provided Jeffries by the Paul Moor Trio.

Tab.

## Blue Angel, N. Y.

Wally Cox, Anne Francine, Addie & Crofut, Bobby Short; 25 minimum, \$2.50 in lounge.

Max Gordon, who has just marked the 20th milestone for the Blue Angel, is getting a bit nostalgic. He has dipped for into the archives for two of the three acts on the current bill. Wally Cox had quite a following on the miter circuit some years ago, and Anne Francine, a socialite who practiced the singing arts circa the same period, is also a revival for this generation. The other turn is Addie & Crofut (New Act), who were probably in knee pants at that time.

Cox originally started for Gordon at the Village Vanguard, when he was little more than a parlor entertainer with a limited park of tricks and a refreshing naivete. When he reached the Blue Angel he had become somewhat of a fan and had acquired a cult. Then he disappeared from the miter circuit after a disastrous Las Vegas experience and only recently has he enlarged his sphere with a Salvo commercial.

Since his last miter engagement, Cox appears to have been unaffected either by professional growth or commercialism. He still has that minute range that is seemingly only for cubans. In his present Angel incarnation, there is little that's new either in style, concept or material. He remains a parlor performer.

There is a slight difference in his act. He has a female assistant who accompanies him on the sax during his yodel songs. There is little for her to do on that instrument, and she has more arduous duties when cranking accompaniment on the recorder and carina. When not engaged musically, she knits on one of those spoons from which comes out a long wicker rope. It's a cute gimmick. Miss many of the Meme Cox does. However, it's hardly entertainment on a wide scale.

Some of his discourses are the same he did a decade ago. Cox shouldn't stray too far west of Park Avenue and away from the comfort of friends with his present act.

Miss Francine came out in an era when socialite singers were breaking out of the Mark-II Moore orbit in wholesale lots. This was the period when cafe society meant the exotic from the 60s who coursed in the fashionable saloons. When one of their set came on there were brasses even for the most offbeat voices. Miss Francine was above average during that era.

In the interim, she seemingly has done little. Her voice is now in the baritone register. She apparently sings because she likes to and seems to be able to carry a tune. She recalls some of the special material that might have been in that yesterday period to the tune of "Annie Doesn't Live Here Any More." She doesn't do badly here.

In the lounge, Bobby Short carries on. There are known instances where customers on the way to the main room have gotten hooked on the Short brand of entertainment and have remained there.

## Dickinson, Chi

Chicago, April 18.  
Caroline Richter, Franz Bentler Orch; \$1.50-25 cover.

Caroline Richter is a Junoesque comedienne from Texas with a stage polish that reflects a long list of film, tv, legit and miter credits. She's the first comic to play the plush Bonaparte Room, which until now has been the exclusive purview of singers, and her corn-pone humor comes off surprisingly well in the midst of the Napoleonic decor.

Miss Richter's humor operates on two levels, one broad and literally prudish and the other quite sophisticated. She plays the recorder sporadically between choruses of "They're Quarreling in Katanga" in sort of a morbidly satirical manner. "Lopin Along" is a song tribute to all of the clichés about the Old West, and "Cleavin'" is a satire on country & western songs as they used to be.

One of her most successful routines is a takeoff on the type of French chanteuse that postures more than she sings. She also clicks with a wild retelling of "Madame Butterfly," in which she interpolates her own version of some of the arias from the opera.

Mer.



### Survey Hotel, London

London, April 18.  
Analia Rodriguez, Survey Dancer (6); Francisco Costa Orch; Minimum: \$7 minimum.

Since Analia Rodriguez was first seen by this reviewer in her native Portugal more than 10 years ago, she has achieved international acclaim. And now, in her first cabaret engagement at the Survey Hotel, she is attracting capacity crowds every night. The engagement, however, is a limited one, for two weeks only.

Probably one of the front ranking talents of Latin singing, Miss Rodriguez (who is accompanied by two stringed musicians) has a powerful and emotional voice, which heightens the dramatic effect of most of her numbers. But it also admirably serves the one song she does in lighter vein.

Her act is trimmed to a neat 20 minutes, and that's a shrewd thing, as she has no English songs in her repertoire. Her turn could have become tedious had she stayed on too long. Most of her songs are new to London audiences, but the one familiar number, "April in Portugal," drew a big customer response. The show could have done with one or two more tunes in similar vein.

The resident dancing line has two lively production numbers with which they start and finish the midnight cabaret. Their dancing item, "Hard Bored Bunch," is a gaily conceived routine staged with appropriate vocal backing. There's vibrant background music from Francisco Costa's combo for the show, and adequate variations in style for the dance time sessions.

Myra.

### One Fifth Ave., N. Y.

Pauline Attie, Bob Holiday, John DeMaio, Dick Hamilton; \$5 minimum Saturday only.

This room on Fifth Ave., near Greenwich Village, commonly known as the No. 1 Bar, has two fairly entertaining acts in Bob Holiday and Pauline Attie along with the half-hour pianist, Holiday, who starts up here at a singing minute, has been around despite his youth. He's appeared in "Flora," Broadway musical. A bit more of his tonight singing would enhance his work here.

An usually tall young man, Holiday rides the comedy ramp from imitations and goes to the lighted-candle bit. Later is a dash of mad pantomime that overcomes some weaker comedy moments. He has a solid contender for another Broadway musical.

Miss Attie (actually she's married to a musician) has enough personality and well-controlled voice to win future offery engagements. But for the moment, her turn needs routine and better picking of tunes. Attractively groomed, she opens with "Not the Man For Me," which might do as a how-off number. The novelty "Pittman" song seems wanted and out of place. "You Fascinate Me" is something that could be built because she does it nicely.

Both John DeMaio and Dick Hamilton make with pleasant piano music individually between the two acts. But their main forte is a double piano routine at the twin grand when they do "Hungarian Rhapsody," "Gypsy Dance," from "Carmen," and "Holiday For Strings."

### Latin Casino, N.J.

Cherry Hill, N.J., April 18.  
Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Jack Curtis, More-Landis Dancers (13); Mortyn King Orch (15); \$3-95 minimum.

Back after a sold-out run in S. Philly's Palumbo's as recently as January, the very large opening house (1,200) at the Latin Casino gives further evidence to the great regard in which Jimmy Durante is held in this area. Principal addition to the Schaefer's troupe is the leisurely appearance of Peter Lawford. The film actor quietly bridges the comedian's tumult. After 40 minutes of mounting up-ear, Lawford strolls on stage as though coming out for a smoke. It proves a welcome breather and reader for the frenzied last 20 minutes of the act.

"What are you doing here?" demands Jimmy as the actor takes the spotlight. "Why, my name is out front on the marquee." This answer doesn't satisfy Durante: "Have you checked lately?" he demands.

A member of both the Kennedy and the Sinatra clans, the well-

connected Lawford is enough of a name to please the audience, although his Schaefer's accomplishments are strictly of the house party variety. He engages in a French lesson with "les girls"—the customary Durante contest of hand-picked beauties. He engages in a backbit with Durante and the sight of the Schaefer in an over-length, yellow turtleneck sweater, complete with bowtie and beard, convulses the filmers even as it draws a roar from the ringdancers.

In a remarkably quiet bit for a Durante program, the comedian takes over the piano. Lawford leans nonchalantly across the instrument as he sings "Accustomed to Your Face." In his artistic regalia, Jimmy looks like Picasso and he keeps his map immobile, while Lawford goes on valiantly with the song lyrics which become more and more idiotic as the comedian lets only traces of expression enter his features. Finally the actor gives up in disgust: "And you promised this was to be my number," he shouts at the still stammered Schaefer.

The balance of the production employs the same infectious showmanship that has marked all Durante shows in memory. Sonny King and Eddie Jackson as usual introduce such evergreens as "I Love You I Do," "Bill Bailey," and the inevitable "John Dinko Dee." Jimmy obliges with honky-tonk piano offerings and his one serious solo, "Young in Heart." The outside Jeanie Jackson converts Lawford's total bit into free-wheeling bedlam. With an intro by the More-Landis dancers in a circus ensemble, show runs one hour and 20 minutes.

Goph.

### Bethesda Athletic Club

Detroit, April 13.  
Bonnie Murray, Francis Brown; Michael Peary Orch (6); no minimum or cover.

Well-developed voice and figure are assets which Bonnie Murray uses with professional polish, richly deserving the two encores she is called upon to deliver by a sophisticated audience of motor magnates and their wives at this plush private club.

Beautiful and nicely groomed, Miss Murray has a rich soprano of operatic quality. She opens brightly with special material "I'm So Lucky to Be Me," segues into "Sound of Music," then into a medley of "Love Theme" tunes, building to a well-sung "Falling in Love with Love." Her wide-ranging repertoire included "As Long As He Needs Me," from "Oliver," and a "light-number" "Golden Days of Yore," using men's hats as props. For her first encore she chose a medley from "My Fair Lady"; the second encore began with "I Left My Heart in San Francisco," with a how-off to "I Hear Music."

Francis Brown has a fast and clever juggling act, combined with some well-executed acrobatics.

Tw.

### Borley Hotel, Toronto

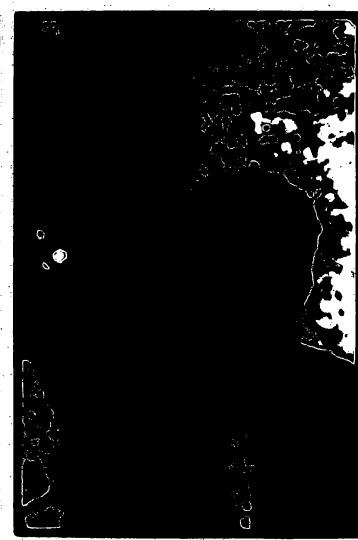
Toronto, April 16.  
Morty Stern, Anne Brooks, Bob Arden Dancers (6); Percy Curtis Orch (7); \$1 cover.

Morty Stern is headlining comic for next two weeks at the 300-capacity Oasis Club but he let a table of hushes frustrate him when caught. The richly-wardrobed Bob Arden Dancers are back after a two-year absence and Montreal songstress Anne Brooks is in for a further fortnight.

Stern didn't have much chance in his 20-minute stint of slowed-up jokes, the victory going to the consistent and ill-advised hecklers, who knew all the punch lines of Stern's storytelling. Comic blew his top at continuous interruptions and stalked off after thanks to the hecklers for ruining his show. He seems a mild and soft-spoken comedian.

Opening are the Arden Dancers for an anything goes routine, in sequined bodices and yellow pants for swirl effects. They are back later for a Latin-American tempo, complete with arm-acrobatics, high-kicks and spins. On 15 minutes for two production numbers when caught, the sextet scored on looks and dancing ability.

Miss Brooks was her usual vivacious self, particularly with derby and French and English lyrics to "Pianissimo Blues." She also contrived a sexy medley of Parisienne songs and "Up the Lany River" for a change of pace plus a rousing medley of Johnson hits. Medling.



### "ONE OF THE GREAT ACTS OF OUR TIME"

Said Harry MacArthur, Washington Star: "Song and comedy session performed by Nelson Eddy and blonde Gale Sherwood is one of the great acts of our time... The Eddy voice is as robust and true as ever... Miss Sherwood is an ideal boyishish foil." Now at the Latin Quarter, New York.

A. P. A., Inc., handles

### Flamingo, Las Vegas

Las Vegas, April 15.  
Bobby Darin, Allan Drake, Inga & Rolf, Russ Black Orch (24); presented by Morris Lansburgh; lighting, Hugo Grenada; \$4 minimum.

The Bobby Darin-Allan Drake team, which crashed Flamingo Room records last August, has returned almost intact. Darin's stock continues to rise, and the young singer shows on each new cutting here that he's a major league performer not only as a vocalist but as a comedian with flawless timing. An impressionist of top-level quality, an adroit artist, and an actor of sensitive, remarkably effective shading.

The songing is an omnibus; he belts "Make Young Love," croons "Make Someone Happy," dramatizes "That Rainy Day," in nostalgia ("Black The Knite" plus a droll medley); his folk songs and spirituals are sung in a distinctive work of vocal art.

A special bow should go to Darin's conductor, Richard Roberts, guiding the fine Russ Black orch (24), and to banjo man Jim McQuinn.

Drake, billed as "The Thinking Man's Comic," is glib, and he smoothly shoves down for laughs such subjects as modern day teenagers, rock 'n' roll songs, and his childhood poverty ("We couldn't afford a phonograph—if it weren't for baroque I wouldn't know what good music is") plus a variety of topical targets. Such an act as Drake's is a strong addition to any bill in any room.

Many girl watchers still miss the chorus line here, but students of the dancer will appreciate the efforts of its substitute, lerp team of Inga & Rolf, who display with Anne's pedal patterns from different parts of the globe. Duke.

### Latin Quarter, N. Y.

(FOLLOWUP)  
Nelson Eddy, who says he's done 6,000 shows over the last 10 years, looks to have the stamina for 6,000 more.

The baritone beller of another film day is the new headliner at the Latin Quarter, and the old pipes are still pleasant, true and strong enough to stir the Pentagon. With him to aid the memorabilia of these romantic pix duets is Gale Sherwood, a lass with a fine light-operatic and romantic pop voice and frame to match. Together they manage to lightly spoof the old Eddy image, while turning out a highly receptive songbook of the old faves identified with Eddy.

Eddy opens with the likes of "Rose Marie," "Sweet Mystery of Life," "Rosalie" and other evergreens that are his own standards. Together they sing "You and the Night and the Music," "Wonderbar" and a comic "Carmen," but with a lot of vocal dazzle.

Miss Sherwood bows out and in again in briefer costume for some innuendo byplay that never slips from good taste.

Couple is supported by the previously reviewed "Venus Touch" production, featuring the LQ chorus and the Wamans, an acro troupe; comedian Norm Crosby; and South American magician Richard Jr. Bill.

## Ginger Rogers Gams 'Anne' to Slick Pitt Pream at New Vogue Terrace

Pittsburgh, April 23.

Bruce Yarnell does it. Ginger Rogers what Annie Oakley did to Frank Butler in the play for over an hour in this handsome Dinner Theatre production which has returned the new, glittering Vogue Terrace to big time operation.

Yarnell was having a picnic as he picked his spots for the proper production of his excellent baritone voice.

The mikes were hidden in the seats and the valance and Yarnell had them served in. In the meantime Miss Rogers tried to make do with her small voice that cried for amplification. Yarnell was always in position and the star, with her hillbilly attire, just couldn't get with it.

However, in the scene where Annie rides a motorcycle (not in the original production) to make a second-rater out of Frank, Miss Rogers comes alive and practically buries Yarnell the rest of the play. Coming down a ramp on one side of the house, she flashes her gorgeous gams in black tights on the back of a motorcycle operated by a local driver.

The bike comes on stage and whirrs around a few times with Miss Rogers acting like a vet motorcyclist rider. The motorcycle then rears down the middle ramp and was gunning as the crowd voiced its approval. Miss Rogers was then home free. With thunderous applause, she returns to the stage in all her full glamorous beauty and from there on in, Yarnell is just another excellent leading man.

Looking and acting again like the queen of the RKO lot, she moves in a regal manner as she takes command with her voice responding and hitting the mikes on target.

Everyone in the large east complement the star for excellent results. Donald Burr, who also directed, is a sharp circus press agent in all the old-time tradition as are Lulu Bates and Mollie Stern who get a lot of laughs at his sister and niece. All three look like their counterparts on all the old wild west shows.

Rowan Tudor, as Buffalo Bill, and Charles Reynolds, as Sitting Bull, are perfectly cast. Art Wallace scores as he doubles as the hotel owner and Pawnee Bill. Barry Robins plays Little Jake like a Junior Crazy Guggenheim.

There are no bulky sets with only light props suggesting the hotel, an arena, a pullman car and a cattle boat deck. There is no curtain, with lights used for darkening and illuminating the stage. The room, which seats 700, is in the shape of a horseshoe with ramps on each side and one large ramp down the middle.

The Irving Berlin score gets a masterful treatment from the orchestra directed by Richard Parrinello. Layout is in through May 4. MacDonald Carey and Lile follow May 6 for three weeks in "Can-Can."

Lil.

**Village Vanguard, N.Y.**  
Phoenix Singers (13); Jerry Stiller & Anne Mearns, House Tre; \$1.50 cover.

Earthy folksinging, heady comedy and airy bossa nova make up current bill at this Greenwich Village cellar. It's a show that's got something for everybody and it fills out a two-hour stay quite pleasantly.

The folksinging chores are handled by The Phoenix Singers, three swarthy gents who were formerly with the Belafonte Singers. They're powerfully built boys with voices to match. In a 25-minute set, they present a folk repertoire that carries a lot of weight.

They set everything up neatly with their opener, "Hobo's Lullaby," then follow with a tune range that covers the folk areas that are in pop demand now. In fact, one of their top rhythmic efforts, "Ol' Gator," was issued as a single record.

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(Continued on page 64)

Cocanut Grove, L.A.

Los Angeles, April 18.

Jackie Mason, Vienne della Chiana, Dick Stabile Orch (13); \$3 cover, \$3.50 weekends.

This bill, a balanced course of chest and comedy, drew just under two-thirds of a house opening night, and that appears the big barometer over the two weeks.

Jackie Mason, whose star is ascendant, has done one-niters hereabouts before, but till now has never played an L. A. nitery. His style is as chatterbox as that of any standup comic extant, material mostly topical, timing excellent. Start was a bit slow, audience a bit cold. Once he settled into stride he scored and by windup had catches cascading. His psychiatrist bit and lampoons of Alfred Hitchcock and Ed Sullivan are particularly infectious.

Earlier in his act, has self-mocking "I'm the Greatest" buff fell short of the target; his racial-religious aides are less perceptive for broad appeal. Certainly no offense was intended, but such facet as "As the Commander of the Israeli Navy has said, 'Don't Give Up the Ship; Sell It'" runs close to had taste shock.

Vienne della Chiana's 45-minute act opened and in two songs too long—and she might welcome such tightening for she worked some range and control, her forte in her excellent phrasing. Repertoire spans quite a gamut; highlights were a wistful "When the World Was Young," enigmatic "September Song," martial "Exodus," gleaming "Moon River" and the sentimental "Gonna Tell God All My Troubles." As always, her style ballrooming leaves 'em limp—notably her "New Dimentico," "Ciao, Ciao Bambina" and "Horrore."

Dick Stabile's baker's dozen AFLEN play a brisk, on-cue show and keep that floor thronged with dancing patrons twice over. And when Stabile wanted the floor vacated so show could begin, he knew the best to do it: Bona Nova. Was.

### Ye Little Club, L. A.

Los Angeles, April 18.  
Lulu Porter, Paul Suter & Jack Smalley; two-drink minimum.

Marshall Edson, in past years, has stimulated the careers of such performers as Ruth Olney and Jackie Summers. The Beverly Hills housewife may shortly add to his list of credits with Lulu Porter, a delectably lassy-looking songstress whose potential was strongly evident in her Tuesday (16) local hour.

Miss Porter, recently in the industry spotlight as a bellydancer in the forthcoming Universal film "The Brass Bottle," comes into the club with a well-designed act that shows basically solid vocal training, attention to staging and nice visual complement.

Act, for Little Club, has a slightly artistic style that indicates its design is for a more sophisticated, big room. Opening on blackout arty "Gonna Build A Mountain" arrangement, for instance, didn't come off until lights struck on the personality swing.

Singer, on the other hand, sells hard and with complete vocal security, on ballers like "Rain or Shine" and "Swanee." Unfortunately, while pair are among her most solid numbers, Miss Porter has an emotional, throaty quality similar to Judy Garland and these two songs and others in the act, even with some individual phrasing and arrangements, add to the identification that cannot ultimately aid her own career.

Similarly, there has been a tendency toward sensual, exotic staging reminiscent of Lena Horne. Unquestionably, both areas will change as the stiffness of a carefully-planned act wears off and Miss Porter's personal expressiveness gets stronger.

Paul Suter, Joe Felix and Charles Shoemaker arrange tunes, with singer handsomely groomed by Robert Mackie. Suter and Jack Smalley back with customary adept musicianship and provide some far out suite and bass jazz stylings between shows.

Date.



## Night Club Reviews

Continued from page 65

**Village Vanguard, N. Y.** and this week on the Warner Bros. label. In a field that's crowded with new folkies, The Phoenix Singers have a strong chance to pull out in the forefront.

The young comedy team of Jerry Miller & Anne Moore have a lot going in their favor. They appear to be bright and earnest and willing to learn as they move up the show business ladder. First thing they should study is the use of a good editorial hand. Many of their sketches, although well-written, tend to run too long and only serve to dull the sharpness of their attack.

Also they should broaden their range and extend beyond such easy and familiar targets as TV commercials or TV shows like "The Open Mind," which they call "The Vaseau Mind." The performance and much of the material in these sketches are well-timed and could be used to better advantage if they look on more original targets. Their bit about a fellow who's rescued from the belly of a whale has a human quality at which they seem to be best at and should do more of.

The Beane Trio (piano, bass and drums) kept out a solid jam beat for the Vanguard's musical interlude. The boys, up from Brazil, are well versed in the boss nova swing and they blend it easily with a grunge jam style. The set, which runs for close to 20 minutes, is full of variety and bounce to keep the listeners continually alert. The group makes its U.S. debut this week on an LP release via Audio Fidelity, Gros.

### Four West, N. Y.

"Four West," presented by Jonathan Lucas, with Richard Blair, Elise Downey, Paul Hudson and Carl Stevens, production supervised by J. M. & Norma Cohen; musical direction, Ronde Campbell; choreography, Oscar Torro. \$2.50-\$3 minimum.

The intimate cabaret venue is getting to be one of the most prevalent forms of night entertainment in New York. The reasons are becoming fairly obvious inasmuch as the show can be put on for considerably less than the cost of a representative band, and with it a new market opens for a new set of caterers.

The latest to go in for the intimate venue is Four West, which for years has been a straight cabaret under a variety of names. The club has taken a back room, built a small stage with an elaborate lighting and amplification system and commissioned Jonathan Lucas to put on a show for it.

Lucas has been around this little cabaret movement for sometime and knows the operation. He consequently has designed a fast-paced and pleasant set of proceedings, that makes par for the intimate cabaret course.

He has gathered a pleasant quartet of performers, backed by piano and lounge drums, and has provided a few highlights that draw up the occasion into the plus column. His basic premise seems to be a departure from the extremely chic layouts that have been the rule in most of these spots. He has tried to broaden the base to encompass a wider segment of society. Whether these types are devotees of the small and the charming remains to be seen.

Should they stray into these provinces, however, then they would be in position to appreciate a handful of numbers on which the revue hinges. The major strength of this show lies mainly in its second half which has "High Financier" written by Rod Warren, the "Ultimate Weapon" in which a pair of cowboys plead for abolition of the bow and arrow, and a few others.

In the first act Elise Downey has a line with "I Haven't Heard a Word from Fred" and "The Party." There are other tunes that help give this show a good reception. Unfortunately there are no highlights which seem necessary to give a layout of this type the essential staying powers.

The cast performs excellently. Miss Downey has a fine flair for comedy, and Carl Stevens does well in both the ballad and comedy spheres. The boys, Richard Blair and Paul Hudson, have gotten into the spirit of the thing and do justice to the material at hand. Ronde Campbell is the major factor

in the showbusiness, and Oscar Torro has designed the choreography.

Some of the contributing writers are familiar to the intimate venue caterers. But Lucas seemingly has tried to introduce new talents in this sector and appears to have come up with some writers who should be around for more shows. Even the numbers that miss the top rung seem to have something to say, and therefore the writers are worthy of encouragement.

Joe.

### Royal York, Toronto

Toronto, April 16.  
Winged Victory Chorus (12); Marie Whitney's Royal York Orch (11); \$2 cover.

Even on their first visit to Canada on a hands-on-the-border pitch, an all-male 12 voice choir tagged the "Winged Victory Chorus" should have known better to program such a heavy repertoire of pre-U.S. tunes in light of the ill-advised "Male American" given that were a feature of the recent trans-Canada election campaign.

Crammed down the Canadian customers' taste of museum, plus American marching songs, complete with the gold-braded dress uniforms of U.S. paratroopers for counter-marching and rifle drills, all under the coverage of Old Glory, were such group numbers as "God Bless America," "Your Land and My Land," "You're a Grand Old Flag" and "The Stars and Stripes Forever" as a finale by the 12 male chorists. The chorists' masculine singers were also set in their costumes work when caught opening night.

That Marie Whitney, consultant for the next five years of the entertainment needs of the Canadian Pacific Railway hotels, should have allowed the two-week engagement of the all-male chorus and, after consultation on first night performance, simply asked for a "Colonel Bogey" interlude, was an occasion for eyebrow-raising.

Added to the efforts of the "Winged Victory Chorus" was the inevitable impersonation of President Kennedy in one of his patriotic speeches, plus the query, "Is there anyone from St. Louis?" (there were none when caught).

Under the capable direction of Joe Baris (who also gives out with the accordion), the boys do medleys from "South Pacific" and "My Fair Lady," with plenty of solo, duet and group snippets. But, in addition to opening night stuff and missed lighting etc., the comical singing was off-key and the Baris choice of all-American material was lamentable and stuck in the crowd of the customers in this 600-capacity Imperial Room of the Royal York Hotel.

McLay.

### Club Village, Dallas

Dallas, April 17.  
Chuck-A-Lucks (3); Howard Stafford Trio; private club, no cover or minimum.

The Chuck-A-Lucks are back for a second date here in six months, and the seventh local stand in five years for the versatile trio. Boys pulled a near capacity house of opening Tuesday (16), making a strong bid for hefty attendance in the fortnight here.

Charlie Ditherson, Adrian Keith and Reuben Neal make hay with surrealist comic sketches, vocal improvisations and some frenetic footwork. Opening with a straight vocal, "All Right, Okay, You Win," leads segue into fresh one-liners, raucous comedy bits and a club Westerns spent for later years.

Five pipes are roared in good laughs on the link spots, Bill Evans, Four Aces, Four Freshmen and the Platters, with nifty guitar fretting by Neal. They break it up with a wild rock 'n' roll such as tracing music through the decades. Group uses current headlines for risible bits about Ole Miss, the Kennedy, Gov. Barnett, Gov. Edwin Walker, Little Sir Bates and Cuban refugees. All topical, and laughy, but they retain good taste while getting laughs.

Black 20-minute turn closes with fine piping as they reprise their Motown version of "Sugan Case Curtain," an original ballad that rates as much palm prize here have to brag.

Howard Stafford, 5'7", leads his trio through top showbusiness and hits the floor with top edition.

Berk.

### Palmer House, Chi

Chicago, April 18.  
Sergio Franchi, Wells & Four Fags, Ben Arden Orch; \$2.50 cover.

Sergio Franchi's problem in singing American pop tunes with his big opera-trained voice is that it is like hunting rabbits with a cannon. Fortunately, the bulk of his singing consists of folk numbers, and he carries them off with vocalistic brilliance seldom heard in nightclubs. He was enthusiastically received in his Empire Room previous, and he carries them off with vocalistic brilliance seldom heard in nightclubs. He was enthusiastically received in his Empire Room previous, and he carries them off with vocalistic brilliance seldom heard in nightclubs.

In addition to his impressive Neapolitan style (a mixture of olive oil and cannelloni), Franchi is also endowed with sweetly good looks, stage poise and self-confidence. He moves straight with his Italian songs, indicating that even the pop numbers in that language are written to offer more of a challenge to a big and well-trained voice than are their U.S. counterparts.

Opening the show is a lively and colorful song and tumbling act by Wells & The Four Fags, a family act of one male and four attractive blonde females. A fast-moving and offbeat quartet, they are a decided asset in adding gaiety to the production values to the show.

Mor.

### Blumbo's 303, N. Y.

San Francisco, April 12.  
Ted Lewis Show, starring Ted Lewis, with John Bubbles, George Val George, Jack O'Donnell & Lorraine Sisters, singer-dancers, with orchestra; \$2.50-\$3 cover.

The battered old top hat, the cane and clarinet are the same; the strut is slower, and the high steps aren't quite as lively; but Ted Lewis is still doing business at the same old stand, peddling the same old sunshine and success.

It must be getting tougher, too, to sell the illusion that "this old world is gonna be all right," when more and more people are becoming convinced that maybe it isn't; but Lewis is still selling it, and selling it hard.

He trades heavily—almost entirely—an nostalgia, relying on the younger members of his company, such as the Lorraine twins, to inject liveliness into the proceedings.

The cute-as-buttons Bostonians sing in close harmony, dance like prima ballerinas and twinkle with youth and charm, in sharp and pointed contrast to the obviously thinging Lewis. His best moments come when he delves into his treasure chest of memories and takes the audience back to the golden days of vaudeville.

A sad anachronism is the movie's "Me and My Shadow" number, done this time with John Bubbles (of Buck & Bubbles), a solidly professional song-and-dance man who plays Uncle Tom (in a gaudy purple suit).

George Val George is a capable magician for whom Massimo Lewis plays straight man, and Jack O'Donnell adds more youth and charm to the show as she belts out Irish and American melodies.

Ester.

### Abraham House, N. Y.

Herman Chittison; no cover, no minimum.

Continuing a musical policy for after-8 p.m. diners and drinkers, Abraham House banquets Edith and Mark Rubin have installed yet of just plain melodies Herman Chittison. Chittison, in turn, has installed his own big, black piano-forte in the middle of the dining area; and, without amplification, the easy, flowing melodies that are so indelibly Chittison's fill the room and drift audibly and most pleasantly up to and through the bar.

Chittison's insistence on his own grand is a part of the man's impeccable approach that give his pure instrumentalism the utterly relaxed but crisp sound. Latter has not shored since the radio days of "Crazy, Crime Photographer," when the piano man so effectively underscored these flippant wrap-ups which always took place in the "Blue Note" bar.

Chittison's subtle stride touches are not of the Walter-Hines school, but he himself will tell you that one of his distinctions is a strong left hand, which piano men rarely have these days. Anyhow, this is a single that makes a fine companion piece to the excellent groceries.

BRL.

## CURRENT BILLS

WEEK OF APRIL 24

### NEW YORK CITY

Abraham House — Herman Chittison; no cover, no minimum.  
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### ABRAMS

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## New Acts

DAVE BROADCAST  
Comedy  
30 Mins.  
Fifth Peg, Toronto

"De Gaulle's autobiography—'Me, the People'—is one of the wry cranks that Mfr Dave Broadcast is the level of Mart Sahl and Dick Gregory. His favorite targets, too, are discrimination, dictators and dogma. Last show at Jack Wall's Fifth Peg, Toronto's push love joint, one set of audience laughter as hard and steadily that Broadcast finally asked, "When's your next show? I'd like to catch it." Turned out they were most of the cast of "How to Succeed in Business etc." at O'Keefe Centre.

Wide-mouthed, rangy Broadcast goes on in a lounge suit and uses no other costume or props except, momentarily, a feathered headband while speaking as an Indian (on Anglo-Saxons: "You let in one, they all want to crowd in!"). He stands with hands in pockets and crows out sharp lines, interspersed with the odd joke. On U.S. plans to settle the moon, he remarks, "They're going to have one problem: White children going to school with green children." On Americanization of Canada: "They're using the ultimate weapon—Reader's Digest." On Canada: "We're the most modern country in the world; no national anthem, no national flag, no national identity—and we're broke!" He describes the Social Credit party as "Conservative without the inconvenience of democracy" and harkens as "Good for what fails you." He foresees a national plan called Pancreas—"and all the undertakers will refuse to handle any case unless it's an emergency."

After a few months in "Clop Hands," the recent Canadian revue in London, Broadcast did three weeks at the Blue Angel club there, and may go back for a revue at the Establishment this summer. Meanwhile he'll star in "The Best of Spring Thaw" (distilled from Mavor Moore's 16 annual revues) at Vancouver Intl. Festival opening June 1. He's done a good deal of Canadian TV and is a natural for that medium as well as for intimacies of any kind, and a hot bet for an LP. *Gerd.*

BUEBE & THE NITE OWLS  
Songs, Instrumental, Comedy  
30 Mins.

Gebbe's Three Star, Portland, Ore.

Pete Mattee's group disbanded several months ago after playing lounges and nightclubs around the country with some success. This is the initial outing of the new entries into the lounge field and organized just four short weeks ago. Pete and blonde looker Suzie Evans are the only holdovers from the original outfit. Unit has a strong bid for the big time, but needs a change of pace, special material, and better comedy bits to make the grade. They slum out 45 standards in the 30-minute stint without catching a breath.

Suzie is a fine saleslady. Combs present a clean show all the way and should develop into a top drawer attraction with seasoning. They do not play for dancing sessions, but put on four of the 30-minute batches nicely with 10-minute intermission. *Fevie.*

TOMMY & DIANE  
Songs  
15 Mins.  
French Quarter, Houston

Handsome young couple, just a few months out of the University of Texas, will make a fine serving for nearly any club or lounge fare after only a little mulling and seasoning. And Diane is quite a dish.

Tommy (Tiemann) is 21 and Diane (Decker) is 20. Tommy has fine, forceful pipes, and Diane's forte is supplying the harmony, which she does excellently. Things don't come off as well, however, when Diane takes the lead, for her voice is weaker.

Both play guitar, with Tommy supplying most of accompaniment. At this stage, until arrangements are completed, head backing is mostly a hit and miss thing, but youngsters have pleasing personalities and auditors are with them all the way. While majority of material is folk stuff, they are versatile and do ballads or tunes with a beat. *Ship.*

ADDIS & CROFUT  
Songs, Instrumental  
15 Mins.  
Blue Angel, N.Y.

Addis & Crofut are likable newcomers to the folkie circuit and impress as having a good potential in this field. Both are youthful, well-appearing, and vocally equipped to handle a wide tune variety.

The lads have a fairly good range that includes foreign numbers. At show caught, they mixed French and Italian tunes, and also projected a political theme about "conversations" between Kennedy & Khrushchev built around the coral, "12 Days of Christmas." The lads work with a sense of humor, a strong beat which has them twanging guitars with one of them alternating on banjo, and a frequent display of delight in their own efforts. They still need more experience on the circuit, but at their present status, seem to have caught the technique of a folk act. *Jose.*

PAUL CLAYTON  
Songs  
34 Mins.  
Le Hibou, Ottawa

Paul Clayton is a folkie chanter and his place is in the coffee rooms and lounges that cater to the folk buffs. His selection of songs, gabbing and lack of staging suit him to such spots but would kill him in niteries or on a stage. Clayton can make his voice sound like a muted French horn and when he makes it sound like that he doesn't need words.

But he has and uses plenty of words, all pleasant, some producing chuckles. His stint ranges from a dead serious lament to a booznik version of "Goldilocks," all wedded to his own stand-out guitar backing. Clayton also uses a three-string dulcimer which intrigued Le Hibou audiences with its sound and appearance, but Clayton's best support is his own guitar. He's also good for dishing, AM and V. *Gerd.*

SARITA MEROZIA  
Songs, Guitar, Banjo  
Wichita Blvd., Los Angeles

Miss Merozia gives new translation to the Flamenco—sitting in a chair with the exception of two numbers when she rises and without music or costumes executes her intricate loping. She is a skilled technician, obviously a mistress of her craft, but this scarcely compensates for lack of excitement which audiences in this country expect from Flamenco. Her performance, consisting of songs, guitar-playing and foot stomping, must be regarded as for serious students only.

Program is divided into three parts: First, songs, in which entertainer plays her own accompaniment on the strings and stomps her way from a sitting position through eight numbers. Second part is devoted to the guitar, more the strangled musings than an act. Third, more songs and further stomping from her chair; then, the dance from an upright position, with only her finger-snapping for accompaniment.

Overall effect of the entire performance is a singular lack of entertainment and showmanship. Bookings must be confined to situations with large Spanish followings. She's already been signed for Santa Barbara, Santa Fe and Red Rocks, Denver. *Whit.*

LARRY GRAYSON  
Songs  
30 Mins.  
French Quarter, Houston

Larry Grayson, formerly entertainment director and house singer at Houston's Cork Club, has moved to the French Quarter as houseface and sometime entertainer. This is a definite break for the latter club, as Grayson is a thorough pro and has excellent baritone pipes.

He has the looks, ability, personality and know-how required, and can croon or belt. He is headlining present show until Mamer & Jethro move in. Grayson is casual on stand, and if performance can be faulted in any way it is because he let one woman auditor who had become too involved in a day of wine and roses—especially wine—get into his act.

His top tunes are "Never Walk Alone," "Many Splendored Thing," and "Wonderful Time." *Ship.*

ANGELO PICARDI  
Songs  
20 Mins.  
Frodo, Boston

Angelo Picardi, a grad of B.U. School of Music with two years study in Italy under his belt, is a lesser who's essaying the niter circuit via a break-in at his new act at the ocean-front Frolic across the bay from his birthplace, Boston. Opening with "Most Unusual Day," he segues into "Fool Am I," and swings to folk song, "If I Had a Hammer," with appropriate patter. His voice hits full range, however, with his Italian medley, "Non Dimenticare," "Anema e Core," "Arrivederci Roma," "Come Prima." He's just what his name implies, an Italian singer, but one with an outstanding way of putting over a song.

Accompanied by Dana Lordly on the 20, Picardi has what can be reported as a class act. The 5-8, slim, blonde youth is personal in all departments. Stage presence is good, and he's putting just the right emphasis on his song breaks. His signature piece, "La Strada del Bacco," which he discovered in Buenos Aires, comes through in sock fashion. He dramatizes his song proceeds with flair, and howled with "I Believe" garners rounds of heavy hitting. Picardi looks to have big potential in the ranks of the country's male singers, and is especially talented for big rooms with his powerful vocal chords. Has good potential for TV, as well as smart supper clubs, and all visual situations and music comedy. *Guy.*

LES BAXTER'S BALLADEERS (6)  
Songs, Music  
65 Mins.  
Bellboy, Reno

The Balladeers, under the helm of composer-arranger Les Baxter, indicate in this niter debut a strong potential for top consideration in lounges or the more intimate rooms. Albeit the name is suggestive of the folk singing popularity, the five range far afield and prove much talent in diversified areas.

Despite fact current booking marks their first club date, it's obvious Baxter has well-rehearsed his charges and given much attention to catalog and arrangements. Instrumentation is four guitars (with banjo alternated) with string bass backing.

The group, composed of Peggy Taylor, Phil Coopers, Jerry Yester, Paul Mason and Ted Butkin, essays the standards, the folk stuff, and do a bit of singalong with tablers, and it all comes across for good response.

Coopers takes the majority of the male vocal solos for good effect, but most of act showcases the harmonies of full group. It's sometimes raucous and spirited, sometimes subdued. Group has coon, neat appearance, shows much rapport with auditors, and with much savvy. Some of the comedic attempts could be de-accented with no loss of values. The appeal lies in the vocal and instrumental work, and it's in that area where the natural talents come through to best advantage. *Long.*

FREDDIE DELL & ROBERTA LINN  
With the Bellboys  
Music, Comedy, Song  
65 Mins.  
Mogus, Reno

Freddie Dell & his Bellboys for the last several years have proven favorites on the Las Vegas-Reno-Tahoe circuit. Dittie for Roberta Linn, who has heretofore worked the Nevada clubs as a single. Since their marital merger, duo has wisely decided to combine their professional talents and this debut shows all the promise of a new act that'll make many other lounge groups that are satisfied with the status quo take another look. The new combo is a strong threat for top marquee billing.

Current format is near antithetic to that exhibited in Bell's prior local outings. Admittedly following the dictums of Seymour Meller (group's first personal manager), act's continuity has been accented, there's less inter-group clowning between numbers, and there's an outstanding lack of the indigo stuff. And it all makes for big improvement in total appeal.

The addition of Miss Linn, naturally, is a heavy plus factor, not only for her impressive vocalistic talents. She rates the eye attention, and proves a good partner

with Dell for tandem specialty things and straight vocalizing.

Bell continues to hold the emcee spot, paces the show, and generally keeps control of the group, despite his comedic staging. And, since their last Reno gig, more professional collective maturity is evident. It's all for top advantage. Also obvious is added discipline and detail to staging. Bellboys include Buddy Carle at piano, Gene Briscoe and Sonny Troy on guitar, Jackie Kane on sax and clarinet, Jerry Mayor on trumpet and valve trombone, Bob Stevens on drums, and Lenny Martin on bass. Bell also doubles on trombone.

Carle, developing a sharp comedic sense, makes with accurate bumptin' carbanes, wins endorsement with facial mobility, and shows much talent at the 80s. Each of the Bellboys is worked into act for good effect, and each displays savvy for the non-instrumental goings-on. Group is giving attention to special material and routines that, when perfected, will put Bell and Miss Linn in the top echelon classification. Act is perfect for lounges and the non-cavernous rooms. *Long.*

## British 'Toll'

Continued from page 2

either controlled by or linked with the major commercial TV networks. It is an interesting sidelight on the situation that both the British Film Producers Association, which includes among its membership such majors as the Rank Organisation and Associated British Picture Corporation, and the Federation of British Film Makers, have made separate representations to the PMG urging that companies already linked with commercial television should be excluded from pay television. It appears, however, that the Minister is impressed by the arguments but has little option in the matter because all the likely applicants are established companies with commercial television links.

Among the more serious of the 60-odd applicants for a pay TV franchise is a company known as Choiceview, which is owned 50-50 by the Rank Organisation and Rediffusion—the latter company being a Major stockholder in Associated Rediffusion, which has the weekday London franchise for commercial TV; a consortium representing British Home Entertainments, British Relay Wireless, and Associated British Picture Corporation, which between them includes Associated Television, ABC-TV, Rank and individual stockholders in BHE such as Sir Laurence Olivier, Major Daniel Angel and Margot Fonteyn; and British Telemeter Home Viewing, the British subsidiary of the American parent, which is controlled by Paramount, British Lion Films, Granada and the Financial News group.

The Minister, and therefore the Government, seems to have little choice in the matter, and whether it is happy about the situation or not, will be obliged to award franchises to companies which already have a substantial stake in the commercial TV scene. The field trials, as already indicated, will run for two to three years in selected areas, which will probably include one or two major London suburbs, the midlands and the North of England. The Government has reserved the right to determine the eventual policy after it has had time to study the results of the trial operation.

## N.Y. Playboy

Continued from page 31

Hostetter declared that the next meeting of SLA would consider whether the Playboy's license should be revoked. However, this was in contradiction with the Governor's promise that there would be no reprisals against those who cooperated with grand juries. The SLA is currently being probed by a grand jury.

The Playboy has been in hot water since its inception in Manhattan. It originally failed to get a membership club license, but had to admit all comers since it opened. It was also refused a cabaret license by Lic. Com. Bernard J. O'Connell because of the possibility that scantily clad bunnies would mingle with the customers and solicit the purchase of drinks. This view was disputed by N.Y. Supreme Court Justice Arthur Klein. However, latter was reversed by a unanimous decision by the N.Y. Supreme Court Appellate Division and matter is being appealed further.

## One-Man Shows

Maurice Chevalier  
(SAVILLE, LONDON)

London, April 15.  
It is Maurice Chevalier the entertainer, rather than Chevalier the singer, who dominates this sole bill, and there are few who will quarrel with that. This is probably one of the most captivating one-man shows seen in London for a long time, and although the star is getting on in years—he is approaching his 75th birthday—he has lost none of his magic or exuberance.

All the familiar features are present, of course. There is the strawhat, inevitably; the post that is an essential characteristic; and the ingratiating smile and good humor which Chevalier shrewdly exploits to win and hold his audience. In other words, showmanship at its best.

By general standards this is a short bill. The intermission comes just after 35 minutes and the second half of the program runs for about 50 minutes. But in that time Chevalier is giving a show that entertains consistently. Sawtooth and delightfully. Through his voice is not what it used to be, the Gallic charm of delivery is still outstanding, but the highspots always are the preceding explanations, given in warm narrative style and with plenty of humor. It is in the gab stakes that he really excels.

Among the items in the first half he has a winner in "Les Chapeaux," and a fine chance to show off his exuberance in "The Straw Hat Twist," but his big click are takeoffs of spectators in a theatre, particularly his impressions of a noisy drunk and two comedians watching another comedian on stage.

His impressions are also one of the highspots of the second part of the program in which, using gibberish, he indicates how foreign languages sound to people who don't understand them. It is a yell-raiser of the first order. Another strong entry is a lively rendition of "Mimi La Blonde," and there is also an inimitable dissertation on growing old. The nostalgic bit is shrewdly kept for the final curtain, with a medley of ditties with which he has been identified. Among them, such as "Thank Heaven for Little Girls," and "Louise."

Fred Mamer's unobtrusive accompaniment on the ivories, gives the star full professional back-grounding. *Myro.*

## Odette

(THEATRE RECAMBE, PARIS)

Paris, April 16.  
Odette, the American folk, blues and Negro spiritual singer, scored roundly in her three recitals at the U.S. part of the currently unwilling Theatre of Nations season here. Her voice range, power, emotional depth and delivery had jazz buffs and musical fans pleading for more.

Odette appears serene and magnanimous as she takes her first bow and adjusts her guitar. But a deep feeling for the content of the songs, be it joy, sorrow or drama, turns her well arranged songbook into a profound look at U.S. Negro folklore.

She injects the emotion of her race into her performance. But there is no bitterness, only a deep human cry of anguish or joy. She can also put a dash of blues or rhythm and blues into some of the songs.

Odette, who has culled an impressive group of tunes from studies and her travels, presents them in gentle intro with a wry bite if necessary. From a tale of the chain gang to a lulling lullabye to a soaring spiritual her musicianship and flair get to the core of the song and the feeling.

Somewhat indisposed opening night, she still gave out with a solid show. It was SRO for her three appearances and several local impresarios are trying to have her do some extra private recitals if she has the time.

Odette made the U.S. look good and is a perfect ambassador without portfolio. William Lee did yeoman accompaniment on the base. She played at \$3 top. *Moak.*

## Gregory's Politics Spiel

Washington, April 23.  
Dick Gregory will join leaders of the Democratic liberal wing as a speaker at the Americans for Democratic Action Convention. Gregory will address the May 4 session of the meet.







## Foresee All French State-Owned Theatres Under Single Command; Meanwhile Paris Rumors Reign

By WOLFE KAUFMAN

Paris, April 23. Another "revolution" is being brewed by Culture Minister Andre Malraux which may involve all French governmental show biz. Government runs five theatres in Paris and has strings on three in the provinces. The Paris houses are the Comedie Francaise, the Theatre de France (Jean-Louis Barault-Madeleine Brynault), the T.N.P. (Jean Vilar), the Opera, and the Opera Comique. Four other Paris theatres which are not under federal reins, but which may be involved, are the Chatelet, the Sarah Bernhardt, the Gaites-Lyrique and the Marigny—all owned and operated (via private lease to individuals) by the city of Paris.

Exactly what the plans are for the future is not clear, and neither Malraux, nor his aides, will talk for the moment. Vilar, head of the Theatre National Populaire at the Chatelet, resigned recently without explanation and no one has been named yet to replace him. Actually, Georges Wilson (French), an actor-director with the company, has been asked to take over—though neither he nor anyone else involved has said so. It should be "announced" at about the time that Vilar's resignation takes effect, at the end of August. Vilar may have a new "important" post in the federal theatre set-up, but Vilar has told friends that he wants no ties, no long-term contracts; he wants to be on his own.

Quietly, recently, the operators of three of the city's four theatres were told that their leases were up and would not be renewed for the time being. Exception is Maurice Lehmann, who operates the Chatelet. Startling is the seeming affront to A. M. Julien, who has operated the Sarah Bernhardt for a very long time. Unless his tenancy of this theatre is renewed it would seem to endanger the continuance of his highly successful operation there, of the annual Theatre des Nations.

Insiders think eventually there will be a single governmental operation. (Continued on page 72)

## Move to Enlarge Board Of Fred Miller, NEA's; Incumbents Standing Pat

Milwaukee, April 23. The Fred Miller Theatre seems to be headed for another downy-brook. Mickey Morton, former actor and liquor company executive, has released the names and plans of a committee to enlarge the membership of Drama Inc. which runs the civic, nonprofit theatre-in-the-round. The Miller last year received \$100,000 from the Ford Foundation.

Some Miller officials apparently don't favor an enlarged membership, at least as Morton wants it. They have discussed how they could tighten membership requirements so the theatre would not be subject to "sudden reversals in policy or personnel," as one put it.

Officials have also charged that Morton is trying to take over Miller, which he denies, saying he is trying to help the project regain public respect. He wants to double Drama Inc. membership to 500 before the annual election in June.

He admits that his followers could gain control, but adds, "We have no intention per se to take over, but we want to do something to help." Morton is a stockholder at the Swan Theatre, a rival legit group, but denies reports that Swan staff members were associated with his movement.

Over the years, the Miller has been rent with dissension, including the firing of directors, public airings of disputes in the press, and general power struggles typifying such a public enterprise. It started about eight years ago as a highbrow, experimental theatre, then went the big name, popular drama route. Two years ago it had a repertory company, which was critically successful, and this year continued a serious drama tone (T. S. Eliot, Shaw, etc.), but has suffered at the boxoffice.

## Anti-Catholic Play To Be Shown in Israel

Frankfurt, April 23. "Der Stellvertreter" (The Deputy), a play by German author Rolf Hochhuth, also is going to be presented in Israel. The Habima National Theatre in Tel Aviv will present the play first, with the rights having been negotiated by the German-born poet Max Brod, who is the dramatic expert for the Tel Aviv theatre.

The controversial play is based on the theme that the late Pope Pius XII did not do enough to prevent the atrocities that the Nazis committed. The rights to perform the play have also been sold for England, Holland, France, Switzerland, Austria and Scandinavian countries.

## British Equity In Drive Vs. Agents

London, April 23. British Equity is preparing a drive against agents, especially ones that continue to collect commission from artists they employ in their own shows. The first move is a resolution to be considered at the union's annual membership meeting May 5.

The proposal asks the support of the membership for any list which the general council will decide to draw up of approved agents. Following the establishment of such a list, all members of Equity would be warned not to enter into deals with agents not listed.

The resolution, which is figured likely to be accepted enthusiastically, notes in its preamble that the organization has lost its patience with the government, the local licensing authorities, the agents themselves for not putting their own houses in order, and the failure to reach some kind of agreement with existing agents' bodies towards this end.

In its annual report the general council reiterates the need to end "the chronic and growing abuses" in the agency field. It recognizes that, on the whole, the work is being done by bona fide agencies who do a first-class job, but notes that the absence of any representative agents' body with the power to act on behalf of all agents makes policing of the business virtually impossible.

As a result, Equity has had to rely on trying to get legislation passed by local licensing authorities to control these abuses, chiefly through the work of its assistant general secretary, Hugh Jenkins, a working member of the London County Council, the biggest single licensing authority in the UK. At the moment the Public Control Committee of the LCC, the relevant council committee, has the matter under consideration.

Also on the agenda for the Equity meeting are resolutions seeking holidays with pay to be included in all contracts, rehearsal pay to be pegged at no lower than \$62 a week whether the artist is performing elsewhere in that time or not, and a guaranteed two-week notice of show closing or money in lieu, to be included in all contracts.

## Set Don McKay as Lead Of London 'On the Town'

London, April 23. Don McKay, who played Tony in the London edition of "West Side Story," will be one of the stars in "On the Town." The musical will open May 30 at the Prince of Wales, following tryouts at the New Oxford, and the Opera House, Manchester.

Lawrence Leonard, who was musical director for "West Side Story," will helix "On the Town." Both shows, originally his on Broadway, have scores by Leonard Bernstein.

## Soddy and Bubbly

Boston, April 23. Dorothy Kinton, singing in the role of Rosalinda in the Met Opera's "Flodermann" at the Music Hall Saturday matinee (20), made a bubble, in the third act in dialog involving champagne, she said "shampagne" instead of "champagne." The audience broke into tremendous applause.

Whereupon John Blum, cost. house manager, who's known as a fast man with a gag, cracked: "They thought it was a soap opera."

## 'Stop World' Net \$190,805 So Far; 2d Co. Recouped

The touring edition of "Stop the World—I Want to Get Off," now in its fifth week on the road, is figured to have just about completed recovery of its \$41,000 production cost. That amount was approximately half the \$81,001 expended in producing the parent Broadway presentation, now in its 20th week at the Shubert Theatre, N.Y.

Profits from the Main Stem edition of the British musical were used to finance the road production, which opened March 26 at the Pabst Theatre, Milwaukee. An operating profit of \$12,504 was earned by the show on a \$43,010 gross for that week. Then the presentation moved to the Shubert Theatre, Chicago, where it's now in its fourth frame. Weekly grosses at the 2,100-seater have thus far ranged from \$48,706 to \$48,373.

A profit of over 200% is figured to have been earned thus far on a basic \$75,000 investment in the two-company venture. That represents the estimated net on the musical prior to the deduction of approximately 20% off the top of the profits, payable to the original British management. The balance of the profit is split equally between the backers and David Merrick, producer of the Broadway and touring companies of "World," in association with London producer Bernard Delfont.

As of a March 20 accounting, the profit on the two-company operation was \$202,740. Deducted from that was \$84,000 for the original English management, leaving a balance of \$118,000 after the allowance of \$5,000 for unincorporated business tax. Of that amount, \$107,000 had been distributed evenly between the investors and Merrick.

The end-of-March audit, covering the Broadway production for the eight weeks ending that date and the road facsimile's Milwaukee engagement, reveals a total operating profit of \$84,000 for the New York company during that period. Costs cleared by the Main Stem presentation over the eight-week span ranged from \$7,342 on a \$37,043 gross to \$16,215 on a \$54,199 take. The potential weekly gross capacity for the musical is around \$81,000 on Broadway and about \$72,000 in Chicago.

Anthony Newley, who wrote the book, music and lyrics for "World" with Leslie Bricusse, is starring in the Main Stem presentation, with Anna Quayle as featured femme lead. Both are repeating the roles they originated on the West End. Headlining in the touring production are Joel Grey and Julie Newmar.

## Festival Ballet Opens Tour of Great Britain

London, April 23. Just back from an Easter season at Monte Carlo, the London Festival Ballet started a four-week tour yesterday (Mon.) at Golders Green Hippodrome, with other dates set for Brighton, Edinburgh and Newcastle. Beryl Grey is guesting with the company, and will appear Monday of each week, partnered by Karl Mueller, of the Vienna State Ballet.

Following these four dates, the Festival Ballet will start another Continental tour, with engagements in Brussels, Rome, Geneva, Zurich and Vienna. The company will be back in time to open the summer season July 15 at the Royal Festival Hall in London with the British poem of "Peer Gynt."

## Equity Membership Nixes Council Proposal to Modify Alien Rules; Set 18 Senior Age Requirement

## Schedule 'Milk' in Cincy, Shubert Gets Bill Blum

Cincinnati, April 23. Cincy legit, dormant since April 6, will have a belated closing engagement at the Shubert with the booking of "Milk and Honey" for a week opening May 13. The touring musical, with Robert Weede and Molly Picon, thus fills a gap between its engagements in Detroit and Chicago.

Bill Blum, former legit and film promogant, has been named manager of the Shubert, succeeding Mory Miron, of the Shubert managerial staff in New York, who temporarily replaced the late Noah Schechter.

## 'Forum' Has Made 350G Net So Far

"A Funny Thing Happened on the Way to the Forum," which celebrates its first anniversary on Broadway in two weeks, is figured to have passed the \$300,000 profit mark. That's based on a March 20 audit, plus estimated subsequent income.

The Harold Prince production, capitalized at \$300,000, had netted \$243,162 as of the end of last month, after the deduction of a share of the profits to director George Abbott. An April 10 distribution of \$45,000 brought the total profit divvy on the musical to \$288,000 thus far. The profit split equally between the backers and the management, represents a 47½% net return to the former on their investment.

During the five weeks ending March 20, the operating profit on the Zero Mostel-starrer ranged from \$4,188 on a \$52,632 gross to \$13,813 on a \$68,054 take. The operating profit for the show on a capacity take of \$85,000 is around \$15,000. "Forum," currently in its 51st week at the Alvin Theatre, N.Y., has a book by Burt Shevelove and Larry Gelbart and music and lyrics by Stephen Sondheim.

A London edition of the show, which Abbott will also direct, is planned for next fall by Prince, in partnership with Tony Walton and Richard Pilbrow, of Theatre Projects Ltd.

## Royal Court, in London, To Be Redone Next Fall

London, April 23. The Royal Court Theatre, home of the English Stage Co., is to be renovated. Plans include structural alterations to the interior, and the installation of various public conveniences, abolition of the present dress circle and upper circle, to be replaced by single level increasing the seating by around 100. Behind the present theatre will be a studio theatre seating 120 people. The front of house and the exterior will also be modernized.

The plan starts in October and the theatre is expected to be dark for four months. During that time the company will probably perform at a West End house not yet named. The latter spot will subsequently be used by a second English stage unit, headed by Vanessa Redgrave and directed by her husband, Tony Richardson. George Devine, overall director of the ESC, insists that the company is going to continue in its role as guiding hand in new playwrights and directors, but adds, "we itch to expand."

The project will be financed by the council of the ESC, plus a grant of \$14,000 from the Arts Council of Great Britain, which has billed the group's annual grant by \$25,000 to \$74,000. The London County Council will also continue its annual grant of \$7,000. The "new" theatre in Sloane Square is based on designs by Elidir Davies, the architect who planned the Mermaid Theatre.

The membership of Actors Equity has rejected proposals by the union's council for a relaxation of the dues levy on resident aliens and the establishment of 18 as the minimum age for senior status in the association. The alien matter failed to get a required majority approval, at the union's recent annual membership meeting in New York, and the return on a mail referendum of the entire membership on the other issue favored 18 rather than 16 as the minimum age for senior membership.

Despite general bitterness in the union over the increased employment on Broadway of foreign actors (notably British), the Equity council proposed that the association's constitution be amended to put alien actors permanently residing in the U. S. into the same dues-paying category as all senior and junior resident members. The intent of such a move was to separate those alien actors legally admitted for permanent residence in the U.S. who've lived here for three years, from those imported for a specific assignment.

If the proposal had gone through, the dues for qualifying resident aliens would have been changed to \$24 annually instead of the overall levy on all-in of an amount equal to 5% of their earnings from employment in fields under Equity's jurisdiction. Among the proponents of the proposed amendment was Theodore Bibbel, vice-chairman of the Equity alien committee which had unanimously recommended the amendment in the union's council.

He endorsed the measure as a moral obligation on Equity's part to insure that "immigrants legally admitted for permanent residence in this country" should not be penalized "by restrictive practices concerning their livelihood."

Among the opponents to the proposed amendment were those who fear liberalization of the dues. (Continued on page 72)

## Albany Killed Obscene Bill to Make It a Felony To Do 'Obscene' Shows

Albany, April 23. A little publicized bill introduced at the recent session of the Legislature by Assemblyman Charles F. Stockmeister, Democrat of Rochester, would amend Section 1140 of the Penal Law to make it a felony, instead of a misdemeanor, to present of otherwise participate in immoral shows or exhibitions, with punishment to be imprisonment for not less than two and a half years and not more than five years, or by a fine of not more than \$5,000, or both. The measure, which would have taken effect next Sept. 1, died in the Assembly Rules Committee.

It provided for a change in that section of the Penal Law, as last amended in 1927, reading "If any person aids or abets in such action, and if owner, lessee or manager of any theatre, garden, building, room, place or structure who lets the same or permits the same to be used for the purpose of any such drama, play, exhibition, show or other entertainment, or if any such scene, tableau, incident, part or portion of any drama, play, exhibition, show or entertainment, knowingly, or who assents to the use of the same, for any such purpose shall be guilty of a 'felony' (instead of a misdemeanor) and upon conviction shall be punishable by imprisonment for not less than two and a half years, nor more than five years, or by a fine of not more than \$5,000, or both such fine and imprisonment."

Assemblyman Stockmeister, a Democrat representing a normally Republican district and former commissioner of the Monroe County Alcohol Beverage Control Board, is employed as inspection facilities controller by the Eastman Kodak Co., in North Rochester.

He introduced the bill making presentation or participation in an immoral show or exhibition with three others relating to moral offenses. All were killed in committee.

## Equity Extending Pension Program To Stock on Annual Rising Scale

Actors Equity is expanding its pension setup to cover summer stock. Graduated pension payments beginning with an amount equal to 1% of the actor's salary this year, 2% in 1964 and 3% in 1965, are called for in new three-year contracts negotiated by the union with the Assn. of Civic Theatrical Theatres and the Council of Resident Stock Theatres.

ACTET, which represents the large outdoor operations, and COEST, comprising the smaller stockholders, are two of the four organizations with which Equity negotiates stock agreements. The other two are the Council of Stock Theatres, which includes the larger spots which generally last a year, and the Musical Arena Theatres Assn., which represents touring companies. Equity is currently negotiating a new pact with COEST and a new contract with MATA is to be negotiated next year.

The new agreement with ACTET and COEST are both retroactive to April 1. In respect to pension payments, \$1,500 weekly is the minimum salary figure on which the theatres have to make a contribution. Minimum wages have also been increased under the terms of both contracts and other changes include expanded welfare benefits.

The minimum salary for resident company members in the all-female league has been lifted this year from \$75.00 to \$80 and is to climb again to \$85 effective April 1, 1965. The jobbing minimum of the outdoor spots has been raised this year from \$65.00 to \$70 for the duration of the contract. The minimum salary for stage managers of the open air spots has been increased from \$60.00 to \$65 and is to be topped again in two years to \$70.

The theatres represented by COEST are in two categories, very small X companies and larger Y operations. The new minimum for residents in the X division is \$70 until April 1, 1964, then \$75.00. The old figure was \$65.00. The new minimum for residents in the Y designation is \$80 until April 1, 1964, then \$85.00. The old figure was \$75.00.

The minimum for jobbers in the Y and Z companies, previously \$65.00, is now \$60 and will be \$55 effective April 1, 1965. The base pay for stage managers in Y companies has been upped from \$50.00 to \$55 and will be increased in 1965 to \$60. In the Z companies the minimum for stage managers is the same as for resident actors. A part of living increase, if any, will apply to all contracts in 1965.

## 'Camelot' \$185,415 Gross All-Time St. P. Record

St. Paul, April 23. The recent 14-day \$185,415 gross for "Camelot" at the Municipal Auditorium was an all-time local boxoffice record for any touring light show, according to Commissioner Severin Martinson. The city official didn't mention that the business was achieved in the face of two unfavorable Minneapolis newspaper reviews and the restrained notice in the St. Paul sheet.

"Camelot" originally was booked to play its first Twin Cities week at the Minneapolis Orpheum and second here. But when it was found that the Orpheum stage couldn't accommodate the musical's large physical production, the engagement was switched to St. Paul and extended to 14 days instead of 12.

The previous highest St. Paul Auditorium gross for any touring light was the 13-day "My Fair Lady" \$161,000 when it first played here in 1959. Returning last July for seven performances, it topped \$68,479. That second engagement also was exclusive for the Twin Cities.

The "Camelot" tap was \$6.50 compared to \$5.50 for "My Fair Lady." Martinson revealed that "Camelot" attendance was 44,598. The Auditorium's seating capacity is 2,600. During the 14-day stay here there were 14 night and eight matinee performances. The first Saturday matinee and evening were sellouts. Otherwise, evening crowds totaled 2,500 or more and several were also near capacity, while matinee attendance ran much smaller.

## Cohen Heads Committee For Playwright Confabs

With new contract talks with the Dramatists Guild to begin shortly, the League of N. Y. Theatres has expanded its negotiating committee. Alexander H. Cohen has been appointed chairman, succeeding Roland Hayward, who resigned because of increased other activities, but will continue as a member. Ernest H. Martin has been added to the committee, with Herman Levin, League president, also slated to serve as-officer.

Other committee members are Robert Whitehead, Norman Shustlin and Kermit Bloomgarden. Although the old contract, covering production on Broadway and the road, officially expired a couple of years ago, it has remained in practical effect on a month-to-month basis by agreement between the producer-theatre owner and the playwrights organizations.

## Met Opera's Hub Sellout, \$250,000

Boston, April 23. In the Metropolitan Opera's biggest stand at the Music Hall here last week, Monday (19) through Sunday (21), with even the Saturday (20) matinee sold out, a gross of over \$250,000 was rung up.

It topped last year's Hub week, which was \$200 away from a complete sellout. So reported Marjorie O'Brien, managing director of the Boston Opera Assn. With 4,200 seats used in the 4,200-seat house, the difference was taken up by the arch, ticket prices ranged from \$4, \$6, \$8.50, \$7.50 to \$11 top.

Mounted police, tv coverage and Boston society made for a glamorous opening. Miss O'Brien also doubled as local press agent for the Met Opera.

Boston was the first city in a seven city tour which takes the Met to Cleveland, where it opened yesterday, Monday (23) for a week, then to Atlanta, Memphis, for two performances, Dallas, for five performances, Minneapolis for a week, and Detroit for the final week of the tour.

In Hub, eight performances were given, opening with "Boris Godunov," Monday (19); "Tosca," Tuesday (20); "Metamorphoses," Wednesday (21); "Cavalleria" and "Parsifal," Thursday (22); "Pelléas et Mélisande," Saturday (24) matinee; "Barber of Seville," Saturday night; "La Traviata," gateway opera Sunday matinee (25).

Music Hall, formerly the Metropolitan, went back to pictures today, Tuesday (26) with the opening of "Ugly American" (U). It has been used by the Met ever since old Opera House here was demolished.

## Shed Belle Helene, For Sadler's Wells Summer

London, April 23. The summer show at Sadler's Wells this year will be "La Belle Helene," which Basil Coleman will direct to open on May 31 for a six-week run. Anthony Powell, who has not worked before for the Wells, is handling the designs and John Matheson will conduct.

The Offenbach operetta will also be seen later in the year on BBC-TV, the second production under the three-year exclusive contract with Sadler's Wells.

## Year of West German Frankfurt, April 23.

Apart from one performance at Frankfurt of "The Baker's Program," the Sadler's Wells Opera repertory for its German tour opening May 28 at Münster will include only two works, the new production of "Peter Orlem" and the Offert and Sullivan "Idemith."

The tour includes a three-day stint at the West Berlin opera house and ends with a three-day stay at Munich, to coincide with a British Council-sponsored "British Week" there.

## APA Troupe Will Return To Mich. Univ. Next Fall

The Professional Theatre Program of the Univ. of Michigan will present its second annual fall festival, Oct. 7-Dec. 13, with the Assn. of Producing Artists again serving as resident company. Last year's festival shows drew about 60,000 attendees, including 1,500 subscribers.

The APA will be in residence on the campus for 14 weeks and will then make a two-week tour of Michigan cities under university sponsorship.

## Coast Kickbacks All in the Past, Say Equity Reps

Hollywood, April 23. Any kickbacks by cast members in minor league local productions are a thing of the past. That is the opinion of Ralph Bellamy, Actors Equity president, and Leo Harris, the union's Coast representative. The last such case is now under consideration by the organization's council in New York.

Referring to a N.Y. Times story of actors paying for parts in minor league shows or otherwise returning or failing to collect their salaries, Bellamy and Harris declared that although such abuse had existed up until several years ago, most producers were never party to the situation. "What was once a problem has been cleaned up," the union's local official said.

Action against kickbacks started more than two years ago under the supervision of his predecessor, Ed X. Russell. Harris declared, adding that with his enlarged staff, he has been able to afford greater vigilance and closer contact with cast and producers to take care of the situation.

Both Equity officials expressed regret that reports have created an impression the abuse still exist, and that the blame has fallen on some producers who were not guilty. Specifically, Stan Soliman and Roy Sullivan, the largest local minor league producers, were concerned by the two officials, who remarked, "We believe they run a fully honest organization, according to Equity rules."

Soliman and Sullivan previously had declared that "Whelan" statements had been made in the news about such kickbacks operating in local light, and added that they are turning an inquiry over to their attorney, Grayce M. Smith. Soliman noted that their operation now employs 47 actors, only six of whom are at scale, the others all being over scale. Locally, the partners employ nine Equity members in "Under the Yum-Yum Tree," at the Ivor, and nine in "Pajama Tops," at the Legrand. Four of these are at scale, the others over. Soliman said, "Where the \$60 scale is in force, we pay \$115."

## Chevalier Click in London; To Extend Run 2 Weeks

London, April 23.

Maurice Chevalier's one-man show at the Saville Theatre has proved such a hit that it has been extended for at least two weeks. Originally the presentation was booked for 25 performances, but to fill the extended engagement the star has postponed a tour of Israel.

The singer has missed one performance, because of laryngitis.

## Off-Broadway Shows

(Figures denote opening dates)  
 3. Postmaster, New York, 10-17-60.  
 4. The Great Gatsby, New York, 10-17-60.  
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## Lincoln Center Gets \$27,217,000

Performing Arts Project Still Needs \$30,000,000 To Reach \$100,700,000 Goal

## Have \$300,574 Advance For Guthrie Rep, Mpls.

Minneapolis, April 23.

The advance sale for the impending first season opening May 7 at the Tyrone Guthrie repertory theatre, last week reached \$300,574. It's figured to be the all-time advance sale for any legit stage undertaking here and sufficient, according to estimates, to assure the initial season's financial success.

When the drive ended last week season tickets had been sold to 21,546 persons, breaking all records by a considerable distance as far as legit stage season subscriptions are concerned. Including single performances, the total number of seats sold up to last week was \$1,750 for the 20-week season of four plays.

Seats for single performances has a \$5 top; for season subscriptions, \$10. The four plays will be "Hamlet," "The Three Sisters," "The Merchant of Venice," and "Death of a Salesman."

## Nabe Supporters Bandroll Shows

London, April 23.

Supporters of the Lyric Theatre, Hammersmith, have contributed over \$2,000 of the \$7,000 investment for the revival of "The Rivals," opening tomorrow (Wed.). The money has been contributed in units of \$14 and \$28, and will be in the nature of a revolving credit, to be used for future presentations at the theatre.

"The Rivals" is being presented under the banner of Jude Productions, a company formed specifically to present new and old comedies at the Lyric. The revival stars Fay Compton, Lawrence Hardy, Peter Woodthorpe and John Cairney, and is staged by Brian Murphy, with decor by Daisy Jones.

Not for opening June 11, under the Richard O'Donoghue and Gordon Furze management, is Adrian Brine's adaptation of Marcel Achard's comedy, "Domino," starring Renee Asherson and Jeremy Spencer, to be followed in the summer by another Jude venture, a revival of J. B. Priestley's "When We Are Married."

## Mrs. Howard Cullman's 'Occupation: Angel'

"Occupation: Angel," by Marguerite Cullman (Morton; \$5.50) is Mrs. Howard S. Cullman's beguiling account of her adventures as a teacher of such Broadway hits as "Life With Father," "South Pacific," "A Streetcar Named Desire," "Death of a Salesman" and "Milk and Honey" among winning entries. The writer, who demonstrates she can turn sprightly, amusing paragraphs, has had her share of hope, as well. Fortunately, she is in a position to view the crimson side of her ledger philosophically.

Whatever the treatment, any tome from half the team that has put more than \$1,000,000 into show biz cannot be dismissed lightly. It is pleasant, therefore, to report that volume is well-done, informative as well as entertaining. Nor does drama, and sometimes poignancy of her theatrical involvements escape the author. Scarcely a prominent name in contemporary theatre is omitted. A four-page list of "notes to investors," plus appendix publication of typical budgets for musical and dramatic shows, and an example of author's weekly statement for a comedy hit, are in themselves worth price of admission. (Incidentally, it is increasingly rare to find a show biz book of merit available at \$5.50).

Mrs. Cullman testifies that she and her spouse follow Variety's reporting avidly. Obviously, they drew beneficial conclusions.

Rede.

Richard Rodgers left last week for a six-week European business pleasure trip.

The Lincoln Center for the Performing Arts, N.Y., has received within the last few weeks additional grants of \$17,217,000 from the Ford Foundation and \$5,000,000 from the Rockefeller Foundation. In addition to that \$22,217,000 windfall, another \$5,000,000 has been pledged by two temporarily anonymous donors.

These new grants of \$27,217,000 bring the center's total funds thus far to \$140,100,000, or \$20,000,000 short of the operation's revised budget for construction and operation. The budget had been set at \$142,100,000 last May, but climbing costs and expanded plans resulted in the increase.

The Ford Foundation previously gave \$12,500,000 to the center in 1962 and 1967 and the Rockefeller Foundation previously donated \$10,000,000. The new Ford grants to the Center and its constituent organizations are designed, according to Henry T. Mead, president of the Foundation, to assist not only completion of construction but also the expanding operations of the performing organizations moving into the Center.

The Foundation, Mead declared, "regards the new series of grants as the maximum contribution we are able to make in this decade to Lincoln Center and the performing and education organizations to be located there." The new grants comprise:

\$12,500,000 for terminal support to the Center on a matching ratio of one to two-and-a-half to be applied toward completion of construction, maintenance costs, underwriting of new performance projects and educational and cultural activities budgeted by Lincoln Center.

\$2,500,000 to the Metropolitan Opera Assn. on a one-to-one matching ratio to provide partial assistance to its expansion of operations related to its move into Lincoln Center.

\$1,250,000 to the Philharmonic Society of N.Y. on a one-to-one matching ratio to help support its expanded operations at Lincoln Center until 1970.

Besides the organizations receiving direct grants, the Lincoln Center complex also includes the Repertory Theatre, the N.Y. State Theatre and the Library-Museum branch of the N.Y. Public Library.

## Nobody Loves Me' Toot To Open Bucks Season

Neil Simon, currently represented on Broadway as author of the book for the musical, "Little Me," will have his comedy, "Nobody Loves Me," tried out at the Bucks County Playhouse, New Hope, Pa., for two weeks starting next Saturday night (27). The play, which launches the strawhat's 26th season, is the first of several tryouts earmarked for the spot during its upcoming 26-week semester.

This year marks Michael Ellis' 10th season at Bucks County producer. It's also the second time a play by Simon has been tested at the spot. He was previously represented at the Playhouse by "Come Blow Your Horn," which Ellis subsequently produced on Broadway with William Mummerstein. Headlining in the new Simon comedy, which Mike Nichols is directing, are Mildred Natwick, George Voskovec, Elizabeth Ashley and Robert Redford.

The second offering of the season, opening May 13, will be "Critic's Choice," starring Jon Murray and Mindy Caron. R'n he followed May 27 by a tryout of Howard Fast's "The Crossing," starring Howard Kael. Television's Merv Griffin will make his legit debut at the spot in the fourth production of the season, "The Moon Is Blue," opening June 10. The semester, which will take in six other plays, is scheduled to run through Sept. 14.



# B'way Up Again; Hot Spot' \$58,720, Tovarich' \$60,228, Forum' \$62,153, Photo' \$30,828, Rattle' \$11,905 in 6

Business continued to climb on Broadway last week, particularly Friday and Saturday (19-20). The increases, although substantial for a number of shows, were generally below expectations. In the capacity groove last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

There were four closings last week, "Ages of Man," which had been booked for only a single season, "Lord Pango," "Seidman and Son" and "Sophie," the latter folding after eight performances. Business is expected to be off a bit this week.

## Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (disbursed as an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (20th wk; 200 p; \$7.50; 772; \$94,970). Previous week, \$94,260. Last week, \$98,000 for nine performances.

"Calculated Risk, Ambassador (D) (20th wk; 187 p; \$8.00-\$7.50; 1,130; \$42,000) (Joseph Cotton). Previous week, \$15,072. Last week, \$22,437. Closes May 11.

Dear Mr. the Show Is Falling, Music Box (C) (4th wk; 54 p; \$8.00-\$7.50; 1,101; \$40,100) (Gloria Borgi). Previous week, \$38,340 with parties. Last week, \$33,001 with parties.

Enter Laughing, Miller's (C) (6th wk; 45 p; \$8.00-\$7.50; \$40; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Montoya, Irving Jacobson, Alan Arkin). Previous week, \$24,975. Last week, \$28,000.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (20th wk; 200 p; \$8.00-\$8.00; 1,234; \$50,000) (Zoe Lister-Jones). Previous week, \$54,014. Last week, \$58,133.

Hot Spot, Majestic (MC) (1st wk; 3 p; \$8.00; 1,010; \$30,000) (Judy Holliday). Last week, opened Friday night (19), \$58,720 for three performances and five previews.

How to Succeed in Business Without Really Trying, 40th St. (MC) (20th wk; 200 p; \$8.00; 1,242; \$50,010). Previous week, \$47,320. Last week, \$57,000.

Little Mr. Lust-Fontaine (MC) (2nd wk; 177 p; \$8.00; 1,407; \$75,001) (Ed Connors). Previous week, \$40,011. Last week, \$57,313.

"Man for All Seasons, ANTA (D) (74th wk; 200 p; \$8.00-\$7.50; 1,214; \$40,000) (Ensign Williams, Thomas Gamm, George Rose). Previous week, \$23,304.

Last week, \$26,351. The production, in which William Rederick succeeds Williams May 4, ends July 12 to embark on a tour starting July 22 in Los Angeles.

Mary, Mary, Mary (C) (11th wk; 204 p; \$8.00-\$7.50; 1,130; \$43,000) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$25,540. Last week, \$35,744.

Mother Courage and Her Children, Beck (D) (4th wk; 28 p; \$8.00-\$7.50; 1,200; \$50,000) (Anne Bancroft). Previous week, \$34,172. Last week, \$33,731.

Mr. President, St. James (MC) (27th wk; 200 p; \$8.00; 1,015; \$75,000) (Robert Ryan, Nanette Fabray),

Previous week, \$30,302 with parties.

Last week, \$50,300 with parties. Never Too Late, Playhouse (C) (21st wk; 187 p; \$8.00-\$7.50; \$44; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$36,077 with parties. Last week, \$37,445.

"No Strings, Broadhurst (MC) (50th wk; 400 p; \$8.50; 1,214; \$63,007). Previous week, \$30,372. Last week, \$46,240.

Oliver, Imperial (MD) (15th wk; 121 p; \$8.50; 1,420; \$50,000) (Clive Revill, Georgia Brown). Previous week, \$40,784 with Rae Allen substituting for Miss Brown. Last week, \$50,074.

Photo Finish, Atkinson (C) (10th wk; 70 p; \$8.00-\$7.50; 1,000; \$45,000) (Pier Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, inadvertently underquoted, was \$30,100. Last week, \$30,000.

Rattle of a Simple Man, Booth (C) (1st wk; 8 p; \$8.00-\$7.50; \$97; \$34,000) (Tammy Grimes, Edward Woodward). Last week, opened Wednesday night (17), \$11,905 for six performances.

"Sound of Music, Hollinger (MD) (17th wk; 1,370 p; \$8.00; 1,507; \$51,000) (Mandy Patinkin). Previous week, \$45,304. Last week, \$50,001.

Stop the World—I Want to Get Off, Shubert (MC) (20th wk; 220 p; \$8.00; 1,051; \$51,000) (Anthony Newley). Previous week, \$42,900. Last week, \$40,000.

Strange Intervals, Hudson (D) (6th wk; 20 p; \$8.00-\$7.50; 1,000; \$23,000). Previous week, \$20,001 for six performances. Last week, \$22,000 for six performances.

Tobin-Tobin, Barrymore (CD) (25th wk; 100 p; \$8.00-\$7.50; 1,007; \$42,000) (Arlene Francis, Jack Klugman). Previous week, no performances. Last week, resumed April 15, \$17,007 with Miss Francis and Klugman in the roles previously played by Margaret Leighton and Anthony Quinn.

Too True to Be Good, 54th St. (C) (6th wk; 40 p; \$7.50; 1,434; \$30,000) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Richard, David Wayne). Previous week, about \$20,000. Last week, \$20,000.

Tovarich, Broadway (MC) (5th wk; 40 p; \$8.00; 1,000; \$40,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, round \$42,000 with parties. Last week, \$30,228 with parties.

Who's Afraid of Virginia Woolf? Rose (D) (20th wk; 210 p; \$8.00-\$7.50; 1,102; \$40,040) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company centers Kate Reid and Sheppard Stradwick). Previous week, \$24,300. Last week, \$26,130. Elaine Stritch succeeds Miss Reid today (Wed.).

## Closed Last Week

Ages of Man, Lyceum (DR) (single wk; 8 p; \$8.00; \$5; \$20,000) (John Gielgud). Last week, \$20,154 for one-week engagement which ended Sunday (21).

"Lord Pango, Royale (C) (22d wk; 175 p; \$8.00-\$7.50; \$50; \$42,000) (Charles Boyer). Previous week, \$14,300. Last week, \$16,074. Closed Saturday (21) at an estimated \$75,000 loss.

"Milkman and Son, Belasco (C) (27th wk; 210 p; \$8.00-\$7.50; \$47; \$30,320) (Sam Levene). Previous week, \$13,150. Last week, \$14,000. Closed Saturday (21) at an estimated \$50,000 deficit on its \$150,000 investment (including 20% overall). A tour is scheduled for next season.

Sophie, Winter Garden (MC) (1st wk; 8 p; \$8.00; 1,404; \$71,000). Last week, \$15,077. Closed Saturday (21) after eight performances at an estimated loss in excess of its \$200,000 investment.

## Opening This Week

She Loves Me, O'Neill (MC) (20th wk; 1,047; \$57,770) (Barbara Cook, Daniel Massey, Barbara Baxley). Harold Prince, in association with Lawrence Kasha and Philip McKenna, presentation of musical with book by Joe Masteroff, music by Jerry Block and lyrics by Sheldon Harnick, based on the Miklos Laszlo play, "Parfumerie"; opened last night (Tues.).

## Other Theatres

Biltmore, Cort, Longacre, Morocco, Plymouth, Ziegfeld.

## Sam Stark Reduces His Collection of Theatrical Lore by Campus Gift

San Francisco, April 23.

Third-generation theatre collector Samuel Stark—pursuing a hobby started by his grandfather—has disposed of much of his theatrical memorabilia to Stanford U. The longtime collector of "old theatre and minstrel items," whose letterhead always boasted "collector only, nothing for sale," may owe his motion picture material to the U. of Southern California, since director George Cukor has urged him to do so. The Stanford Speech & Drama courses thus will have only the stage material. In addition, other items, including bound volumes of yesterday's VARIETY, have gone to the Univ. of San Francisco which recently exhibited some of Stark's theatre items for three months.

Stanford will also get Stark's Jenny Lind material which includes correspondence from age 10, photos, reviews, original contract with P. T. Barnum, all her original music scores, some of which are autographed to her by the composers, along with her personal annotations and corrections.

This priceless collection went to "The Swedish Nightingale" whom Barnum projected to U. S. audiences includes her husband's (Otto Goldschmidt) unpublished autobiography, etc. All this is currently being annotated by Stark before he turns it over to Stanford.

For the nonce Stark says he "is retaining my 60,000 postcards of theatres, minstrel halls, circuses, opera, vaudeville and film houses, plus tv and radio stations, actors/actresses, film stars' homes and scenes from plays . . . and I take delight in having on postcards carefully indexed, photos of all these places that are so quickly demolishing."

## Life With Tennessee

"Remember Me To Tom" by Edwina Dahn Williams (Putnam; \$2.95), is the autobiography of the mother of Thomas Lanier Williams, better known as Tennessee.

It is difficult to understand why Mrs. Williams felt compelled to write the story of her life. Even with the capable assistance of Lucy Freeman, the book would have little interest were it not for the success of Mrs. Williams' son. Possibly it is of value to learn from a close relative something of the psychological background of one of this century's most important dramatists. Still, the reader remembers constantly that the episodes of Williams' early life are recorded from the mother's point of view, not the playwright's.

Structure of the work is immeasurably increased by inclusion of excerpts from Williams' journals, family letters, including the dramatic, and some of his early poems. No one reading this account can fail to be impressed with grit and determination that carried Williams through his most difficult days. His willingness to work long hours for little pay at menial jobs, his hopeful outlook at the bleakest times, his faith in himself and his work—these are important facets in Mrs. Williams' study.

She writes: "I have done the best to tell the truth as I saw it." Since most of her writing concerns her son, not herself, kindest appraisal of her work is to state that truth here seems to be reflected, although it is often refracted in Roda.

## SCHEDULED B'WAY PRESENTS

Book in Mo. Plymouth 15-16-17; Chattanooga, City Center 16-18-20; Del. Jacy, City Center 16-18-20; King and I, City Center 16-18-20; Johnny Winter Garden 16-17-20; Girl In Red, Hollinger 11-14-20.

# 'Succeed' Big \$103,016 in Toronto; 'Sound' Sellout \$59,638 in W'm'gton; H.M.S.' \$27,364, Philly; 'Mary' 34G, Hub

"How to Succeed in Business Without Really Trying" continued as the top-grosser on the road last week. Also playing to big business were "Camelot" in Los Angeles and the major city touring company of "Sound of Music," which went clean in Wilmington.

"Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" in Chicago and "Pajama Tops" in Indianapolis were among other shows that did well. The Martyn Green Gilbert & Sullivan Co. presenting "H.M.S. Pinafore," began its tour last week in Philadelphia to okay business.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

## BOSTON

Mary, Mary, Wilbur (C-RS) (3d wk) (\$4.00-\$3.50; 1,241; \$57,120) (Martha Wright, Bill McGuire, Michael Evans, Alan Buncel). Previous week, \$23,300. Last week, \$23,000.

## CHICAGO

Mary, Mary, Blackstone (C-RS) (33d wk) (\$4.00-\$3.50; 1,447; \$41,000) (Julia Mende, Scott McKay, Tom Helmore). Previous week, \$14,634. Last week, \$21,770.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Civic (C-RS) (3d wk) (\$5.00; \$30,000) (Hermione Gingold). Previous week, \$24,004 for nine performances with Theatre Guild-American Theatre Society subscription. Last week, \$25,000 with TG-ATS subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (3d wk) (\$5.00-\$4.00; 2,100; \$72,000) (Joel Grey, Julie Newmar). Previous week, \$40,700 with TG-ATS subscription. Last week, \$45,373 with TG-ATS subscription.

## DETROIT

10th and Honey, Fisher (MC-RS) (4th wk) (\$5.00-\$4.00; 2,001; \$72,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Hall). Previous week, about \$42,500. Last week, \$40,274.

## HERSHEY, PA.

Carnival (MC-BT) (Klaine Malin, David Daniels). Previous week, \$23,412, Penn. Pittsburgh. Last week, \$18,000 for five performances.

## INDIANAPOLIS

Pajama Tops, Mural (C-RS) (June Wilkerson). Previous week, laid off.

Last week, \$26,171 with twofers on a potential capacity of about \$32,000 for the discount setup.

## LOS ANGELES

Camelot, Philharmonic (MC-RS) (1st wk) (\$5.25-\$7; 2,070; \$54,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$24,212 for Ave. performances, Auditorium, St. Paul, with Jan Moody pinchhitting for Miss Grayson.

Last week, \$32,582 with Civic Light Opera Assn. subscription.

Shot in the Dark, Harford (C-RS) (3d wk) (\$4.00-\$3; 1,032; \$32,000) (Elizabeth Seal, Zack Matalon). Previous week, \$21,114 with TG-ATS subscription. Last week, \$12,200.

Take Me, She's Mine, Biltmore (C-RS) (1st wk) (\$5.50-\$4; 1,036; \$53,000) (Tom Ewell). Previous week, \$16,450 with TG-ATS subscription, Curran, San Francisco. Last week, \$23,270 for seven performances with TG-ATS subscription.

## MIAMI

Mary, Mary, Coconut Grove (C-

BT) (3d wk) (Patricia Smith, Jeffrey Lynn). Previous week, \$14,787. Last week, \$13,740.

## PHILADELPHIA

M.M.S. Pinafore, Shubert (OP-RS) (\$4.50-\$7.50; 1,878; \$74,240) (Martyn Green). Opened tour here April 15 to three affirmative notices (Gaghan, News; deShawnee, Bulletin, Singer, News). Last week, \$27,364.

## TORONTO

How to Succeed in Business Without Really Trying, O'Keefe (MC-RS) (3d wk) (\$4; 3,311; \$105,723). Previous week, \$80,135 with TG-ATS-O'Keefe subscription. Last week, \$103,016.

Spring Thaw '63, Royal Alexandra (R) (3d wk) (\$3.50; 1,325; \$27,004). Previous week, \$11,957. Last week, \$15,810.

## TULSA

My Fair Lady, Auditorium (MC-BT) (Ronald Drake, Gayles Byrne). Previous week, \$48,700, Auditorium, Jacksonville. Last week, \$44,343 for seven performances.

## WILMINGTON

Sound of Music, Playhouse (MD-RS) (7-7-77; 1,251; \$50,700) (Barbara Meiler, John Myhers). Previous week, \$22,010, Colonial, Boston. Last week, \$50,030 with TG-ATS subscription.

## Legit Followup

### 'Calculated Risk' (AMMANBORN, N.Y.)

Now on twofers after five months on Broadway, "Calculated Risk" is a bargain only for the undemanding. Its basic plot is interesting, but it's buried in cliches, bathos and unabashedly broad performances.

Coproducer Howard Erskine is now playing the role of the leading man's enigmatic brother, originated by Ben Hayes. At the performance caught, however, general understudy Robert Bains played the part, and did a laudable job. Another understudy, Martin Ashe, was shy in the small role of a caretaker.

New to the cast is Kenneth Harvey in the role of the villainous "raider." He gives a fervent, but not very convincing performance, mitigated by the fact that the role is not believable. The chief audience pleasers are still Russell Collins and Roland Winters, two old pros, who play for laughs rather than realism.

The star, Joseph Cotton, seems to be having voice problems. His performance is adequate, but the mawkishly written scenes with Patricia Medina are the low points of the show. KENN.

### Okay Anthology On '20th Century Theatre'

Most of the pieces in "Theatre in the 20th Century" (Grove; \$7.50) appeared the last several years in the Tulane Drama Review. Robert W. Corrigan has edited them into a comprehensive anthology.

The byliners alone command attention, and what they have to say on their sundry themes even more so. Divided into sections on the playwright, the artist, and criticism, the essays include Arthur Miller, Friedrich Duerrenmatt, Eugene Ionesco, Bertolt Brecht, Christopher Fry, Ugo Betti, Hugo von Hofmannsthal, Jean-Paul Sartre, Jean Villard, Morris Carnovsky, Theodore Hoffman, editor-in-chief Corrigan's own piece on "Stanislavski and the Playwright," Vsevolod Meyerhold, Sigmond Freud, "Psychopathic Characters on the Stage," John Gassner, Martin Esslin, Henry Adler, Pedro Salinas, Eric Bentley and Ronald Peacock.

It's a fine library item and an erudite coup on the modern theatre. Abel.

Kath Mollin, assisted by Jean D'Inverno, is in charge of casting for the forthcoming Broadway musical, "Here's Love"



## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Man and Boy" (D). Producers, Irwin Mayer Selznick and M. M. Tennen, Ltd. (c/o Casting Consultants, 444 Madison Ave., N. Y.; PL 3-1888). Available parts: female, 18-28, not over five feet six inches tall, a student actress with a conventional midwestern background, pretty, intelligent, vivacious, strong willed; male, middle 20s, medium height, accountant, unimaginative, humorous, loyal, dependable; male, middle 30s, medium height, athletic build, business executive, highly intelligent, snobbish. Mail photos and resumes c/o above address. Do not phone or visit.

"Rainbow" (MC). Producer, David Merrick. 240 W. 44th St., N.Y.; LO 3-7320. Available parts: male, 30's, tall, lively, agile, handsome, must sing well; male, late 30's, tall, rangy, laconic type, handsome, must sing well; character man, big, warm type, great vigor, must sing well; male, 20's, tall, responsible type, must sing well; male, 18-19, tall, shiny dancer-singer; female, 18, dancer-singer, cute. Mail photos and resumes to Neil Martley, c/o above address. Auditions for Equity singers next Mon. (20); females from 10 a.m. to 1 p.m. and men 2-3 p.m. Open call singers Tues. (20); females from 10 a.m. to 1 p.m. and men, 2-3 p.m.—all at the Imperial Theatre (240 W. 44th St., N.Y.).

#### OFF-BROADWAY

"War of the Witches" (D). Producer Houston Brummit (224 Waverly Place, N.Y.). Available parts: Negro men, 25-30; Negro women, 20-25, Negro character men, about 60; white character men, 40-50. Send photos and resumes to above address.

"The Uncommon Benefactor" (C). Producer, The Uncommon Company (30 W. 57th St., N.Y.; TR 3-8823). Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

#### TOURING

"Brigadoon," "Carnival" and "Terra La Basso." Producer, Hugh Fordin (405 E. 58th St., N.Y.; PL 9-1560). Accepting photos and resumes c/o above address through agents only. Auditions for Equity singers who dance and dancers who sing today (Wed.); men from 11 a.m. to 1 p.m. and females from 2-4 p.m. Open call Fri. (20); men from 11 a.m. to 1 p.m. and females from 2-4 p.m.—all at Variety Arts Studio (225 W. 48th St., N.Y.).

"Come Blow Your Horn." (C). Producer, Hugh Fordin (405 E. 58th St., N.Y.; PL 9-1560). This production will star Mel March, and will begin a tour of summer theatres June 18. Available parts: female, early 20s, pretty, preferably blonde; female, late 20s, pretty, intelligent; male, 18, who resembles Mel March. Mail photos and resumes c/o above address. Do not phone.

"Terra La Basso" and "Mr. Roberts." Producer, Lee Gubar, Frank Ford & Sherry Gross (40 W. 58th St., N.Y.; LT 1-3880). Mail photos and resumes to Dan Antonelli c/o above address. Do not phone or visit.

"Fanny and Beau" (MD). Producers, Lenay-Dubin (140 W. 58th St., N.Y.; JU 2-8570). Production to tour during the summer with an opening scheduled for early June and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only

for all parts. Send to producers at above address. Do not phone or visit.

"God Bless Our Bank" (C). Producers, Zev Bufman and Stan Solzen (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 3200 Main Highway, Miami 23, Fla.; MI 4-9231). Anna Sathorn to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 30's; rigid Scotsman, 30's; three character men, mid 30's; small character woman, late 30's; wide-eyed male 34-37; female, 18-22; pair Mutt & Jeff type character men, 35-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

"Samson and Juliet." Producer, Thrasher Productions (144 W. 57th St., N.Y.; LT 1-6010). This production will star Walter Shunk, and will begin a tour of summer theatres June 2, at the Playhouse in the Park, Philadelphia. All roles open. Mail photos and resumes c/o above address. Script available at Dramatists Play Service (14 E. 20th St., N.Y.).

#### STOCK

BEVERLY, MASS. North Shore Music Theatre. Managing director, Stephen Blane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

BELLPORT, L.I. Bellport Gateway Playhouse. Producers, M. C. Panerem and David Shelden (c/o Shelden, 43 W. 54th St., N.Y.; PL 7-6880). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

CALUMET, ILL. Keweenaw Playhouse. Producer, Leland Bell (405 E. 58th St., N.Y.). Accepting photos and resumes from Equity-non Equity musical performers and apprentices. Ten-week season starts June 25.

CANAL FULTON, OHIO Canal Fulton Arena. Producer, David Fuldard (60 W. 48th St., N.Y.; MU 2-1570). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

CHARLOTTE, N.C. Charlotte Summer Theatre. Producer, Stanley Warren (405 West End Ave., N.Y.; TR 7-3770). Auditions for Equity dancers; tomorrow (Thurs.), females at 2 p.m. and males at 3 p.m.; open call dancers; females at 4 p.m. and males at 5 p.m.—all at Variety Arts Studio (225 W. 48th St., N.Y.).

CLEVELAND, O. Muscular. Producer, John L. Price Jr. (c/o Muscular, Cleveland 22, Ohio). Auditions for Equity resident company through agents only being held in N.Y. today (Wed.) through Sat. (Fri.). Agents should phone Mr. Price at the Great Northern Hotel (110 W. 57th St., N.Y.; CI 7-1000) for audition appointments. Musical season of 14-weeks begins June 10.

COHASSET, MASS. South Shore Music Theatre. Producer, Ben Ben. Auditions for Equity singers next Mon. (20), men at 11 a.m. and females at 2 p.m. Open call singers next Tues. (20), men at 11 a.m. and females at 2 p.m.—all at Shoreline Studio (600 Eighth Ave., N.Y.).

CORNING, N.Y. Corning Summer Theatre. Pro-

ducers, Omar K. Lorman and Dorothy Chernick (c/o Omar Lorman, 88 Grove St., N.Y.). Accepting photos and resumes c/o above address for Equity resident company, through agents only. Interviews will be held early in May.

#### EPHATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

#### FAYETTEVILLE, PA.

Tetson Park Playhouse. Producer W. M. Patch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

#### FISH CREEK, WISC.

Penninsula Playhouse. Producer, James B. McKenna (c/o Joanne McKenna, 311 W. 23rd St., N.Y.). Nine-week season starts June 20. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

#### HAMPTON, N.H.

Hampton Playhouse. Managing director, John Varl & Alfred Christie (405 E. 58th St., N.Y.; PL 9-7977). Part of "Bank" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 21.

#### MINNEAPOLIS, MINN.

Salt Creek Playhouse. Producer, Clyde W. List (Box 225, Minnetonka, Minn.; FA 3-3480). Parts available for the resident company of six plus jobbers. All types being considered. Star system is used here. Mail photos and resumes c/o above address.

#### NYANING, MASS.

Cape Cod Music Theatre. Producer, David Marshall Rothman (120 W. 44th St., N.Y.). Auditions for Equity dancers next Mon. (20); men at 10 a.m. and females at 12 noon, open call dancers; men at 2 p.m. and females at 4:30 p.m.—all at Variety Arts Studio (225 W. 48th St., N.Y.).

#### LAKE LURENE, N. Y.

Lake Lurene Playhouse. Producer, George Patrick (40 W. 44th St., N.Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

#### LATHAM, N.Y.

Columbia Summer Theatre. Managing director, Eddie Rich (214 W. 43d St., N.Y.; FK 6-8211). Accepting photos and resumes c/o above address for the Equity resident company. Star system is used here. Auditions for Equity dancers next Tues. (20), men at 10 a.m. and females at 11 a.m. Equity singers; men at 1 p.m. and females at 2 p.m. Open call dancers next Wed. (21), men at 10 a.m. and females at 11 a.m., singers; men at 1 p.m. and females at 2 p.m.—all at Variety Arts Studio (225 W. 48th St., N.Y.). Dramatic and musical season of 11 weeks begins June 25.

#### MAINE, P.A.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Solzen (c/o Kip Cohen, Coconut Grove Playhouse, 3200 Main Highway, Miami 23, Fla.). Seeking all Equity types for musical-dramatic straight season. Send photos and resumes to above address.

#### PITTSBURGH, PA.

White Barn Theatre. Producer, Jack Brown (405 Phillips Ave., Pittsburgh, Pa.). Accepting photos and resumes c/o above address for Equity leading men, leading ladies, juveniles and ingenues. Available parts: Irma in "Terra La Basso" and Suki in "World of Suki Wong." Apprentices also being sought on a no-tuition basis. The 15-week dramatic and musical season begins June 1.

#### SPRINGFIELD, N. J.

Gateway Theatre. Managing director, Paul Giovanni (220 E. 58th St., N.Y.). Season of straight plays with two musicals. Auditions for male and female Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

#### SPRINGFIELD, MASS.

Ivy Playhouse. Director, Clifford Olson (c/o Springfield College, Springfield 8, Mass.). Accepting

photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

#### STORRS, CONN.

Hatting Playhouse. Managing director, Dr. Cecil E. Minhol c/o department of theatre, U-127, University of Connecticut, Storrs, Conn.). Parts available for Equity males and females for the dramatic resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held in mid April. Ten-week season starts June 18.

#### SULLIVAN, N.Y.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, N.Y.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

#### THOMPSON, CONN.

Roundabout Playhouse. Director, Alan Jones (220 W. 11th St., N.Y.). Accepting photos and resumes c/o above address from the following types: female, leading lady; female, young, must sing and act well; leading man, must sing well; male, young, must sing well; character man, young; male and female apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 25.

#### WASHINGTON, D.C.

Arena Theatre. Producer, Zeida Fichandler (4th & M St., S.W.). Casting consultants Michael Shortliff and Alan Shyne will be holding auditions in New York from April 24-30. Actors who are interested in being residents and jobbers, for the 1963-64 season should mail photos and resumes to Diane Scholten (c/o Casting Consultants, Room 708, 444 Madison Ave., N.Y.). Do not phone or visit.

#### WILSON, ONT.

Clery International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1264). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 20.

### Films

"Bodding" (D). Producer-director, Stan Russell (345 W. 54th St., N.Y.; JU 6-8200). Available parts: male, about 35, tall, lean, virile; male, mid-30's, extrovert; female, late 20's-early 30's, pretty, intelligent; female, 30's, tall, beautiful; female, 18, plain; female, late 20's, attractive, nervous; female, early 20's, slightly plump; male, middle aged, pouchy, executive-type. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

### Television

Serena Gema, Inc. (711 Fifth Ave., N.Y. PL 1-4432). Ron Kaloy, Hollywood representative of Serena Gema, Inc., accepting photos and resumes c/o above address, of actors-actresses, all-types for his credit film.

### Cabaret

#### CAIRO, N.Y.

Belwood Hotel. Auditions for AGVA male and female singers and AGVA male comics next Mon. (20); men and females at 6:30 p.m. and comics at 7:30 p.m.—all at Hotel Studios (Belwood Hotel building, 111 W. 57th St., N.Y.). Ask for Bob Ellis or Al Korte.

### Ballet

"Metropolitan Opera Ballet." Director, Alberto Marrova (c/o Metropolitan Opera House, 147 W. 58th St., N.Y.). Auditions for AGVA dancers next Mon. (20); men at 1:30 p.m. and females at 2:30 p.m., at the 48th St. roof stage of the Metropolitan Opera House. Open call for dancers next Tues. (20); men at 2 p.m. and females at 3 p.m., at Variety Arts Studio (225 W. 48th St., N.Y.).

### French Theatres

Continued from page 69

ation of all the government-owned houses, rather than some of them being city-run. What is hoped is that there will be, eventually, one administrative head for all the state theatres, including the two opera houses. Whether this is possible is the question, especially in the case of the Comedie Francaise, which has had an individual character for 300 years. The Barault-Reynaud setup, too, is basically individual, owned by the two but operated at the former Odéon Theatre by special financial grant from the state government.

There are rumors in Paris that Villar may emerge as head of the whole works (under Malraux). Others feel this is not likely, however, as Villar and Malraux have not always seen eye to eye. One of Villar's most persistent headaches during the past three years—when Malraux took over via De Gaulle's appointment—has been Villar's resentment of "governmental interference." He needed especially at the "necessity" of submitting script and production plans for higher-up approval. Barault, seemingly, has always accepted this point, having shivered at least two proposed productions in the recent past because the "culture department" didn't think they were right. Maurice Esnault, who runs the Comedie, claims he never had any difficulty or interference. Georges Auric is a new boss of the two opera houses, having replaced Julien when the latter was dropped after refusing to take Culture Ministry "advice" on how to produce "Pelléas and Melisande."

Malraux has kept quiet about the rumors, reports, or his future plans. He doesn't like interviews and avoids them as much as possible. His staff is larger than any in the history of France's show-biz participation. Some newsmen have called it a sort of cultural dictatorship, which is denied officially. Malraux staff simply feels that greater efficiency and cohesion can be accomplished by over-all unification.

In favor of this latter view is the fact that a number of actors, singers, dancers, etc., have mixed it up recently via loans among the governmental companies. Thus Wilson appeared in Barault's theatre as "guest star" twice. Barault is due to direct a forthcoming play at the Comedie, several dancers from the Opera were guest-stars at the T.N.P., etc. None of such intermingling was possible prior to the Malraux regime.

Theatre end is only a part of Malraux's preoccupation, of course, since his operation also covers the museums, art shows, symphonies, etc. But it is only in the theatre end, apparently, that he has had consistently recurring headaches. Which he believes can all be solved by unification—if ever it is clearly decided just what is to be unified and how to go about it. Plus, of course, the big question—who can head up the works. Malraux wants a man who is not part of show biz, thus having no personal ties or prejudices, but who knows enough about show biz to approach it all practically and not as an amateur. Is there such an animal?

### Equity Membership

Continued from page 69

required of resident aliens would make matters even rougher in regard to the widespread casting on Broadway of alien performers, which they argue is cutting into the employment of native-born members of the union. Others stating that approximately 30% of alien dues comes from resident aliens contend that a reduction in this source of revenue could result in a general increase in dues because of what has been termed the union's delicate financial condition whereby income just about covers expenditures.

Regarding the establishment of a minimum age for senior membership, the council had favored 16 in a proposed amendment to the association's constitution. However, an opposing motion to set the minimum age at 18 was made at one of the union's meetings, where it was passed by a required two-thirds vote. The council, sticking to its conviction that 16 should be the qualifying age for senior membership, decided to resolve the issue by a full mail referendum of the membership.

**OPENS APRIL 22, 1964**

**(Just A Year Away!)**

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**PRODUCTION OF**

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Music & Lyrics by

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Production Designs by

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"The Play Is NOT The Thing"



## Boyd Martin, 76, Dean Of U.S. Drama Critics, First Film Reviewer

Boyd Martin, 76, this country's first daily film reviewer, and drama critic for 35 years for the Louisville Courier-Journal, died April 16 of cancer at Morton Memorial Infirmary in that city. Martin, whose interest in legit extended to acting and directing on the community theatre level, as well as teaching and shepherding trainloads of the stragglers twice-yearly to New York, wrote his last review in October, 1962, when he covered a touring production of "Mary, Mary."

That was a little more than two years after his first operation for cancer in the summer of 1960. Despite his illness and the accompanying pain Martin's enthusiasm for the theatre never waned. In January, 1962, he journeyed by car from Louisville to Lexington, Ky. on a sleety, snowy, freezing night to see Hal Holbrook in his Mark Twain portrayal. The ailing critic made the trip back to Louisville that same evening to write his last review.

When the Brown Theatre, Louisville, returned to the legit fold last Dec. 12, Martin's doctors refused to permit him to attend the dedication ceremony at which a plate inscribed to him as "one of the greatest friends that the theatre has ever had" was presented to his wife by Broadway actor-director Cyril Ritchard and Warren Carr, executive director of the Theatre Guild-American Theatre Society subscription organization. Martin and Barry Bingham, owner, editor and publisher of the Courier-Journal and a Broadway theatrical investor, as well, were instrumental in the establishment of the TC-AS subscription series in Louisville.

Martin and Bingham were also active in bringing about the return of the Brown Theatre to legit, the former writing Sunday columns and the latter editorials. Incidentally, an editorial in the April 17 issue of the Courier-Journal paid tribute to Martin's devotion to the theatre and ended with the statement, "Louisville has lost an incomparable precursor in the art of the drama; theatrical criticism in the United States has lost its dean."

Martin, who trained for a career as an engineer, became a reviewer instead in 1907 when he was visiting a friend at the Courier-Journal. The drama critic, thinking Martin was a reporter, asked him to cover a local presentation of "The Burglar and The Lady," starring former heavyweight champion James J. Corbett. Martin accepted the assignment and continued on the paper as a critic until last year except for a brief period in 1956 when he was associated with the professional stage. He was made drama editor of the paper in 1959, and in 1960, he had the distinction of writing the first review in the U.S. of a film, "The Great Train Robbery."

For 43 years he directed more than 400 plays for Louisville's Little Theatre Co. and earlier editions of that group. He began staging plays at the U. of Louisville in 1914 and later was an assistant professor there in the area of public speaking, theatre and film. Martin received the university's award of merit when he retired from the faculty in 1955.

He was a frequent visitor to Hollywood and his first theatre train to the latter destination was organized in 1954. Besides his newspaper work, he also wrote plays, as well as authoring "American Stage and Drama," published by Pilot Press, London, in 1943. In 1959, he was elected to The Lamb, the New York theatrical club.

Surviving in his second wife, whom he married last June. His first wife, to whom he was married 46 years, died in 1959.

## ABBOTT WILL DIRECT CAROL BURNETT 'GIRL'

George Abbott will direct the Carol Burnett-starrer "A Girl to Remember," which Lester Osterman will produce on Broadway next season in association with Outrage Productions. The musical will have book and lyrics by Betty Comden and Adolph Green and music by Jule Styne.

Rehearsals are to begin Sept. 3, with the production scheduled to debut Nov. 16 at the Mark Hellinger Theatre, N.Y.

"Conversations in the Dark," by William Henry, has been acquired by the Theatre Guild for Broadway production next fall.

Anthony Holland, who left Second City at Square East, N. Y., for a role in the short-lived Broadway production of "My Mother, My Father and Me," has rejoined the improvisational troupe.

Richard Ekins has acquired the dramatic and musical rights to Frederick Motson's "The Rothschilds" and the legit and film rights to Robert Gower's "One Hundred Dollar Misunderstanding," the latter to be adapted for the stage and screen by Frank and Eleanor Perry.

John Ashman is production stage manager for the off-Broadway presentation of "The Saving Grace," for which David Goldstein is producer, Bernard Simon press-agent and Morine Graham, associate, p. a.

Virgil Milers, amusements editor of the Dallas Times Herald, is in town for his annual review of Broadway shows. He'll also do interviews with Bob Fosse, executive producer of two upcoming Dallas Summer Musicals, "Calamity Jane," to star Carol Burnett, and "Apollo and Miss Agnes," and with Lawrence Kanha, the musicals' new stage director.

"Fatty," a drama by Harry Essex based on the life and times of silent film comedian Roscoe 'Fatty' Arbuckle, is planned for Broadway production next season by Joel Schussler.

John Flood has succeeded Terry Bone in "The Wide Open Cage." "The Threepenny Opera" is being directed by Alan Schneider for a May 14 opening at the Arena Stage, Washington, where it's scheduled to run four weeks.

"Seidman and Son," which ended its Broadway run last Saturday (20), is scheduled to tour next season with Sam Levene repeating his starring assignment. The road hike is to be preceded by a five-week summer theatre trek starting Aug. 26 at the Westport (Conn.) Country Playhouse.

The N. Y. Shakespeare Festival production of "Macbeth," which had been touring N. Y. City public junior and senior highschools under a \$50,000 grant from the Board of Education, began a two-week update tour last week under a grant of \$40,000 from the State Arts Council.

Bronx Schenck and H. M. Tennant Ltd. will be partners in the production of Terence Rattigan's "Man and Boy," to be presented first in London for an eight-week stand Sept. 2-Nov. 2 and then on Broadway.

Charles Beyer, who ended a Broadway run in the title role of "Lord Penge" last Saturday (20), will star in the new play under the direction of Peter Wood.

The Shirley Broughston Dance Co. will appear in "King-A-Lee," a musical to be presented May 2-4 at Taft High School, Bronx, N. Y.

Robert Kamrad is company manager for the upcoming Lucille Lortel-Arthur Cander off-Broadway edition of the revue, "Put It In Writing," which has been running for over nine months at The Hapvy Medium, Chicago. Ron Penn, director of the Chicago original, is also staging the N. Y. presentation for a May 13 opening at the Theatre de Lys.

Frances Cheney planned to Rome to join her screenwriter husband, Bing Lardner Jr., following the closing last Saturday (20) of the Broadway production of "Seidman and Son," in which she appeared.

Carlin Patrick, amusement editor of the Indianapolis Star, will be in New York the week of May 6.

Randall Brooks, who was production stage manager for "Lord Penge," which closed on Broadway last Saturday (20), will direct in that capacity for the upcoming Mary Martin-starrer, "Jenny." Brooks is in North Carolina this week visiting his family.

Simon Oakland will play the lead male role in the off-Broadway production of "Five Evenings."

Lex Newman has returned to the cast of the off-Broadway production of "The Blacks."

Theodore V. Adrege is designing the costumes for the off-Broadway production of "The Blue Boy in Black."

"Come, Woe Me," subtitled "A Shakespearean Love Game," comprising excerpts from the Bard's works, is being produced and di-

## Legit Bits

rected by Arnold Moss for presentation April 29-May 1 at the Library of Congress, Washington, with a cast to include Nan Martin, Robert Geringer, Annette Hunt, Robert Stattel, Joyce Short, Daniel Elliot and M. Peter Morosou.

Mary Jean Parnon, former business manager of the Minerva (L.I.) Playhouse, is now looking assistant to Julian Olney, vice-president of National Performing Arts.

## Ballet Review

### Boyd Martin (SLEEPING BEAUTY)

(Met Opera, N.Y.) Opening a seventh U.S. tour since 1949, the Royal Ballet of London presented its determinedly "grand" and completely "classic Russian" full-evening fairy tale, "The Sleeping Beauty." It is impossible to criticize this noble company in any serious way, for theirs is a superb array of disciplined talents and lofty artistic criteria. They do this Petipa ballerina with the same elegance with which the British enthroned a queen. As pageantry the ballet is tops, if not tops in excitement.

There is, however, enough and to spare of sheer first-class dancing. Whether Dame Margot Fonteyn was up to her accustomed level of brilliance in this performance is almost capricious, since her slightly-less-than-best is so rife with virtuosity. Others who drew deserved hurrahs were the bluebirds of Annette Page and Brian Shaw. Shaw, in particular, was of technical bravura with his elevation and turns.

Much mime is required to carry the story, however slight, however familiar. Alexander Grant as the evil spell-weaver in tawdry gown, cobweb veil and brandishing stick is clearly a great ballet actor.

The Oliver Messel costumes are occasions for acclaim, not alone in their color and beauty but in their sparkling freshness. The British are never slipshod in this department and it is a salient merit of the company that it is so exquisitely dressed, rehearsed and presented, though the music support (John Lanchbery) seemed occasionally unsure. Of the scenery by the same Messel, say that it's believably a simulation of a bygone style, which clearly was the intention.

Rudolf Nureyev, the Soviet defector, is with the Royal Ballet and scheduled to appear later, along with various other assets which the company will disclose. The tour is, as usual, under the management of Sol Hersh.

Land.

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# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

The name of Robert Hardy Andrews may not mean much to you but if "A Corner of Chicago" gets half the recognition its modest title deserves, millions should know the name, especially the millions who have enjoyed his words through their ears for years via radio and TV shows like "Ma Perkins," "Just Plain Bill," "Shippy," "Jack Armstrong—All American Boy," "57th Precinct," "Thriller," "The Barbara Stanwyck Theatre" and "The Millionaire." For years he wrote the equivalent of a novel a week—75,000-words-for actors who could read. It was a good deal like trucking sand to the Sahara. Nobody noticed it, even if it was of a superior quality.

When 21 years old he was city ed of the Minneapolis Journal and was hired to the Chicago Daily News under the managing editorship of Henry Justin Smith, a newspaperman who kept his paper clean, and possibly a little dull on occasion, because it was the paper that went home. His standard offer to a newcomer was, "Salary inadequate if that means anything."

Despite this inadequacy, Andrews weaves a thread of admiration for Smith all through "A Corner of Chicago." (Little, Brown; \$5.95). It is a pleasant thing to see a successful writer having such a sustained and warm affection for an editor who probably had to kill his copy many times and never paid him what he was worth.

Monk Lays The Loop

M. L. Monahan once pulled up Chicago scribbles by remarking that any time you found a writer who had something to say "nine times out of 10 you'd find he had some connection with the Gargantuan sluttish by Lake Michigan." This reminds me I owe my dues to the Chicago Press Veterans Ann.

Andrews retains a singular modesty and writes supremely well about those days when Bill Thompson was mayor, Al Capone was King, and Sam Insull was Emperor of Tower Town.

Early in his career on the News, Smith tapped Andrews to become editor of Midwest. This, I suspect, was as a mild copy of the N.Y. Times' Midwest Editorial. Andrews was 22 when he was editing this Midwest and his top prize for a story was \$50. The only thing Andrews himself had said up to the time he became editor of Midwest was a quip about imitating Swiftburn. Monahan paid him \$2.75 but never printed it.

What Ever Happened To Bob Ringling?

Andrews breakthrough to writing soap operas for radio wasn't too unrelated with the past. After all, when he was with the Minneapolis Journal he was also program manager of WBAD. It was at a time when microphones were Rudy Vallee megaphones not in telephone receivers and nobody was paid but the janitor. WBAD was a makeshift studio on top of the Radisson and among the station's early performers was Robert Ringling who was trying to break out of the family circus and become a baritone.

There Andrews got his hand further in show biz, because the Journal's drama editor was hired with a theatre that opened with the Swiss Butterfingers and closed with Fluke O'Hara singing "Mother Macabre." He delegated Andrews to cover 60 vaudeville acts every weekend in five houses. Overwork like this makes a critic mean. Some of the acts saved their had notices and one of them cost Andrews a lot of dough years later.

How To Break Into Soap Operas

His entry in radio's big money revolved around the oldest plot in the world—a bet. It seems that in the loose talk which goes around city rooms Andrews bet he could write a book in a week. Bob Casey bet \$50 he couldn't. Andrews could type 100 words a minute but the general view was that nothing worth publishing was ever typed at that speed. The betting was 5-to-1 that no matter how many words Andrews typed Casey would still win the bet because a manuscript was not a book until it was published.

Andrews relied on 50,000 words within the prescribed week and titled the opus "Three Girls Lost in Chicago." They were (1) the girl who might go wrong, (2) the girl who wouldn't mind if she did, and (3) the girl who couldn't if she tried. The News bought "Girls" as a serial for \$500. Grosset & Dunlap gave Andrews another \$500 advance for the book rights, and Fox paid him \$7,500 for the picture rights. He Andrews not only won his bet, but was the first staffer ever to sell a book to the movies.

Before the dough could be spent the News wanted another seven serial from their new soap opera sensation. He was already working on a serious novel. A Mr. Gorham called on him—not to sell jewelry, but Blackett, Sample & Hummert who were thinking of taking their clients into radio and needed soap operas to fill in between the soap commercials. Andrews told Gorham to get lost.

However, he did write a sequel to "Three Girls Lost" for the News. It was called "One Girl Found."

His money spent, he was willing to listen even to static. He called Gorham who, still pretty miffed, referred him to a Mrs. Anne Ashenburt who had charge of the ad agency's writers. She had been a reporter on the Baltimore Sun herself. She headed up the radio writers staff after she told Hummert she didn't know anything about advertising but she knew what women liked and among the things they didn't like was a gas station which sold clean gas but had dirty restrooms.

The Bough You Love To Touch

Her boss, who "created" "Kodak as you go" and "The skin you love to touch," now added "Certified Comfort Stations" to his creations. Women, she told Andrews, were lonely one-third of their lives. Their daily schedule never varies. The silence throbs. In comes a radio voice. The voice cares about her. She looked at Andrews. "Can you contribute to this, Mr. Andrews?"

In his mind he rather doubted he could, even after she mentioned money. He was strongly tempted to say yes, but he said no.

He went back to the News and knocked out another serial, the same sort of thing he wouldn't write for radio and which paid for less in newspapers. Between times he began working on "If I Had a Million."

After a suitable interval he heard again from Mrs. Ashenburt. He was working on "The Stolen Husband" for a News serial. She would like to see it. She bought it for four times what the News paid and gave him back all rights. Jim and Marion Jordan (Pibber McGee & Molly) played the leads for \$100 a week. They, too, retired as millionaires.

50,000,000 Smoothers Can't Be Wrong

In time seven serials worked up to seven solid daytime hours of soap operas, five days a week, 52 weeks a year, and an advertising nut of \$50,000,000. Andrews filled 20% of those hours. As I have never listened to one, nor read his serials in the C.D.N., I am in no position to say whether they set America back 100 years or advanced the status of housewives.

All I can say is that Andrews now lives in reasonable splendor in Ojai, pronounced O-High, a suburb in the hills between Hollywood and Santa Barbara, and has made the transition from peddling perfume and hy-and-bacon-fat to writing motion picture scripts quite painlessly. About 50 picture scripts are now behind him, but such is this biz that one would never know what a good writer he is if he hadn't written "A Corner of Chicago."

## Publishing Stocks

(As of April 23, closing)

|                         |         |         |
|-------------------------|---------|---------|
| Allyn & Bacon (OC)      | 224 1/2 | 1 1/2   |
| American Book (AS)      | 47      | — 1 1/4 |
| Amer. Book Store (AS)   | 4 1/2   | — 1 1/4 |
| American Heritage (OC)  | 6       | — 1 1/4 |
| Book of Month (N.Y.)    | 22 1/2  | 1 1/2   |
| Canda Nast (N.Y.)       | 84 1/2  | — 1 1/4 |
| Crown Mag. Co. (OC)     | 12 1/2  | — 1 1/4 |
| Crown Collar (N.Y.)     | 144 1/2 | 1 1/2   |
| Curtis Pub. Co. (N.Y.)  | 67 1/2  | — 1 1/4 |
| Ginn & Co. (N.Y.)       | 27      | — 1 1/4 |
| Grolier (OC)            | 48 1/2  | 1 1/2   |
| Grosset & Dunlap (OC)   | 12      | — 1 1/4 |
| Harcourt Brace (N.Y.)   | 224 1/2 | 1 1/2   |
| Hendon Pub. (OC)        | 3 1/2   | — 1 1/4 |
| Holt (OC)               | 28      | — 1 1/4 |
| Holt, R.W. (N.Y.)       | 204 1/2 | 1 1/2   |
| L.A. Times-Mirror (OC)  | 26      | — 1 1/4 |
| Macmillan Bartoll (AS)  | 4       | — 1 1/4 |
| MacCall (N.Y.)          | 22      | — 1 1/4 |
| MacGraw-Hill (N.Y.)     | 204 1/2 | 1 1/2   |
| Macmillan Pub. Co. (OC) | 27 1/2  | 1 1/2   |
| Natl. For. Pub. (OC)    | 84 1/2  | — 1 1/4 |
| New Yorker (OC)         | 20      | — 1 1/4 |
| Pocket Books (OC)       | 5 1/2   | — 1 1/4 |
| Praeger Hall (AS)       | 21 1/2  | — 1 1/4 |
| Ran's House (N.Y.)      | 10      | — 1 1/4 |
| Book Foreman (OC)       | 23 1/2  | 1 1/2   |
| R. W. Sams (OC)         | 21      | — 1 1/4 |
| Times Inc. (OC)         | 204 1/2 | 1 1/2   |
| Universal Pub. (OC)     | 8       | — 1 1/4 |
| Western Pub. (OC)       | 24 1/2  | 1 1/2   |
| World Pub.              | 9 1/2   | — 1 1/4 |

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Sachs & Co.)

## Salinger's L.A. Club

Biggest luncheon crowd in history of Los Angeles Press Club turned out to greet Pierre Salinger last Friday (19) and an SRO sign greeted "latecomers" who arrived at noon. Salinger was introduced by Grant Tinker of KNXT-TV, but guest's first words were drowned in the cry "We've lost power" from the late cameramen, who asked him to delay his address until current was restored. Salinger quipped, "We're all at the mercy of the electronic age."

The White House Press Secretary's news conference, tagged in advance as "his first appearance before a Press Club audience," revealed a fourth exterior with an irrepressible sense of humor and a quick-witted answer for loaded questions. One woman even inquired into his ancestry and the amount of ink he had in his veins. It turned out that she was from Saigon and he answered readily that his grandfather had founded a newspaper in Vietnam and that his mother had been the editor, had sold the Saigon sheet and moved to San Francisco to join the staff of the San Francisco Examiner.

Among other comments were: "We met Vaughn Meader up for the '64 election." "I once told the President that we have more living ex-presidents than we have ex-presidential press secretaries." "In 1961, a reporter named Karl Marx was working for the N.Y. Tribune—which has nothing to do with our cancelling subscription to the Herald Trib—and he asked for a raise, saying he couldn't raise his family of four children on \$5 per week. When the raise was refused, he wrote a book. Think what this world would have been saved had Horace Greeley given him a dollar per week raise."

He fended queries about the Cuban situation and "news mismanagement" skillfully, and reiterated again and again that never in the history of the White House had newsmen and tv cameramen been so welcome as during this administration.

## Wechsler Versus Winchell

Charging that despite litigation and retraction in 1955, Walter Winchell has continued publishing allegations that he was sympathetic to Communism, James A. Wechsler, former editor of the N.Y. Post and now its political columnist, has filed a \$1,500,000 libel suit against Winchell, the Hearst Corp., Richard E. Berlin, Charles B. McCabe, Glen Neville, Solig Adler and Edward Markel.

Wechsler cites a number of columns from 1952 issues wherein he was variously "billed" as "Wexla" and in other manners allegedly identified as sympathetic with or a fellow-traveler of Communism.

Following suits and cross-suits in 1952, that legal hassle was settled in 1955 by Winchell and Hearst paying the Post's and Wechsler's counsel fees and publishing the following: "Walter has authorized the editor to state that he never said or meant to say in the Mirror

or over the air that the N.Y. Post or its publisher or James A. Wechsler, its editor, are Communists, or sympathetic to Communism. If anything which WW said or so construed, he regrets and withdraws. The Mirror, too, wishes to retract any statement."

This action follows by seven years the 1955 "peace" and sundry 1952 WW columns are alleged to have been published "with the knowledge of Hearst" and other defendants—officers, publisher, editor, managing editor, etc. Paul Weiss, Rifkind, Wharton & Garrison represent Wechsler.

## Buchwald's 'Capital Punishment'

Since shifting his journalistic base from Paris to Washington, columnist Art Buchwald has surveyed the D. C. scene and has titled his next book for World Pub. Co., "I Chase Capital Punishment." An account, of course, is on U. S. moves differing from his past writings surveying the Paris terrain. Incidentally, Buchwald will emcee and be key speaker for the annual American Booksellers Assn. banquet June 12 at the Shoreham Hotel, Washington.

World also has New Yorker's Burton Bernstein's second book, for this fall, titled "The Last Art" (meaning conversation). It's a collection of "dialogues" on numerous subjects. This is Bernstein's second book.

World's editor-in-chief Bill Targ is issuing a new blog of William Shakespeare in celebration of the 400th anniversary of the Bard's birth. Peter Quennell is the author.

## 73-Week Bestseller

Attorney-author Louis Nizer's "My Life in Court" dropped off the national bestsellers in its 73d week but he apparently has another runaway bestseller in the 52c paperback edition (Pyramid) of the book.

Latter is still grinding the presses to catch up with orders following the initial 1,000,000-copy printing which was virtually exhausted in its original \$5.95 edition. Nizer's Doubleday book went 200,000 copies. Play and film versions are to follow, with tv thereafter.

## Algren's Research

"Who Lost an American?" is the title of Nelson Algren's newest book, a non-fiction work on his recent travels abroad to the seamy sectors of the tourist mecca, which Macmillan will publish May 13. Author's observations centre on the places tourists never see in Dublin, the south of England, Paris, Barcelona, Algeria, Seville, Crete, Istanbul and his native Chicago.

He's the author of "Man With the Golden Arm" and "A Walk on the Wild Side," among other works of fiction.

## Another 'Playboy' Diversification

Playboy book division is a new subunit of the Hugh M. Hefner mag, with David White, former senior editor of Pocket Books, heading it. "Tevee Jeebies" is the first release, a \$1 paperback with funny captions by Shel Silverstein matched to film stills (which incidentally identify the source title and distributor).

Playboy Press will publish original fiction and nonfiction as well as collections from the magazine.

## Charles Williams' Plays

For the first time in one volume the late Charles Williams' "Collected Plays"—nine in all—will be published by Oxford Univ. Press. John Heath-Stubbs did the introduction.

The book includes two hitherto unpublished plays, "The Three Temptations" and "Terror of Light," the former originally written for broadcasting in 1942. The works are "Seed of Adam," "Grab and Grace," "The House by the Stable," "Death of Good Fortune," "Judgement at Chelmsford," "Thomas Cranmer of Canterbury" and "The House of the Octopus."

## Houghton Mifflin Slate

Stephen W. Grant, who has been head of the college department of the Houghton Mifflin Co., Boston book house, has been elected president to succeed William E. Spaulding who becomes board chairman replacing Henry A. Laughlin. Latter continues on the board.

New exec veepee is Lovell Thompson, head of the trade dept.; Franklin K. Hoyt continues as treasurer; John A. Cranshaw, assistant treasurer; Henry O. Hough-

ton, clerk; Morgan K. Smith is the new secretary of the executive committee. New veepee Grant is also veepee and board member of Penguin Books Inc., and on the board of the American Textbook Publishers Institute.

HM voted to increase its capital stock from \$5,000 to 100,000 shares and at the same time voted a 100% stock dividend.

## Disparate Memoirs

Knopf will publish legit actress Judith Anderson's autobiography and also Sterling Hayden's memoirs. Latter is the film player once married to Madeleine Carroll.

## Mitgang's Book

Career of Judge Samuel Seabury of Jimmy Walker's era is recalled in Herbert Mitgang's new blog, "The Man Who Rode The Tiger." Lippincott is publisher and Contemporary Affairs Society, a new book club, has selected it for April. Book recalls the reformer battle with the Tammany beast from the 1880s through the time of the Judge Crater-Arnold Rathenstein-Polly Adler types.

Mitgang is supervising editor of the N.Y. Times Sunday arts section.

## Stimmet, Watson Promote

With Canine Stimmet moving up as assistant to Clay Blair Jr., editor-in-chief of Esquire and editorial director of Curtis magazine, Howard Watson has been upped to manager of Curtis Pub. Co.'s news bureau. Latter was formerly in the p.r. department and also at various times ad-pub manager for RKP, Ladies' Home Journal, Holiday and American Home.

Stimmet is author of two books (one to be published next fall by Gols) and has written for RKP.

## CHATTER

Will Yelon, prez of the Overseas Press Club, points out that while all pundits are writing heavy think books he's just turned out "The Young Sportswoman's Guide to Kite Flying" for Thomas Nelson & Co.

Patricia Winchley Johnson appointed managing editor of Gold Medal Books, largest publisher of original paperbacks, a division of Fawcett Publications.

Jack McPhaul of the Chicago Sun-Times has received the annual award of the Friends of Literature for the best non-fiction book by a Chicago author published in 1967. The prize was for McPhaul's "Deadlines & Mencheyabites" (Prentice-Hall), an informal history of Chicago's newspapers and press people. The award was presented by Robert Cronie, book editor of the Chicago Tribune, at the society's 30th annual dinner April 27. John H. Richerich, assistant manager of Dell Publications, died at 50.

Screenwright Gavin Lambert, who authored "The Slide Area" collection of Hollywood-backed-grounded stories, has a new novel, "Inside Daisy Clover," about a teenage record star who becomes a has-been before she is out of her teens. Said to be analogous to a real-life recording thrash. Lambert currently screenwriting Tennessee Williams' "Night of the Iguana."

Roland Gammon, shuttling between Palm Beach and Palm Springs, is completing his new inspirational volume, "Faith Is A Star" George Romney, Perle Mesta, Adlai Stevenson, Walt Disney, Conrad Hilton, Jane Russell, Billy Graham, J. Edgar Hoover, Bobby Richardson, General MacArthur, Mahalia Jackson, Gov. Rockefeller, Claire Boothe Luce and Charlton Heston are among the book's 100 halo holders. Dutton will publish this fall.

Marianne Means who covers the White House for Hearst has authored "Woman In The White House" saga of presidents' wives, from Martha Washington to Jacqueline Kennedy. Random House will publish. Same publisher bringing out Alfred Hitchcock's new who-dunit anthology, "Stories My Mother Never Told Me" and has a tump with the new "McCall Cook Book" sent on a 150,000 advance mailorder item.

## BEST BOOK CONTEST

\$1000 Cash Award. All types of manuscripts invited. For contest rules and details of famous publishing plan, write for free brochure. In case of tie, duplicate prize awarded. Postage Prepaid. 101 Fifth Ave., N. Y. 3. Regd. VA.

## Broadway

In its first four seasons Richard Korn's Orchestra of America has presented works of 72 North & South America composers.

Bernard grad Rosa Leyva featured in a N.Y. Times roundup as a safe doorknob, officiating at La Valois, East 34th St. dining.

Robert K. Shapiro, managing director of the local Paramount Theatre, back from the Coast after those usual production conferences.

The 7 Arts Corp. carries its "Jucky 7" to the 5th degree with its phone number at 972-7777 and its new Pan Am Bldg. in Zone 17.

Sketch Henderson widens his arc of experience this spring when he conducts in pit at N.Y. City Center its opera version of "Street Scene."

Set to guest with the Royal Ballet in London, after current U.S. tour, is Melissa Hayden of the N.Y. City Ballet. Her first appearance in Britain since 1932.

Not generally known that Mark Lawrence, who did the score for "David and Lisa," is the composer of Washington syndicated columnist David Lawrence.

A "Stars for Civil Rights" benefit is being promoted at Small's Paradise, the Harlem night, May 18, for benefit of the Englewood (N.J.) chapter of CORE.

Marjorie Becker, national counsel for AFTRA, and Dan Canaway, national exec. secretary, in the Coast to attend a national board meeting, due back next weekend.

Norman Rosenberg has resigned as vicepres of Alfred Productions, the Lerner & Loewe firm, to open his own personal management office. He's handling Robert Gould.

Leonard Rubin installed as pres of the Cinema Lodge of Elmal N'rich at a luncheon yesterday (Thurs.) at the Americana Hotel; also honored was retiring proxy Abe Dickstein.

Alma Michaels and Judith Doherty, whose "Enema Baggage" did not act as a European tour, sailed Friday (19) on the Sylvania. Also sailing was British luncheon Joseph Gilbert.

Singer Johnny Mathis, who bought the nine-story and penthouse apartment building five years ago, as an investment, at 215 West 78 St., has just sold it to another realty investor.

Thomas Scherman, previously set to perform at the restored Grand Opera House at East Madison, Conn., will take his Little Orchestra to the U. of Vermont which is festivalizing July 17-27.

Helen Hayes selling her 18-room, three-acre showplace house at Nyack, N.Y., which she and her late husband, playwright Charles MacArthur, long occupied. She retains her home in Cuernavaca, Mexico.

Abe Schneider, proxy of Columbia Pictures, choreographer Herbert Ross, accompanied by his ballerina-wife Nora Kaye, and songwriter Lee Pockria sailing for Europe today (Wed.) on the Queen Elizabeth.

Philharmonic Hall's acoustics, a target from the start of this (the first) auditorium in the Lincoln Center for the Performing Arts, is to undergo changes, per recommendation of a team of four acoustical experts.

Frances and Phil Dunning's 46th ann. on April 26. The playwright, incidentally, has been doubling as editor of the Dramatists Bulletin, house organ issued by the Dramatists Guild of the Authors League of America.

Alice MacNaughton Keller, daughter of the late headliner Alice Lloyd of Brit-h music halls and U.S. vaude fame, will be visiting New York shortly. In early years of VARIETY "Alice Mac" did a column for this paper.

"Name" pool designers is the new but in luxury apartment merchandise, champ summer Florence Chadwick won in the "summer pool" business. Her firm is for Tishman's Horizon House on the Jersey side of the Hudson.

Actor James Rennie is author of "One For the Road," a privately published collection of articles and stories on various subjects, including some of Rennie's memories of F. Scott Fitzgerald. Rennie created "The Great Gatsby" on Broadway in the 1920s.

When the third "Mary, Mary" company, bound Boston to Cleveland, stopped at Pittsburgh Sunday evening (21) company manager Bob Myerson slighted to take a walk. He had the shock of seeing

the Nixon Theatre Building in the act of burning to the ground.

Motel Pierre's new managing director John Black thinks entertainment costs are too high and plans, instead, to adhere to a banquet policy for the Collision Room, long one of the class showplaces in the hotelery circuits, and long under entertainment director Stanley Melba's aegis.

Not all names who debuted at the Blue Angel, now marking its 20th ann., could be reprinted in last week's color story on the Max Gordon (and ex-Merbert Jacoby) operation. This includes omission of Andy Williams, following the demise of the original Kay Thompson & Williams Bros. act.

Century Club, composed of lady legit buffs, holding benefit luncheon April 26 at Commodore Hotel. Ritual of occasion will be burning of marriage on room club donated to Actors Fund home in Englewood, N.J. Guests at feed will be Sir Cedric Hardwicke, Joseph Cotten, Patricia Medina, Agnes Moorhead.

Robert Downing planned to Austin in a s. s. arrangement of his \$50,000 theatre collection in University of Texas Library, and to address student drama groups. Stage manager-bibliophile will return to New York next week to resume work on book of memoirs covering his 23 years in Broadway prompt corner.

Allied Chemical, while retaining its downtown Broadway hq., will vacate the Times Tower and utilize it for a showbiz of its chemistry developments on several floors of the newly acquired building at "the crossroads of the world." Douglas Leigh, the advertising sign spectacular entrepreneur, who had bought the building from the N.Y. Times, sold it for between \$5-60-800,000.

The Hebrew Actors Union will honor Shalom Secunda tomorrow (Thurs.) at a testimonial dinner at Moskowitz & Lupo. Secunda, who has written over 150 operettas, will be music publisher Jack Mills and other Mills Music execs. Latter publishers many of his Yiddish musical scores. Secunda's big pop hit, "Bei Mir Bist Du Schoen," is published by Music Publishers Holding Corp.

The new production "where the boys are" is Bermuda during Easter. It's a variation on the Port Lauderdale (Fla.) influx excepting that this Caribbean tale, organized by the airlines (dominantly the British, which thus hypes its dollar exchange), photos for the campus set. Well organized calypso, limbo, discoteque and local talent shows are part and parcel of the operation. Biz has been building and booming.

The Regency Room of the new Hotel Regency, Loew's Tisches' new push Park Ave. hotelery, getting a play from the gourmet end recently at this season's new hangout in the culinary sweepstakes. Nina Mainini, ex-Nina's, is maître d'. Lucien ex-Hotel Crillon (Paris) and last at Loew's Summit Hotel, is headwaiter, ex-Ernest Dider is also a Crillon alumnus, long at the Hotel Carlyle, and several ex-Stork, ex-Pierre waiters man the staff. Pierre Bultink, longtime major dome of the St. Regis, is v.p. and x.m.

Down Mitchell, dancer-photographer, whose work has appeared in various picture magazines, has won three prizes for photography in contest sponsored by Actors' Equity in connection with observance of union's 50th anniversary this year. Dancer won "best in show" award for portrait of actress Madeleine Sherwood, taken in latter's dressingroom, only also getting prize in "Actors at Work" category of competition. Honorable mention went to Miss Mitchell for photo of Terper Claudia Schneider, taken at "Camelot" rehearsal show in which photographer also danced.

Congressman John V. Lindsay's newsletter to his 17th District constituents (show biz belt) indicates that while "there has long been a need for reform of certain expense account abuses, there is no excuse for burning down the whole barn to catch the mice. Recent regulations issued by Internal Revenue Service affecting restaurants, hotels and theaters have created an accounting nightmare and seriously jeopardized legitimate business and trade in the 17th Congressional District. I and other members have asked the IRS to review its regulations." Incidentally, as IRS has indicated more liberal attitudes, business seems on the upswing again, but it's still "way off."

## London

(NY de Park 6861/2/3)

ABC-TV program controller Brian Tosler to N.Y. and Hollywood to gender current vidix product.

EMI Records hosted a press reception for the Kingston Trio, currently making its first visit to London.

Comedian Jimmy Edwards nominated as Conservative Party parliamentary candidate for the North Paddington constituency.

William L. Mann, music critic of the Times, elected chairman of the Critics Circle, with James C. Trevelin of the Observer as his deputy.

After completing his starring role in Stanley Kubrick's "Dr. Strangelove," George C. Scott returned to N.Y. to re-join the cast of the Circle-in-the-Square production of "Desire Under the Elms."

Jack Macbry and Sidney Mayers, producer and director respectively, have joined Peter Rogers at Pinewood studios, and will start production in June of "This Is My Street." It will be an Anglo-Amalgamated release.

William Squire, who played the lead in "Camelot" on Broadway for two years, arrived on the Queen Mary last week. Also on the Camardor were Bernard Luber, Michael Kneen and Eric de Mauny. Latter is the BBC foreign correspondent.

Screenwriter Harry Tobias, in from Los Angeles, found himself the only paying customer when he arrived at the newly built Hilton hotel in Park Lane. Other residents were invited for the opening ceremonies. He is making the grand tour, with stopovers at Amsterdam, Paris, Tel Aviv, Rome, Vienna, Stockholm, Copenhagen, Dublin and Glasgow.

## Paris

By Gene Moskowitz  
(64 Ave. Breteuil: ST/F 5026)

Moulin Rouge nitery responds with a floor show called "Tou-Frou."

Johnny Mallyday, stellar rock-and-roller, in and is having a slight cancelling various road dates.

Robert Mosses will direct, produce and star in a revival of Albert Camus' "Les Justes" at Theatre De L'Oeuvre next year.

Yank hit left tuner "Carnival" will be adapted by Marcel Achard for mounting at the Chatelet by Maurice Lehmann next season.

Pierre Cardinal's telepic, based on Diderot's "Jacques Le Fataliste," will rep France at the N.J. International TV Film Fest next month.

Danielle Darrieux shuttering hit play, "The Mauve Dress of Valentine" by Francoise Sagan, because of illness. She's expected back this week.

Olympia Music Hall show, featuring young disk faves from various countries, extended to four weeks, though pencilled in for two, because of sock biz.

Yank CBS net making a deal with the government tele branch here. Radiodiffusion Television France to send over 10 minutes of newsreel footage every day via plane. French may use what they like.

The state subsidized Theatre National Populaire mounts Robert Bolt's "A Man For All Seasons" next month under the French title of "Thomas More Or the Man Alone." Poi Quentin has adapted. Jean Vilar stars and directs.

## Philadelphia

By Jerry Gargan  
(212 N. 18th St.: LOust 4-4818)

Princess Grace of Monaco opened the Philadelphia Travel and Vacation Show, at Convention Hall, 19-28.

Willow Grove, now owned by the Hankin Brothers, beginning its 78th season, starts daily operation next month (May 15).

Jasper Dierker, Hedgeron's founder, will direct the Rose Valley spot's next play, "Years of Locust," to open next month.

Highest mail order advance ever racked up by an incoming legislator has been received for "Sound of Music," which opened at the Shubert Monday (22).

The Jaye Brothers, vaude act for 14 years, has broken up. Jerry Jaye is remaining here to operate coaching studio. Phil is breaking in new act in Boston.

Gordon Rust, longtime promoter of the shuttered Brandywine Music Box (summer tent), named na-

tional chairman of the American Academy of Dramatic Arts. His first chore is to organize a touring company of graduates.

A new beauty contest, sponsored by the Spanish Tourist agency, is set and final selections will be made on the island of Majorca. A "Miss America" in this competition will be picked at the Penn Athletic Club here (Oct. 18). Event is being handled locally by Al Roselli, vet of the "Miss Universe" pageant, U.S. director James Lannacore and Alfred Patricelli.

## 'Surfing' Film

Continued from page 1

presents Sunset Surfing" which features the work of guitarist Glenn Campbell. Currently in release is a single cut by the Ventures for the Dalton label, a Liberty, which is taken from group's soundtrack working on Severn's latest offering "The Angry Sea."

Company's output, bearing such titles as "Surf," "Surfing Safari," "Surfing Fever," "Going My Wave," "Big Wednesday," are produced pretty much on a one per year basis, each brought in for around \$50,000. Featuring footage filmed in California, Mexico, Hawaii, Australia and occasionally South America, films are played on a concert basis with two day runs the norm. Most are screened with university or high school tie-ins, with profitable exceptions like the bi-annual stands at the Santa Monica Civic Auditorium which is independent of sponsorship. At \$1.50 per head, gross is a potential \$2,500 per night.

Amnia, Cal. & Hawaii

Australia features the only current market in which films are screened on a regular theatrical basis, nearly year around. California and Hawaii hit peaks during late spring and early summer with pix screened throughout the week, weekend exposure the modest operandi for the rest of the year. Films are all in color with in-person narration previously utilized through this year, for the first time, a soundtrack of music and narration has been added per company's awareness of the expanding market.

This year, also for the first time, Severn has plotted an eastern invasion with a swing through N.Y., Virginia, New Jersey and Maryland scheduled in addition to other sites in that part of the country. Playdates have been booked on the basis of the interest engendered by the surfing music fad, according to Cole, and will be primarily a "curiosity" item this time through, though expressing the hope that foundation for a more permanent market might thus have been laid.

Films follow a loose, pre-planned story line and are leased by Severn and one additional cameraman. Ron Church, Picard together after an average of a year's odd and on shooting, final print is boiled down from 35,000 exposed feet to 3,500 or about 80 minutes.

Asked why a sturdier story line is not incorporated into film for possibly greater mass appeal, Cole contended that this would immediately alienate their hard core following. "One phony line, one little bit of padding and they'd hoot us out of the theatre," he asserts.

Company is also in the magazine business, currently publishing a bi-monthly surfing mag with a circulation of 70,000.

## Laurence Harvey

Continued from page 1

then status with Tusell and Aguila just before shooting in February, the Sindicato would not sanction the deal on the grounds that the Spanish Film Directors' group still opposed Harvey's helming.

Government attitude, film sources conclude, will continue to stiffen, eliminating the longstanding local producer custom of bypassing official approval for "sell" sequences surreptitiously added for foreign marketing of Spanish product. On the other hand, Sindicato appears to be taking a firmer stand on recommendations from its various industry branches regarding creative qualifications of foreigners involved in joint filmmaking with Spanish producers.

## B'way Jr.

By Walter Winchell

Igor Cassini plans subpoenas for Bobby Kennedy (and his) to show he got their go-light in that Trujillo matter. His attorney Nizer staying with it? Legalities wonder.

The Gallagher Report's "rumor" that two Sabbath guests will soon wed and that American Weekly may fade "by mid-June" has many recent picture gleam.

Wasn't Soph Tucker almost lashed into saving "Sophie" (the dog musical) by putting up \$60? Her agency yelled "No!"

Famed Nathan's of Coney Island (hot dogs, etc.) decided not to expand to B'way, where many "dogs" don't stay Very Hot.

Visiting publishers packed the spots, speech Sherm's Mark.

Big rumor about town that wv was Yurrop-bound. Won't even go to Scandinavia.

Irv Hoffman's in Puerto Rico to draw pictures of the Bikini Set.

It Wm. F. Buckley's National Review on the verge of making news? Like in newsletter?

Peter Sellers, the British film star, is free to wed again, if ever. Sumi, the Judy Garland of Japan, is seeing the town on the wing of Jerry Joseph, Broadway's disk major-dome.

Locals hear Bette Davis rejected 23G for a cameo perf in "Human Bondage."

If it happens it will be the biggest newspaper merger of all time: the Knight and Cox papers of Miami, Atlanta, etc.

## Las Vegas

By Everett Ruess  
(DUckey 4-4141)

Esquivel, with a long-term deal at the Stardust lounge, says he may settle here.

Sabara's 24-story hotel addition—tallest in the west—scheduled to open May 24. New building has 600 rooms.

Belle Barth doing brick biz for the New Frontier showman which has been renamed "The Belle Barth Room."

The new casino-less Talliyo Hotel taking bids for a theatrical marquee. Not Kahn says semi-names will be booked.

Tropiana entertainment chief Henry Dunn, who says he is nearing the social security retirement age, announces that his wife Ruth is expecting again.

Betty Grable, Don Dailey, Vaughn Meader, Jane Wymann, Barrie Chase, Bob Gallagher, Frankie Ford, Gary Reynolds and Sidney Miller among the celebs at Juliet Prowse's special show for show folk leased at the Flamingo by Morris Lansburgh.

## Australia

By Eric Gough  
(Film House, Sydney)

Understood that William Castle is mulling an Aussie-made pic next year.

"West Side Story" (UA) still strong in Wellington, New Zealand, on longrun.

"How West Was Won" (MGM) still big on longrun in Auckland, New Zealand.

Victor Borge will do a tour for J. C. Williamson Ltd. on repeat run here in May.

Louis Armstrong did smash biz in Brisbane and Sydney on one-night stopovers.

Arthur Lee Simpkins held a third week at Chevron-Hilton, Sydney. Frances Page next in.

Huh, Newtown, is swinging over to Greek pix. Huh is under the control of Greater Union Theatres.

Aussie cinemagoers are keen in their shopping for screen fare presently. Biz pix are okay but run-of-the-mill stuff goes begging.

Film industry is awaiting the arrival of Seymour Poe to lease the local 20th-Fox scene. Understood Poe will also set the blueprint for the Aussie-New Zealand "Cleopatra" preem.

## Hong Kong

By Ernie Povera  
(7-1 7741581)

The multi-million dollar Hong Kong Hilton, formerly called the Americana Hotel, set to open this month.

Under impresaria Harry Odel's banner, Victor Borge and pianist Julius Katchen are slated for April appearances.

"Milkay on Ice," appearing here previously, now under way at Hong Kong Football Club Stadium with its 1963 edition.



## Chicago

(Illinois 7-4884)

Omar Sharif, former announcer at WFLD station WFLD, joined the cast of the Second City cabaret theatre.

Pat O'Brien and Gov. Otto Kerner participated in groundbreaking ceremonies for new Drury Lane Theatre in the Clouds.

Lyric Opera disclosed that Texaco is picking up the tab for annual opening night Opera Ball, this year on Oct. 4 in grand ballroom of the Conrad Hilton.

Richard Tyler will produce "Abduction From Scarglio" the Mozart opera, for the scholarship fund of the Musician's Club of Chicago April 30.

Designer Bill Boley tapped to do costumes for "Sirois and Fretz" from revue at Julius Monk's new cabaret theatre opening here next month.

Old promoters John O'Reilly and Arthur Long chartered Music Hall of Fame Inc. as an Illinois corporation. They plan to honor pop music personalities like the Baseball Hall of Fame.

Fairfax M. Cone, chairman of executive committee of Fests, Cane & Belding, and art collector Joseph Randall Shopshire appointed co-chairmen for graphic arts of Chicago Arts Festival to be held next fall.

Company of the Four presents Ugo Bert's "Queen and the Rebels" April 26-28 and May 2-5 at Chicago U. Play is directed by Ed Pausin and features Betty Hayes, Judith Pownall, Boardman O'Connor and Al Panaman.

## Madrid

(Audi Habana, 86; Tel. 2500407)

Malcolm Clare iris back for a return modern dance holdover cabaret engagement at Pasapago.

Xavier Cugat and Abbe Lane will open al fresco cabaret season with a June stand at the Pavillon.

Greek Pirithon Theatre of Athens to do series of classical Greek plays in Barcelona's Montjuich Park.

Playright Alfonso Paso took curtain call at 40th performance of his leg. hit, "Las que tienen que servir" (They Who Must Serve).

Chir Richards backed by the Shadows Combo, and Australian crooner Frank Ifield, arrive late in April for te'e appearances and waxing sessions.

Jayne Mansfield and Fernando Lamas topbilled on 90-minute tv variety show marking the silver annal of "Gallina Blanca" (White Chicken) soup cubos.

The Sierra tourist pueblo, Ecceles, is organizing a summer theatre festival to include the works of Tirso de Molina, Lope de Vega, Calderon de la Barca, Henri Gheon and Padre Martin Descalzo.

## Frankfurt

(Fuerstbergstrasse 2; 58 57 51)

Dreier's "American Tragedy" to be done in Budapest in the German stage version, set by Erwin Piscator.

Meredith Willson's "The Music Man" in German version by Peter Zadek, to have its German preem in Bremen.

German boxer Bubi Scholz (who has also cut a pair of records as a singer) now planning a film about the life of Bubi Scholz.

More than 400,000 American visitors are expected in Germany this year. That is up from the 330,000 American tourists who came here last year.

Edith Piaf doing a songfest tour of Germany for the first time, starting late this month with her husband Theo Sarapo. Concerts all set for 10 cities.

"All Star Festival," the United Nations longplay with profits going to world refugees, a big hit here; sold 20,000 copies on its first day out in West Germany.

Maria Schell set for her first German tele appearance in Tolstoy's "Anna Karenina" which will be directed by Rudolf Chartier of BBC and filmed for August showing on German tele screens.

Lex Barker set for an international film next, called "Breakfast in a Double Bed." To be filmed in Germany it co-stars Lilo Pulver (Swiss), O. W. Fischer (Austrian) and Dana Ann Smyrner. Former

Hungarian Ladies Fodor in the script.

European planning an international festival to be carried by all the participating countries in May. Russian clown Popov, German singer Caterina Valente, Sophia Loren and Dean Martin are starring. "Greatest Theatre in the World," this is part of a European series.

American impresario Eva Mass (who makes her headquarters here) has arranged for the European preem of "The Crucible" for November 2 at Wiesbaden's Hessische Staatstheater. It will also have a subsequent Swiss premiere in Bern and possibly Stockholm showings.

## Albuquerque

(Diamond 4-1586)

Bill Prevetti now a deejay at KDEF-AM-FM.

Bosnia Symphony in for a concert last week (18) at Civic Auditorium.

Vic Lindsay, after an absence of several months, now on the staff of KGGM radio (CBS affiliate here).

Cartoonist Fred Harman's "Little Beaver" Amusement Park scheduled for May 1 opening east of Albuquerque.

Albuquerque Little Theatre here taking credit for launching Mary Wills, who won an Oscar last week for her costuming efforts in "Brothers Grimm."

## Austria

(Grosse Schiffstrasse 14; 354158)

Fire destroyed the Casanova nightclub.

Austrian tele sets jumped to 664,875 last month.

Theatre Experiment (80-seater) was first to offer Japanese, "No Plays."

Herbert von Karajan honored with Grand Prix des Disques 1963 by Paris Charles Cros Academy.

Alfred Weikert appointed chief of the state-operated theatres (Opera, Volkstheater, Academy, Burgtheater).

Nathan Milstein was linked by Salzburg festival. Noted Austrian pianist Walter Klein will be accompanist of the American violinist.

## Metro-Berlin

Continued from page 1

believe that "if any deal goes through it will be the biggest film-musical of my career. Don't forget Freed made 'Kismet Parade,' another package of Berlin songs the invariably refers to himself in third person and this could be the biggest yet, especially with Berlin songs, as with so many other American songs, having international renown and appeal."

Ever since Ethel Merman did a Berlin medley as part of this year's Academy Awards show there has been Coast scuttlebutt about (a) a Berlin biopic, (b) Eddie Fisher and/or Frank Sinatra "playing" Berlin.

None of these is true. For one thing, it is part of the songsmith's credo and personal edict that anything "biographical" will have to be postmortem—he just will not approve it. As for "casting," this is most remote for the basic reason that the film package is almost as remote.

Beyond "some serious discussions" there is nothing definitive. Much of the decision will rest with Metro proxy Robert H. O'Brien. Latter brought the coast before his board at yesterday's (Tues.) regular board meeting. A decision is expected shortly.

## Lust &amp; Fontaine

Continued from page 1

of "Freedom" series. Initial hour-long episode of "Freedom" will be an early Greek culture, as exemplified by Athens and its citizens, as well as other facets of that period. That episode will have the King and Queen of Greece participating, with Eric Sevareid narrating.

Next episode on the "Freedom" series will be shot in Versailles, the episode dealing with the roots of revolution. Perry Wolf is producing. Four hourlong "Freedom" series are slated for telecasting next season, with another four slated for the following season.

## Rome

(Nerdaga, 60; Tel. 478314)

Nino Manfredi to Spain for role in Luis Bologna's "The Mangman."

Daniela Rocca to Paris for "Les Mistères," directed by Jean Doray.

Ray Rowland here briefly before starting film in Spain for producer Lester Welch.

Eugene Walter has followed up his recent "9½" stint with "Gidget Goes To Rome."

Cyd Charisse, Hugh O'Brien, and "The Assassins" (Apo Films) unit to Venice for few days of location work; then return here to wind pic.

Claire Bloom taped stint on RAI-TV's "Cinema D'Oggi" program during her local stay with husband Red Steiger, who's winding "Hands Upon the City."

Hardy Kruger may go to Paris to dub self in Oscar-winning "Sundays and Cybele" while waiting for "Red Desert" to start. Peter Riehl directs English version of "Cybele."

Roberto Rossellini's prize-winning pic, "General della Rovere," ordered seized by Milan court together with book by Indro Montanelli on which it was based. Widow of man who inspired works won court complaint against book and pic to tune of \$2,000 plus sequencer of Venice Prize-winning film.

In-and-out: Linda Christian, in from London and "International Hotel"; Elsa Martinelli planned in from Geneva; Ennio Flaiano to Madrid; Ingrid Bergman here from Paris; Jack Palance due for Brigitte Bardot starrer; Merv Griffith in town with wife; Merb Caen (Friesen Chronicle) here for stay and J. Carroll Nash ditto.

## Mik-St. Paul

(2208 Kenwood Parkway, 374-4615)

Bobby Vee here for one-nighter at St. Paul's Prom Centre.

Edyth Bush theatre preems "An Italian Straw Hat" on April 25.

Singer Conway Twitty played four-night stand at St. Paul's Flamingo Club last round.

Junior Waters, Ethel's nephew, playing return go at Downtown Hotel. He's in through April 27. Circuit owner Bennie Berger and frau off on fourth vacation of the year, this one a sixweek European tour.

"The Fantasticks," musical comedy by Tom Jones and Harvey Schmidt, is current University of Minnesota Theatre entry. It exits Sunday (28).

St. Paul Auditorium has St. Paul Civic Opera's production of "Unsinkable Molly Brown," starring Dorothy Collins and Stephen Douglas, this season.

George Shearing, Ferrante & Teicher and Andre Previn to make first guest appearances with Minneapolis Symphony during arch's 1963-64 Sunday pop concert series.

Boston Symphony, here Saturday (27) substiting for Russian pianist Vladimir Richter on University of Minnesota's Artists Course. Will be making first local appearance since it dedicated Northrop Auditorium in 1929.

Season curtainraiser at Old Log Theatre, Equity strawbatter at suburban Lake Minnetonka, is "Everybody Loves Opal." Rupert LeBelle, a member of the Old Log company since 1950, is celebrating his 45th annl in show his this year.

## Zurich

(32, Florastrasse; 34-7633)

"Black Nativity" played Swiss cities in SRO houses and rave reviews.

Release of "Gone With the Wind" (MGM) again proving an amazing grosser here.

International Opera Centre of the Zurich Stadttheatre will present the Zurich how of the Benjamin Britten opera, "Turn of the Screw," April 28. Leif Mansouri is directing.

First Swiss Cinerama house is reportedly in the making. A Zurich Artrun theatre, the Apollo, is said to contemplate switching to a Cinerama policy following extensive transformation.

Small-scaleer logthouse Kommode is preparing the first Swiss performance of Tennessee Williams' "Period of Adjustment,"

directed by Curt Bock. It is set for an April 28 preem.

American stage director Leif Mansouri has been invited to stage two operas in Geneva, Italy: Jules Mounet's rarely produced "Werther," with Giuseppe di Stefano, and Mozart's "Marriage of Figaro."

World preem of a new opera by Swiss composer Frank Martin, "Monsieur de Pourceaugnac," will take place end of this month at the Geneva Grand Theatre. It is also scheduled for this year's Holland Festival.

Robert Ward's opera, "The Crucible," based on the Arthur Miller play, will have its Swiss preem, in German, at the Berne Stadttheatre next October directed by Walter Oberer. It may be the opera's initial European production.

Reliques, usually a summer staple, are currently making the rounds here, and doing unexpectedly fine biz. To wit: the Hitchcock oddie, "Rope," and "Gone With the Wind," both from MGM; Charles Chaplin's "Great Dictator" and "Limelight" (UA); "I Married a Witch," among others.

Robert Korp, U.S. baritone whose Zurich Opera contract is running out end of this season, has been linked by the Vienna State Opera for next season. He is also set for the title role in a new production of Benjamin Britten's "Billy Budd" at Covent Garden next January, plus recording commitments for RCA in Rome this summer.

## Tel Aviv

(52 Shlomo Hanoch St.; Tel. 232448)

Negro blues singer Max Mercer from Paris, to Jaffa alley.

Israeli Opera introducing "Andre Chénier," directed by Eddie de Philip.

Hungarian ex-patriate Ishvan Kertesz conducting Israeli Philharmonics.

Austrian singing and dancing trio of Barry Crocker at a Tel Aviv nightclub.

British popsinger Alma Cogan to appear in Zahra nightclub and concert in Tel Aviv.

Joan Fontaine, Harpo Marx and writer James Mitchener here for opening of Dan Carmel hotel in Haifa.

Hanna Aharoni, back home after five years of folk and popting in the U.S., Canada and Latin America.

## Part-Film, Part-Live

Continued from page 1

throughout the live presentation. In-person singers and dancers provide various lively hits, music and lyrics for which were written by Eva Franklin, with book by Charles Schaefer, choreography and staging by Bill Bradley and musical direction by Max Meth. Filmed portions involving Colleen, Miss Walker, Bolger and Reilly have been directed by Jack Demarecaux.

On film, Cotten acts as a kind of host. Filmed at Lincoln Center for the Performing Arts, N.Y., his segs help weave continuity for the production. Bolger contributes a mime and dance bit and Miss Walker and Reilly appear in a comedy skit about sidewalk superintendents. These segments, as well as the other filmed industrial sequences, account for over half of the presentation and are both entertaining and effective in getting the OCF message across.

On stage, the singers and dancers perform a variety of numbers in bright and professional style. Performers include Kelly Brown, Suzanne Cassins, Natalie Costa, Carol Gordon, Don Griley, Renee Lee, John Smolko and Jack Timmers. All handle their chores with polish and finesse and add a nice note to the proceedings. Sets and lighting by Bill Bohnert, costumes by Milton Rozin are a constant asset. Film footage is in color and the stage work is likewise brightly designed.

Caught last week during its stop-over at the Commodore Hotel, the package was both an effective sales tool and a source of entertainment for the businessmen, architects, engineers et al. who gathered for the screening. In addition to the sales push, the show also commemorates OCF's 25th annl and the company has gone all-out to strut its stuff. Callomatic and exec producer Tom Howell have developed this aim quite effectively. Kahl.

## Hollywood

Luis Fields named Southern Calif. promotion rep for Avs Records.

Cathy Perkins, assistant editor of Liberty Magazine, Toronto, here to visit studios.

Lyle Thayer named veepee of Coast Artists Inc. formerly the Milton Deutsch agency.

Jack Magraw appointed national promotion manager of Frank Sinatra's Reprise Records.

Ben Shapiro upped to veepee in charge of western states for International Talent Associates.

Kariba Kiti booked into Chevron Hilton, Sydney, Aug. 24 for four stanzas, kicking off Downs Under and Far East 10-week tour.

Hal Halbrook presents his "Mark Twain Tonight" on May 7 at U.C.L.A. Royce Hall under auspices of UCLA Committee on Fine Arts Production.

Yvette Mimieux picked up \$22,300 in U.S. bonds as amount withheld and invested under terms of her minor's contract signed with Metro in 1959.

John Wayne—class of '28—in to receive Merit Award for 1963-65 from U. of Southern Calif. General Alumni Assn. at school's Alumni Day on April 27.

Robert I. Kronenberg acquired American rights to Joseph Auerbach Argentine production of "The Human Bond" for distribution through his Manhattan Films International.

Francis X. Bushman to be feted this week (26) at Masquers Club "Mesa vs Ben-Hur" dinner, in token of his Mesaala characterization in Metro's 1934 version of "Ben-Hur." Ramon Novarro and Charlton Heston other honored guests.

## Montreal

(Victor 2-2211)

Dick Haymes into the Edgewater Hotel, in a major entertainment policy switch of the Lakeshore hotelery, with CFOX's Grant Foster organizing the promotion.

Columnist "Fitz" of The Gazette (J. G. Fitzgerald), hailed Carol Channing for her nice gesture of wiring her thanks to all newsmen who helped her during recent engagement at the Queen Elizabeth's Salle Bonaventure.

Canadian World Exhibition Corp., which is putting on the 1967 World's Fair, opened plush headquarters in Webb & Knapp's Place Ville Marie, the huge commercial-recreational-shopping-entertainment complex in the centre of town.

Broadway p.a. Zar Freedman in ahead of Henry Guettel's "Sound of Music" production, one of the last "bigtime" shows in the Her Majesty's Theatre, which is destined for demolition. Guettel was longtime manager of the Royal Winnipeg Ballet.

NBC's team in Canada to cover the hot election—which got big play in U.S. newspapers and on tv-radio—included one of the top Washington correspondents, Canadian-born Elie Abel, ex-N.Y. Times foreign correspondent. NBC boys commuted between Montreal and Toronto, also meanwhile gathering material for the Huntley-Brinkley show.

Donald M. Mumford, general manager at the Queen Elizabeth Hotel and a v.p. of Hilton Hotels International, off with his Mary Anne on the Hilton junket for the opening of the chain's new hostels in London and Athens. Also: Herbert J.O'Connell, local contractor who's a senior v.p. of the Hilton-Dorval Ltd. (building the Hilton Inn at the airport in nearby Dorval), and Charles Lazarus of the Montreal Star.

## Nassau, Bahamas

By Bill Elliott

Shirley MacLaine houseguesting with Sir Sidney and Lady Chalks. Water ski show with champ Gini Mack's recent three weekly addition to Paradise Beach.

Blackbeard's Tavern, Bay Street sleazehouse, closing for facelift and may stay shuttered all summer.

Bob Hope accepted first membership and will become a director of new Aviation Club being organized at Grand Bahamas.

Socialite songstress Eleanor Searle Whitney appearing in joint recital with organist Virgil Fox filled the pews at Christ Church Cathedral.





# OBITUARIES

## BOUD MARTIN

Boyd Martin, 76, dean of American film and drama critics, died April 16 in Louisville, Ky., a victim of cancer. He was for 35 years the theatre critic on the Louisville Courier-Journal and his film review of "The Great Train Robbery" was the first critique in an American daily newspaper of a motion picture. His widow survives.

Details in Legit.

## TOM MCKNIGHT

Tom McKnight, 62, was killed in automobile accident late Monday (22) in Oxnard, Calif. Television producer-director was on route back to his Beverly Hills home from the Santa Barbara Clinic, following an annual checkup (and given a clean bill of health), when a car shot out from a side road and caused the accident.

Actress-wife Marjorie McKnight, mother and sister survive. Details in TV.

## YETTA WALLEND

Yetta Walenda Grotzfeld, 42, serialist member of the Walenda family, was killed April 18 in Omaha while performing on the saw pole at a Shrine Circus.

Details in Vaude.

## IRA C. UHR

Ira C. Uhr, 68, longtime Hollywood agent and former casting director, died of an overdose of sleeping pills in Hollywood April 12, according to police. He left a note that he was dependent over work problems.

He was the widower of early-day

his success written by him is "You're a Fool."

Owens once managed Patsy Cline, a country music vocalist who was killed in a plane crash earlier this year. He had also managed singers Vernon Taylor, Jimmy Maney and Luke Gordon.

Owens had been with WAVA for 10 years with an afternoon program called "Crashbarrel Forum." He had worked for several Washington area stations previously, WOOK, WKAM, WGAY and WABL, as well as a station at Del Rio, Tex.

His parents and three brothers survive.

## FRANK A. MEYWOOD

Frank Austin Meywood, 39, television ad-publicity man, died April 12 in Hollywood. He started in advertising with Sylvan in the east after graduation from Yale in 1945. He subsequently moved to Los Angeles, where he was associated with various companies until joining CBS-KXTV in 1954.

Meywood was made head of station's promotion-pub dept. in 1958, and manager of ad-pub-promotion for Paramount TV Productions and KTLA last year.

His wife, son, daughter and parents survive.

## NORMAN WITHROW

Norman Withrow, 68, retired manager of Money Mail, Toronto, died April 13 in that city. During his long tenure, dating from 1916, he was associated with Corson, Fowles, Krollner, Padoveroni, Adeline Patti, Nellie Melba and Susan's Band. He also held the Canadian

rights to D. W. Griffith's "The Birth of a Nation."

He managed the Royal concert attended by the late George V and Queen Mary during their Toronto visit when they were Duke and Duchess of York. (Fritz Shuff was the concert artist.) He also was business manager of the Toronto Maple Leafs baseball team in its earlier days. He was the son of John Withrow who opened the first Canadian National Exhibition in 1879.

Survived by two sons. His wife died three years ago.

## GUSTAV E. MANN

Gustav E. Mann, 66, prolific composer who authored hundreds of works, died April 9 in Toledo, O. He played trombone and French horn with the Detroit Symphony Orchestra and was its first French horn player until he retired in 1938.

Mann, who also played with Victor Herbert and John Philip Sousa, composed three operas, an oratorio and five symphonies, among other compositions.

Two stepdaughters and a stepson survive.

## MAURICE E. COSTE

Maurice E. Coste, 66, retired singer, died March 22 in Chatham, Ont., Can. He traveled throughout the U.S. and Canada touring companies of musicals and concert. He also worked as a silent screen actor for a time at the Polynesian Stadium in Chicago. Other jobs he held included that of director of the Seattle Opera Co., and banker and public relations posts at the Orpheum Theatre, Philadelphia.

Survived by his wife, the former Helen Albin, who was also a singer, and two daughters.

## ELSA A. BERING

Elsa Alder Bering, 75, sometime singer who appeared in opera staged in Berlin and Vienna, died April 5 in Cornwall, Conn. A native of Austria, she studied voice there and in Berlin before coming to the U.S. in 1904 for the lead in "Little Men of Bremen."

Mrs. Bering, who was the widow of theatrical engineer-inventor Harry Bering, married him shortly after her arrival in America. She

## WILLY STABE

Willy Stahl, 67, composer-musician, died of cancer April 11 at Savielle Veterans Hospital, Hawthorne, Cal., April 11. Between 1934 and 1949 he composed for pit and radio. A native of Vienna, he played with the Russian Symphony orchestra before arriving in New York, where he was with the N.Y. Symphony. He is credited with composing at least five symphonies and 35 chamber music works.

His wife survives.

## SAM ZALUD

Sam Zalud, 77, costume and set designer for the Shuberts and for several of the Ziegfeld Follies, died March 27 in Margate, Fla.

Some of the shows he designed include, "Sinbad the Sailor," "Ziegfeld Follies of 1914," "Monte Cristo Jr.," "Good Morning Judge" and "Little Simplicity."

His wife, son, Richard Zalud, musical conductor and arranger; and a sister survive.

## MARION FOX

Marion Fox Jenkins, 46, blues singer who sang professionally as Marion Fox, died of a heart attack April 7 in San Antonio. She had appeared at a number of nights in the San Antonio area before her recent retirement and also owned the Shaggy-La nightclub which she sold due to illness.

Surviving are a brother and sister.

## LYLE E. CRIPPEN

Lyle Banks Crippen, 62, film publicist since the mid-30s, died of a cerebral hemorrhage April 12 in Hollywood. She first joined Paramount, later working for various indie pub firms and for a time was western editor of Photoplay Magazine. She returned to publicity at Columbia Pictures and retired three years ago.

Daughter survives.

## RUDOLPH MONTA

Rudolf Monta, 62, Metro attorney since 1934, died of a heart attack April 13 in Hollywood. An authority on U.S. and international copyright law, he acted as general counsel for Europe during his first eight years with Metro. For the past 21 years he headquartered at studio.

His wife, mother and three sisters survive.

## MORT GOLDBERG

Mort Goldberg, 64, for past 10 years owner of Academy Theatre in Hollywood, died of a stroke April 16 in Hollywood. Previously, he owned and operated the Empire Theatre, Los Angeles, and had been associated with Fox West Coast Theatre as a house manager.

His wife, son and daughter survive.

## DON MACK

Don Mack, 54, former Columbus, O., tv personality and outdoors writer, died April 6 in that city of an apparent suicide. He was outdoors editor of the old Ohio State Journal.

He also headed an outdoors show on WNS-TV, Columbus, for several years.

## BELLE BLANCHÉ

Belle Blanche, 72, former vaudeville performer, died March 27 in New York. She played the major vaude houses including the Palace. She also appeared in the 1914 George M. Cohan production of "Hello Broadway."

Her daughter survives.

Wife, 45, of George Chandler, longtime actor and proxy of Screen Actors Guild, shot and killed herself in her Studio City, Cal., home, April 18, according to police. Family reported she had been depressed in recent months. Surviving besides her husband are three sons.

Wife of Albert Lewis, vet legit film producer, died April 21 in New York. Two sons, one of whom is Arthur Lewis, managing director of the British legit firm, Daychester Co., Ltd., and a daughter also survive.

Reginald Lee, distributor, died April 13 in London. He had been in the film industry for over 40 years, starting with Wents and subsequently working with Vitaphone, Warner's, Pathé and Columbia.

Geon Lally, 61, pageant master, died April 14 in Tunbridge Wells, Eng. Formerly an actress and stock

producer, she later turned to stage historical pageants.

Sidney Marger, 73, father of Richard A. Marger, MGM-TV's director of syndicated and feature film sales, died April 15 in Flint, Mich. Two other sons also survive.

Gaudi Werner, 62, Viennese operetta tenor, died April 16 in Vienna. He sang at Vienna's Theatre an der Wien, among other of that city's houses.

George Thorburn, 62, veteran projectionist, died recently in Glenside, Eng., the Cinematograph Benevolent Fund home where he had been resident since 1937.

Prof. W. L. Moore, 78, a former chairman of Merseyside Film Institute Society and a governor of the British Film Institute, died April 12 in Liverpool, Eng.

George Deford, 41, assistant principal cellist with the Chicago Symphony Orchestra, died April 18 in Chicago. Wife and daughter survive.

John B. Polmonen, 77, former Houston exhibitor who owned and operated the Crown and Pelly Theatres there, died March 26 in that city.

Harry Brown, 66, personal manager, died April 14 in Bradenton, Fla. He was personal manager for his wife, the late vaudeville performer, Clara Castle.

Sam Golden, president of the Artcraft Lithograph and Printing Co., printers of much of the theatrical three sheets, died in New York April 23 after a brief illness.

E. E. Weston Jr., 73, who broadcast grain quotients over WBAP, Ft. Worth, for 32 years, died April 1 in that city.

Mrs. J. Luke Russell, 61, widow of a former v.p. of World Publishing Co., died April 13 in Cleveland. Survived by daughter and son.

Wife, 70, of Henry Greenberger, co-owner of Community Circuit Theatres in northern Ohio, died April 16 in Cleveland Heights, O.

Wife, 26, of Herb Newman, owner of Era Records, died of meningitis April 14 in Hollywood. Son also survives.

## Oscar

Continued from page 1

cal. Yet replies from responsible sources are not skeptical, for the most part. The answers center on the fact that foreign-terrain dates for a picture such as "Lawrence," which has seen only limited exposure so far, will multiply. The film has played only around eight engagements in foreign capitals.

There's not a big city in the non-Communist world unalert to the Acad Awards, plus the fact that other countries now rate nominations and winners. Significantly, too, the Oscar derby is accepted as being honestly run off. There's lobbying, to be sure, such as in the trade paper ads, but who's to say this is disharmonious with any kind of election maneuvering?

Interesting is the emphasis on overseas reception. There's evidence already that long-run engagements for "Lawrence" will go three to four months beyond what might have been if there had been no Oscar. It seems that this "American" picture was no surprising hit in Americans but it had made the "foreigners" take new notice.

Sam Spiegel says he's not of an inkling to predict the total gross. But it's for a certainty that it will be the best ever in Columbia (the distributor's) history. The record at Col is held by "Bridge on the River Kwai," also made by Spiegel.

Yankee musical "West Side Story" proved itself a bigtime money-maker abroad — the first U. S. tuner to do so. The big Oscar attention obviously made this as. People referred to as "foreigners" by Americans just are buying American-made product, it Oscar-ed, more and more.

And there'll be upbeat around the world, too, with "Sundays and Cycles," as best foreign pic, also Col, and Universal's "To Kill a Mockingbird," cited via Gregory Peck's best-actor performance.

The key point is this. Distribution men and exhibitors abroad,

plus importantly the public, are very savvy in what goes on at these Oscar contests — and they're responding.

The three key pictures are just about starting out and the initial b.o. impetus is a certainty in terms of advance sales and spirited bidding for "Lawrence" on hardticket and the added commercial excitement for "Mockingbird" and "Cybele." Latter is now likely to play conventional houses following art theatre showcasing, whereas originally it looked to be held in just the art spots.

Further, residual values, particularly via theatrical reissue, clearly will be bolstered by the Oscars.

United Artists' "Miracle Worker," which got the nod for Anne Bancroft as best actress, also is helping itself to a little extra revenue. This film was not particularly successful at the outset, but UA has gotten it back at the marketplace, on the strength of the Acad Award, and this additional dating has paid off fair enough.

## MARRIAGES

Beverly Prowse to Jack Hilton, Geneva, April 8. Bride is an ex-Australian beauty queen, he's the London impresario.

Rosemary Thomas to John Glaisior, Mowley, Eng., April 18. Bride is daughter of Howard Thomas, managing director of ABC-TV.

Dorcas Dymov to Michael Sadka, London, April 8. Bride is with Sadka's Wella press office; he's an actor.

Jill Ellis to Jerry Leider, New York, April 17. He's an exec at Ashley Steiner-Famous Artists.

Patty Reed to Frankie Sands, San Diego, April 14. Bride's a dancer-actress; he's a singer.

Gerrie Derham to Edward Kenny, Dublin, March 26. He's a newsmen with Telefa Mirann (Irish TV).

Joan Gold to Ned Lufrano, Chicago, April 18. Bride is on p.r. staff of Foote, Cone & Belding ad agency there.

Suzi Parker to Bradford Dillman, April 19, aboard the SS Santa Rosa 25 miles at sea outside of New York. Both are players.

Kirstin Harmon to Rick Nelson, April 20, Hollywood. Bride is the daughter of former film actress Rhys Knox and Tom Harmon, former football star; groom is the singer and son of Ozie & Harriet Nelson, tv's first family.

## BIRTHS

Mr. and Mrs. Edward Woodward, daughter, April 3, London. He's an actor.

Mr. and Mrs. Peter Sterne, daughter, Hollywood, April 18. Mother is film extra Janis Sterne; father is ABC-TV unit manager.

Mr. and Mrs. William Stewart, son, London, April 12. Mother is Anthea Askey, actress-daughter of comedian Arthur Askey; father is a tv producer.

Mr. and Mrs. Bob Barbach, daughter, Santa Monica, Cal., April 12. Father is writer-producer for Daystar Productions.

Mr. and Mrs. George Hoover, son, New York, April 11. Father is ABC's trade press editor.

Mr. and Mrs. Carl Peterson, daughter, New York, March 28. Father is a WNBC-TV public affairs staffer.

Mr. and Mrs. Paul Levinson, son, April 5, New York. Father is with the network sales department at CBS-TV.

Mr. and Mrs. Dean Sander, son, Hollywood, April 15. Father is a KLAC disk jockey.

Mr. and Mrs. Sherman Wolf, daughter, Chicago, April 14. Father is a publicist there.

Mr. and Mrs. Joe Sharp, daughter, New York, April 17. Father is manager of CBS mail operations.

Mr. and Mrs. Willard Block, son, New York, April 17. Father is international sales manager of CBS Films.

Mr. and Mrs. Derrick Edwards, daughter, London, April 18. Mother is contralto Pamela Bowden; father is the racing driver.

Mr. and Mrs. Pat Hingle, son, March 3, Suffern, N.Y. Father is an actor.

Mr. and Mrs. John De Angelis, girl, Atlantic City, April 6. Father is handloader at Latin Casino, Cherry Hill, N.J.

Mr. and Mrs. Marshall Young, daughter, New York, April 22. Father is company manager of the Broadway production of "How to Succeed in Business Without Really Trying."

Mr. and Mrs. Steve Jacobs, son, New York, April 9. Father is with the William Morris Agency; mother is daughter of Al Welsford, art director of MGM.

In Loving Memory

# BELLE BAKER

April 26, 1957

agent Rebecca—who used the single name in her agency—who died in 1953.

## MARY BOWELL COPELAND

Mary Dowell Copeland, 48, a former showgirl, 6 feet, 3 inches tall, known on Broadway as "Stutterin' Sam," died April 9 in New York.

Discovered by Billy Rose in her home town of Ft. Worth, Tex., in 1936, she appeared in a centennial show she produced there that year. She was given the nickname "Stutterin' Sam" by John Murray Anderson, who staged the Rose production.

Miss Copeland later came to N.Y., to join the cast of "Casa Manana," which Rose put on at his Diamond Horseshoe nightery. She appeared afterward in similar shows and became a Broadway personality. She later went to Hollywood and wrote film scripts for Warner Brothers. Among them was "Here Comes the Girl." She returned to Texas and became a columnist on the Ft. Worth Star-Telegram for seven years.

Her husband, advertising executive Guild Copeland, publisher of the now defunct "First Nite," a theatrical publication which was printed in Gotham during the recent newspaper strike, and two sisters survive.

## MAE MITCHELL

Mae Mitchell, 52, former actress, songwriter and music publisher, was found murdered in the Hudson River, April 20, off the Jersey shore. She had been missing from her home in Fort Lee, N. J., since Feb. 19. Police said she had been stabbed six times.

In addition to her music biz activities, Miss Mitchell was a secretary at the Frigidaire Corp. in New York and worked weekends as a waitress at a motel in Fort Lee. She operated the Crescent Recording Co. in N. Y.

## BON OWENS

Bon Owens, 22, author and publisher of country music and a disk jockey at radio station WAVA, Arlington, Va., was killed April 21 when his car hit a tree in the Virginia suburb of Washington. His most successful tune was "Let's Move An Old Fashioned Christmas." A current country mu-



# DION (VARIETY, FEBRUARY 27, 1963, BLINSTRUB'S, BOSTON)

"Hardly a newcomer, DION, the one name rock singer who belted his way to the million record seller class, formerly with The Belmonts, billed as DION & The Belmonts, is breaking in a brand new act in Stanley Blinstrub's mammoth 1,700-seat cavern in South Boston. DION's new act, staged and produced by Noel Sherman, with arrangements by Charles Albertine, is a polished production which puts the young, personable-piper in a class with the top name male singers of the country today. While the herds of teeners, who packed Blinstrub's on opening night, scream and stomp when he swings into his "Ruby Baby," "Runaround Sue" and "Love Came to Me," the act has been well integrated to showcase DION as a singer of varied talents. He has a winning way with ballads, pops, and can handle any type of song with ecstacy. He indicates a fine potential for any visual situation. Opening with a classy bit in which he sits on the stairs, he gets immediate audience rapport with "One in a Lifetime," and segues to a bossa rendition of "End of Love Affair." He strolls stage singing "All or Nothing at All," and goes into "Wish Upon Star" for big effect and rounds of applause. DION then takes his biggest hit tune, "Ruby Baby," for a rockin' ride with all the effects netting boff response from the teenage segment. DION is making the transition from being identified solely with rock. He has good stage presence, timing, moves well, and holds his audience in rapport from bowen to bowoff."

— Guy. (THE PITTSBURGH PRESS, MARCH 12, 1963, BY HENRY WARD, DION AT HOLIDAY HOUSE) "The young singer who answers to the single name of DION may be short on names but he's long on the entertainment he's offering on a five-day stand at the Holiday House. Since he played the area last DION has come up with a new act prepared for him by Noel Sherman with arrangements by Charles Albertine. It bids well to put the singer in his proper light as a supper club entertainer. DION's repertoire has been designed to attract young and old alike. Included in his varied list, in addition to "Ruby Baby" are "Runaround Sue," "Wish Upon a Star," "One in a Lifetime," and a new arrangement of "End of a Love Affair." (MIAMI BEACH DAILY SUN, DEC. 21, 1962, BY LARY SOLLOWAY) "DION, who preceded Jack E. Leonard is in the image of the young "made it" crew who came up via those rock 'n' roll record hits in recent years. His managers, wisely have reduced that beat to the more ear-pleasing tunes that encompass the well-known ballads and rhythm tempos. DION does well with them; surprisingly so. He's been staged in the same loose and easy style given Bobby Darin (but doesn't have the arrogance) to make for a pleasing youngster who has a bit of a way to go on the in-person trail but who, in this outing, shows every sign of making it thanks to a basic sense of light-humor and an assurance which amazes vet performers who work years to achieve that sort of approach." (AP NEWSFEATURES, JAN. 10, 1963, EUGENE GILBERT'S YOUTH PAGE VOTES DION NO. 3) "Elvis comes back to take the spotlight as favorite male vocalist. Not far behind in 2nd place is Johnny Mathis. Following in order are DION, Rickey Nelson and Ray Charles." (Personal Manager Sal Bonafede) (DION on Columbia Records). Represented by G.A.C. DION.





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